

BUNK JOHNSON

A Discography

Compiled by Fred Eatherton
with the assistance of Mike Hazeldine

The primary sources used (with abbreviations in italics):

Bunk Johnson: Song of the Wanderer (*BJ:SOTW*)
by Mike Hazeldine & Barry Martyn, Jazzology Press, New Orleans, 2000

Bill Russell's American Music (*BRAM*)
compiled and edited by Mike Hazeldine, Jazzology Press, New Orleans, 1993

Hymn to George (second edition)
compiled by Lennart Fält & Håkan Håkansson, Blood & Tears Productions, Sweden, 2001

New Orleans, The Revival compiled by Tom Stagg & Charlie Crump, Bashall Eaves, Dublin, 1973

George Lewis - A Jazzman from New Orleans (*GL-AJFNO*) by Tom Bethell, Univ. of California Press, 1978

Legacy of Don Ewell by John Collinson & Eugene Kramer, Storyville Publications, Chigwell, 1991

Footnote and New Orleans Music (*NOM*) magazines

Secondary sources include a number of magazines and books
and these are all referenced appropriately in the text. They include:
The Second Line; Jazzbeat; Record Changer; Mississippi Rag;
Storyville; Bunk Johnson Information (SBJIS); The Jazz Record;
Bill Russell's Oh! Mr Jelly; Alan Lomax's Mister Jelly Roll, etc.

I would also like to thank Håkan Håkansson, Lennart Fält and Malcolm Webb
for their help, advice and encouragement

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Tabula Contributoria

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Foreword

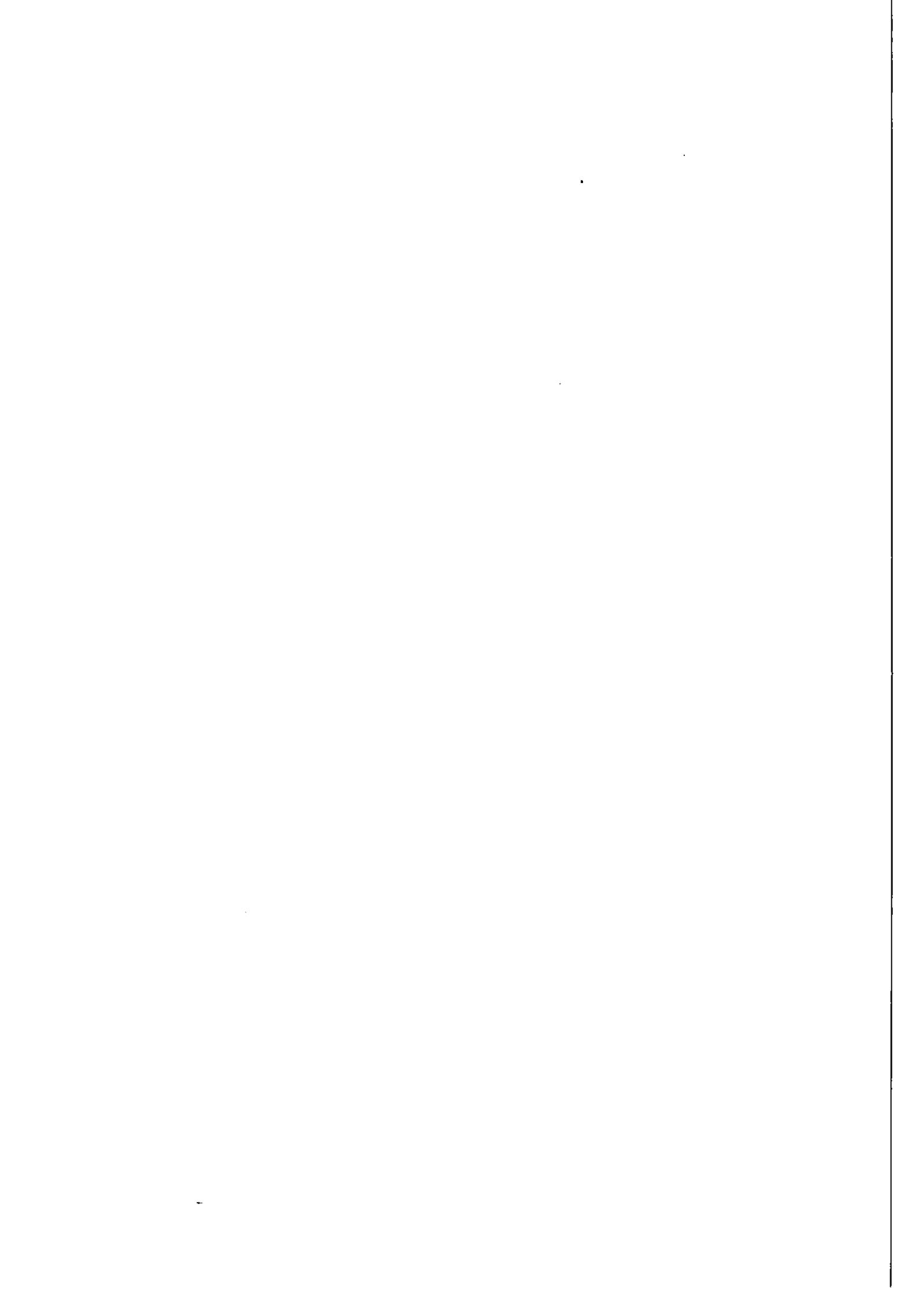
Sadly I wasn't a member of the Swedish Bunk Johnson Society when Håkan and Lennart produced their Bunk Johnson discography, but I did buy the second edition of their superb George Lewis discography, *Hymn To George*. This includes, of course, details of much of Bunk's recorded work and, using this as a basis, I began to compile my own discography drawing information from a wide variety of sources. The advent of the CD had meant that most of the existing standard reference works were largely redundant and the proliferation of releases in recent years made it very difficult to keep pace.

This discography has taken shape over the past 18 months. It was developed very much as a personal aide memoir and includes copious references to *Bill Russell's American Music* and *Bunk Johnson: Song Of The Wanderer*. The information in the 'notes' has been gleaned from a number of different sources, and the British magazine *Footnote* (latterly *New Orleans Music*) has been particularly valuable.

From the outset Håkan and Lennart were both enthusiastic about publishing the discography in *Bunk Info* and I would like to thank them for their encouragement. I was similarly very fortunate to have the support and guidance of Mike Hazeldine who has given much of his time helping me through the myriad of blind alleys that surround Bunk and his recorded work. It was as a result of Mike's kindness and hospitality that I heard a number of Bunk's recordings for the first time and saw the home movies. I would also like to thank a friend in England, Malcolm Webb, an avid collector who bought his first Bunk 78 in 1949 and allowed me access to his collection. Finally my thanks go to members of the Swedish Bunk Johnson Society whose generosity has made the publication of this discography possible.

Discographies by their very nature never stand still. No doubt a new Bunk release will hit the streets within days of this work being published. Hopefully *Bunk Info* will provide the conduit for keeping us all up to date. Any errors, and there will be some, are mine alone and I would be grateful if the reader could bring them to notice through *Bunk Info*.

Fred Eatherton,
Billericay, England,
December 2006.

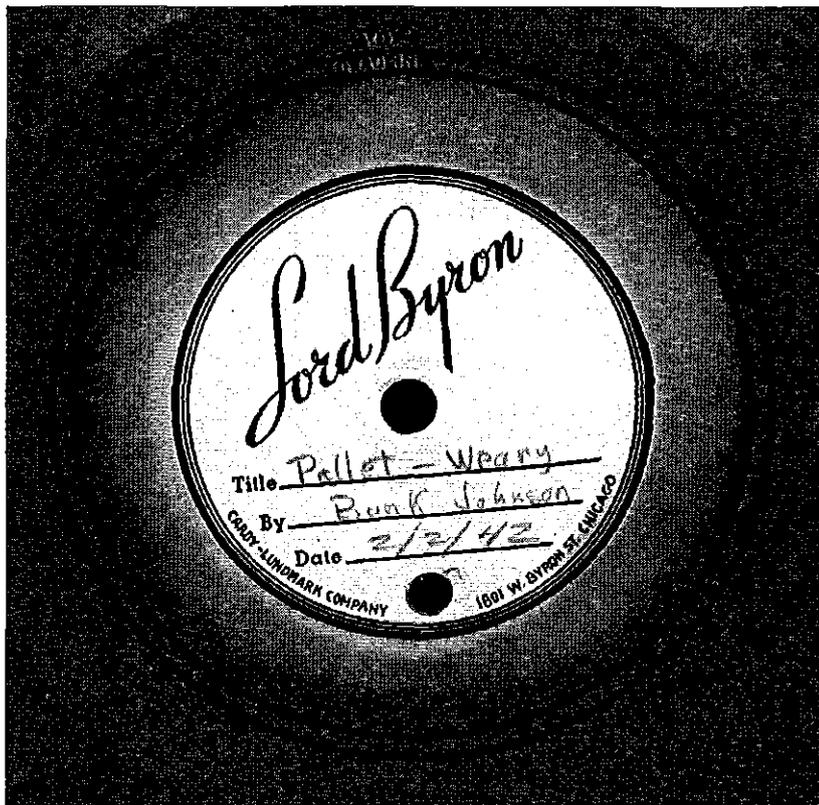


BUNK JOHNSON

2 February 1942 Bunk Johnson's home, 511 Providence Street, New Iberia La.

Bunk Johnson (talking & tpt)

Maple Leaf Rag	Document DLP501/2: <i>American Music AMCD-41</i>
Shine	<i>American Music AMCD-41</i>
Weary Blues	<i>American Music AMCD-41</i>
Make Me A Pallet On The Floor	<i>American Music AMCD-41</i>
I'm So Glad I'm Brownskin	<i>American Music AMCD-41</i>
Bunk Johnson talking to Mary Karoley with a message to Sidney Bechet	<i>American Music AMCD-41; Media 7 Masters of Jazz MJCD140</i>
Message to Bill Russell	Unissued
Message to Hoyte D Kline	Unissued
Message to Herman Rosenberg	Unissued



Brown on yellow

Notes:

Mary Karoley was born in Philadelphia in 1908. In the mid 1930's she had worked in Stephen Smith's Hot Record Shop in New York, and because of her interest in jazz, subsequently got a job with RCA Victor. In 1942, accompanied by her friend, Elsie Redfield, she decided to visit Bunk in New Iberia. Mary Karoley recorded the above titles on metal-based acetates using a portable disc recorder loaned to her by John C Reid, then an RCA aide. (See *The Second Line*, Vol.XXVIII Summer 1976; *BJ:SOTW* pp.69-73). On *I'm So Glad I'm Brownskin* Bunk is playing over the original recording by Sippie Wallace who was accompanied by Sidney Bechet, Clarence Williams and Buddy Christian (NYC 2 December 1924, Okeh 8197, mx 73014-B).

There has always been speculation that Bunk might have recorded messages for other people who had, or could, help him; for example, Frederic Ramsey Jr and Louis Armstrong. However, no additional recordings have ever been found. There is a transcription of the conversation between Bunk and Mary Karoley in *Storyville 43*, pp5-6 included in an article 'Bunk is history!' by Paul A Larson. It was subsequently reprinted in *The Second Line*, Vol.XXVIII Spring, 1976 under the title 'Bunk Johnson's First Recorded Words.'

John Reid subsequently recorded Bechet's *Message to Bunk* in reply, as well as Bechet accompanying Bunk's recording of *Weary Blues* (24.8.1942). Both titles were released on *American Music AMCD-44* ('The John Reid Collection 1940-1944') and *Media 7 MJCD140* ('Sidney Bechet Volume 11'). *American Music AMCD-41* is entitled 'Kid Rena 1940/Bunk Johnson - The Very First Recordings, Prelude To The Revival Vol.II.'

Document DLP501/2 is called 'New Orleans Horns Vols. 1 & 2 (1923-1954).'

Hoyte D Kline was a wealthy Cleveland jazz enthusiast and had organised the campaign to raise funds for Bunk's trumpet. Kline later served in the army and had been killed in Italy in an accident shortly after the War had ended, when the jeep in which he was travelling drove over a land mine. As had been previously agreed, Kline's wife gave her husband's record collection to Bill Russell who sold it, and after dividing the proceeds with Kline's wife, used the remaining cash to sponsor Bunk's Brass Band recording session of 18 May 1945, which was dedicated to Kline's memory (see *BRAM* pp173-4). Herman Rosenberg was an avid record collector and an associate of Gene Williams, and helped Williams with the shipping of his Jazz Information records.

BUNK JOHNSON'S ORIGINAL SUPERIOR BAND

11 June 1942 Grunewald's Music Store 327 Baronne Street, New Orleans

Bunk Johnson (tp) Jim Robinson (tbn) George Lewis (clt) Walter Decou (pno)
Lawrence Marrero (bjo) Austin Young (bs) Ernest Rogers (dms)

	Moose March (extract)	Unissued
	Moose March (extract)	Unissued
A-1	Moose March (extract)	Dan VC-4020; VC-7022: <i>Document DOCD-1010</i>
	Moose March (extract)	Unissued
A-2 / -3	Moose March (extract)	Dan VC-4020; VC-7022: <i>Document DOCD-1010</i>
	Those Draftin' Blues (extract)	Unissued
B-4	Those Draftin' Blues (extract)	Dan VC-4020; VC-7022: <i>Document DOCD-1010</i>
B-5	Those Draftin' Blues (extract)	Dan VC-4020; VC-7022: <i>Document DOCD-1010</i>
	Oh Lord I'm Crippled	Unissued
MLB132	Yes Lord I'm Crippled	Jazz Man Ltd Ed. no.2; Jazz Man 17; S60; Mandadisc MDD 1; Good Time Jazz M12048; (E) LAG 545; (J) 3134; Vocalion (E) LAG 545: <i>GTJCD-12048-2; Upbeat URCD197; ZYX OJSCD 036-2</i>
MLB133	Down By The Riverside	Jazz Man 8; (E)B8; (E)LP; Folkways FP57; FJ2803; Mandadisc MDD 1; Good Time Jazz M12048; (E) LAG 545; (J) 3134; Vocalion (E) LAG 545; Supraphon DV15138: <i>GTJCD-12048-2; Jasmine JASCD 635; ZYX OJSCD 036-2</i>
MLB134	Storyville Blues	Jazz Man 10; (E) LP; Gazell 1033; Embassy 130; Mandadisc MDD 1; Good Time Jazz M12048; (E) LAG 545; (J) 3134; Vocalion (E) LAG 545: <i>GTJCD-12048-2 4GTJCD 4416-2; Jasmine JASCD 635; ZYX: 55095-2; ZYX OJSCD 036-2</i>
MLB135	Weary Blues	Jazz Man 9; (E) B9; (E) LP; Gazell 1012; GEP 5; Embassy 193; Mandadisc MDD 1; Good Time Jazz M12048; (E)LAG 545; (J) 3134; Vocalion (E) LAG 545: <i>GTJCD-12048-2; Upbeat URCD197; ZYX OJSCD 036-2</i>
MLB136	Bunk's Blues	Jazz Man 10; (E) LP; Gazell 1033; GEP 5; Embassy 130; Mandadisc MDD 1; Good Time Jazz M12048; (E)LAG 545; (J) 3134; Vocalion (E) LAG 545: <i>GTJCD-12048-2; ZYX OJSCD 036-2</i>
MLB137	Moose March	Jazz Man 9; (E) B9; (E) LP; Gazell 1012; GEP 5; Embassy 193; Mandadisc MDD 1; Good Time Jazz M12048; (E)LAG 545; (J) 3134; Vocalion (E) LAG 545: <i>GTJCD-12048-2; 4GTJCD 4416-2; Jasmine JASCD 635; ZYX OJSCD 036-2</i>
MLB138	Make Me A Pallet On The Floor	Jazz Man 16; (E) LP; Mandadisc MDD 1; Good Time Jazz M12048; (E) LAG 545; (J) 3134; Vocalion (E) LAG 545: <i>GTJCD-12048-2; ZYX OJSCD 036-2</i>
MLB139	Ballin' The Jack	Jazz Man 16; (E) LP; Mandadisc MDD 1; Good Time Jazz M12048; (E) LAG 545; (J) 3134; Vocalion (E) LAG 545: <i>GTJCD-12048-2; ZYX OJSCD 036-2</i>
MLB140	Panama	Jazz Man 8; (E) B8; (E) LP; Mandadisc MDD 1; Good Time Jazz M12048; (E) LAG 545; (J) 3134; Vocalion (E) LAG 545; Franklin Mint 66: <i>GTJCD-12048-2; Jasmine JASCD 635; Frémeaux & Associés FA 5135; ZYX OJSCD 036-2</i>

Red on white



Silver on green



Notes:

This session was recorded in the third floor piano storage room of Grunewald's Music Store and was produced by David Stuart, assisted by Bill Russell, Gene Williams, Bill Colburn and Hal McIntyre. It was recorded on a Presto home recording machine. (See *BJ:SOTW* pp81-83; *New Orleans Music (NOM)* Vol.3/5 pp24-27, 'Bunk Johnson And His Original Superior Band' by Claes Ringqvist and Mike Hazeldine, and *NOM* Vol.3/6, editorial comment. See also the chapter on Bill Colburn in *Oh, Mr. Jelly, A Jelly Roll Morton Scrapbook* compiled by William Russell, JazzMedia ApS, Copenhagen, Denmark, 1999, pp 566-571).

Hal McIntyre was a record collector who worked as a disc jockey for KYA Radio, San Francisco. He was responsible for Benny Strickler's August, 1942 recordings. Bunk allegedly mistook a recorded transcription of Strickler for the work of King Oliver.

Prior to these Bunk recordings, Jazz Man had recorded several Lu Watters' band sessions, and these concluded with master MLB131. A further Watters' session was recorded in April 1942 and Jazz Man intended to release three titles from this session, allocating the masters MLB132 to 134. The session notes of these Bunk recordings followed that sequence, and thus the opening title (the issued version of *Oh Lord I'm Crippled*) is shown as master MLB135. Afterwards, however, Jazz Man renumbered these masters starting from MLB131, as shown above. It should be noted that Jazz Man did not allot a new master number to each new take, and Jazz Man 'master numbers' are, in reality, pressing matrix numbers. The eight 'extracts' were balance tests cut onto two six inch steel-based discs. The balance tests A-2 and A-3 are, I believe, identical. Mike Hazeldine is convinced, however, that they are different.

MLB132 was recorded as *Oh Lord I'm Crippled* but issued as *Yes Lord I'm Crippled*. MLB133 was recorded as *I Ain't Gonna Study War No More* but was issued as *Down By The Riverside*. Jazz Man (E) shows *Down By The River*. MLB134 was recorded as *Those Draftin' Blues* but was issued as *Storyville Blues*. MLB136 was recorded as *Original Blues* but was issued as *Bunk's Blues*. In the Fall 1942 issue of *Jazz Quarterly*, Bill Russell wrote about these recordings and referred to this track as *Olden Times Blues*.

Jazz Man 8, 9 and 10 originally appeared with white labels and red printing but were later reissued with green labels and silver printing. Jazz Man 16 and 17 only appeared with green labels. Jazz Man (E) B8 and B9 were issued by the Tempo Record Society with yellow labels and silver printing. On their labels, however, it states 'released by Tom Cundall 146 Broadhurst Gardens London NW6.' Jazz Man 17 was coupled with Wally Rose playing *Hot House Rag* (MLB117, recorded 22.3.42).

The Jazz Man 10" (E) LP had no number and was a limited edition of 100 copies. It was issued by the London-based Bunk Johnson Appreciation Society. Mandadisc MDD 1, produced by Mike Hazeldine, was limited to 100 copies and preceded the Good Time Jazz LP. Folkways FJ numbers are the earlier FP series repackaged, using the same notes on the sleeves. *Good Time Jazz 4GTJCD4416-2* is a four CD boxed set entitled 'The Good Time Jazz Story.' *Document DOCD-1010* was originally issued as 'Bunk Johnson (1942/1945).' It was later digitally re-mastered and reissued as 'Bunk Johnson Vol.1 New Orleans June 1942 - February 1945.' *Upbeat URCD197* is a George Lewis compilation called 'A Portrait of George Lewis from Burgundy Street to Berlin.'

ZYX Original Jazz Standards OJSCD 036-2 and *ZYX 55095-2* are both German compilations. *OJSCD 036-2* is called 'Bunk Johnson Superior Jazz Band From Storyville, New Orleans.' *ZYX 55095-2* is called 'New Orleans Jazz Party.' It includes *Down by the Riverside* (Bunk with the Yerba Buena) although the liner notes state that it is from this session. *Frémeaux & Associés FA 5135* is a French double CD called 'New Orleans Revival 1940-1954.'

BUNK JOHNSON

13 June 1942 Grunewald's Music Store, 327 Baronne Street, New Orleans

Bunk Johnson talking to Gene Williams

- | | | |
|--------|---------------------|---|
| MLB141 | Bunk's Life Story A | Jazz Man Limited Edition 1; (E) Jazz Man Ltd Ed.1; Mandadisc MDD 1; Good Time Jazz M12048; (E) LAG 545; Vocalion (E) LAG 545: <i>GTJCD-12048-2; ZYX OJSCD 036-2</i> |
| MLB142 | Bunk's Life Story B | Jazz Man Limited Edition 2; (E) Jazz Man Ltd Ed.2; Mandadisc MDD 1; Good Time Jazz M12048; (E) LAG 545; Vocalion (E) LAG 545: <i>GTJCD-12048-2; ZYX OJSCD 036-2</i> |
| MLB143 | Bunk's Life Story C | Jazz Man Limited Edition 1; (E) Jazz Man Ltd Ed.1; Mandadisc MDD 1; Good Time Jazz M12048; (E) LAG 545; Vocalion (E) LAG 545: <i>GTJCD-12048-2; ZYX OJSCD 036-2</i> |



Blue on white (note the signature)

Notes:

These sides were made by Gene Williams in a small booth on the second floor. He used a Federal disc cutter and recorded on three aluminium masters. Gene Williams asks a few questions and makes the odd interjection but Bunk needs little prompting!

On MLB141 Bunk discusses his own musical education, the first bands he played with, the kind of music he played and where he performed.

On MLB142 he talks about what a young Louis Armstrong learnt from him, and about other trumpeters he taught; Buddy Petit, Chris Kelly, Tommy Ladnier and Wooden Joe Nicholas. MLB142 is coupled with MLB132.

On MLB143 Bunk talks about King Oliver, Punch Miller and the success of the men who learnt from him.

See *BJ:SOTW* p84 and liner notes on GTJ issues by David Stuart.

Jazz Man Limited Editions 1 and 2 were both restricted to 50 numbered copies, all of which were signed by Bunk.

The (E) Jazz Man Limited Editions 1 and 2 were both limited editions of 100 copies and were issued by the Bunk Johnson Appreciation Society. The text of MLB 142 and 143 was printed in a *Jazzology American Jazz Society (British Branch)* booklet, circa early 1945, as 'Bunk Johnson Talking.' The full text, (MLB 141-3), was published later in *Jam Session - An Anthology of Jazz*, edited by Ralph J Gleason, as 'The Bunk Johnson Story - Introduction to Bunk.' (G P Putnam NYC 1958 and Peter Davies London 1958). This book was reissued in the Jazz Book Club series in 1961.

The next recording was made on the same day and at the same location, immediately after the preceding session

BUNK JOHNSON

Bunk Johnson talking to Bill Russell

Buddy Bolden's Style

American Music LP643; Purist LP (unnumbered);
Dan VC-4020; VC-7022; *Bunk Johnson Book CD#7*

Notes:

Although recorded by Bill Russell, no AM master number was assigned.

Bunk talks to Bill Russell about Buddy Bolden's style over dubbed-in trumpet and piano (*Pallet On The Floor* - AM11(3)(part), from Bunk's 7 May 1943 recordings. He then whistles one of Bolden's 'made-up' tunes with breaks à la Bolden, followed by the same untitled melody, but now incorporating diminished chords and descending runs. Al Rose identified this melody as 'Happy Sammy', written by FC Schmitt in 1906. Schmitt was a sheet music demonstrator in Hackenjos Piano Manufacturing Co Ltd, 930 Canal Street.

Transcriptions of the 'runs' have been made by Tom Pauli and appear in *Bunk Johnson Information* nos. 15 and 16, 2000. (Bunk had tacked similar improvisations onto his four *Pallet On The Floor* takes of 7 May as part of a 'Bolden medley', and thus the inclusion of parts of AM11(3), and finally 12(3a) and 14(3c) here).

Bill Russell recorded the interview on a 12" blank. See *BJ:SOTW* pp 84-5 and *BRAM* p1.

American Music LP643 is entitled 'This Is Bunk Johnson Talking, Explaining To You The Early Days Of New Orleans.'

"THIS IS BUNK JOHNSON TALKING, EXPLAINING TO YOU THE EARLY DAYS OF NEW ORLEANS"

A BUDDY BOLDEN'S STYLE — A STUDY IN VARIATION

Although King Bolden has long been recognized as the originator and greatest cornet player of New Orleans music no one ever described his musical style, (other than telling how powerful he was) until Bunk in 1942 demonstrated it by whistling and talking. In a little studio on Baronne Street Bunk whistled one of Buddy's old "make-up" tunes — no title, just "makin runs" Bolden and Cornish, his trombonist, called it. This is a typical New Orleans break number — most of the breaks being taken by Bolden and Cornish. Then Bunk showed how, when he joined the band in 1895, he added variety by introducing diminished chords during his cornet breaks.

One afternoon in May 1943, at a rehearsal in San Francisco with Bertha Gonsoulin, Bunk played four versions of this same tune as part of a medley of Bolden tunes (with *Pallet On The Floor*). With his fertile imagination Bunk could play a chorus a hundred different ways. Excerpts from three of these versions are presented here — the first as background to Bunk's account of his first night in the Bolden Band, and finally sections of the second and fourth "takes". Bertha Gonsoulin, pupil of Jelly Roll Morton, was King Oliver's pianist in 1921-22 and as a child had played with Bunk in her father's orchestra in Louisiana.

B FUNERAL PARADES TONY JACKSON AT THE BIG 25 PETE LALA'S AND DAGO TONY'S

Bunk's 9-piece brass band (with Shols, Barbarin, Robinson, Lewis, Dodds, etc.) plays three funeral hymns — *Saints, Nearer My God, Just A Little While*, to illustrate the class of music used in these unique New Orleans processions.

The *Big 25*, for many years the favorite hangout of musicians, is almost the last old Storeyville landmark still standing. Bunk himself plays the piano on *Maple Leaf Rag* and *Baby I'd Love To Steal You*. The piano background during Bunk's talk on Tony Jackson is by Knocky Parker.

Pete Lala's was the most popular colored cabaret in Storeyville. (The high fidelity recording and voice of the Pete Lala announcement is by E. D. Nunn; all other, low fidelity recording as usual by WR). Dago Tony's was a typical honky-tonk in the tough uptown district. There Bunk played "nothin' but the Blues" all night long.



BUNK'S BRASS BAND, BIG 25, PETE LALA'S PLACE

LP No. 643

AMERICAN MUSIC

1637 N. ASHLAND

CHICAGO 22, ILL.

BUNK JOHNSON'S JAZZ BAND

2 October 1942 WSMB Radio Station, Roosevelt Hotel, 921 Canal Street, New Orleans

Bunk Johnson (tp) Albert Warner (tbn) George Lewis (clt) Walter Decou (pno) Lawrence Marrero (bjo)
Chester Zardis (bs) Edgar Mosley (dms)

- 4657-1A Big Chief Battle Axe Purist 1004; NoLa LP 6; TC 006; Mosaic MR20-134:
Document DOCD-1010; American Music AMCD-119
- 4657-1B Big Chief Battle Axe Jazz Information 13; Jazztone J717; Guilde de Jazz J717;
Commodore 657; CEP80; DL30007; 6.24547AG (G);
Melodisc MLP12-112; Mainstream M56039; S6039; (J) XM31;
Vogue (F) INT40027; Top Rank (NL) HJA16505;
Cadillac SGC/MLP 12-112; Mosaic MR23-123:
Document DOCD-1010; Jasmine JASCD 635;
American Music AMCD-119
- 4658-2A Dusty Rag Jazz Information 14; Jazztone J1013; Guilde de Jazz J1013;
Commodore 658; CEP80; DL30007; 6.24547AG (G);
Melodisc MLP12-112; Mainstream M56039; S6039; (J) XM31;
Vogue (F) INT40027; Top Rank (NL) HJA16505;
London (J) SLC458; Cadillac SGC/MLP 12-112; Mosaic MR23-123:
Marshall Cavendish Jazz CD 045; MC 045 (mc): Document DOCD-1010;
Jasmine JASCD 635; American Music AMCD-119
- 4659-3A Franklin Street Blues Jazz Information 12; Jazztone J1013; Guilde de Jazz J1013;
Commodore 656; CEP79; DL30007; 6.24547AG (G);
Melodisc MLP12-112; Mainstream M56039; S6039; (J) XM31;
Vogue (F) INT40027; Top Rank(NL)HJA16505; London (J) SLC458;
Cadillac SGC/MLP 12-112; Mosaic MR23-123:
Document DOC-1010; Music Memoria 7 24384294021; Commodore
CMD 24002; JBM (F) 7243 8122902 6; American Music AMCD-119
- 4659-3B Franklin Street Blues Purist 1004; NoLa LP6; TC006 (mc); Mosaic MR23-123:
Document DOCD-1010; American Music AMCD-119
- 4660-4A Thriller Rag Jazz Information 11; Jazztone J1013; J1212;
Guilde de Jazz J1013; Commodore 655; CEP79; DL30007;
6.24547AG (G); Melodisc MLP12-112; Mainstream
M56039; S6039; M56011; S6011; (J) XM31; (J) PS1307;
Vogue (F)INT40026; INT40027; Top Rank (NL) HJA16505;
London (J) SLC458; Cadillac SGC/MLP12-112; Mosaic MR23-123;
Concert Hall SMS7130; Indiana Hist. Soc.IHS1001:
ASV CD AJA 5256; Document DOCD-1010; Rajon RMGG 3010;
Upbeat URCD 197; American Music AMCD-119
- 4661-5A Sobbin' Blues No2 Jazz Information 16; Jazztone J717; J1212;
Guilde de Jazz J717; Commodore 660; DL30007; 6.24547AG (G);
Melodisc MLP12-112; Mainstream 56039; S6039; (J) XM31;
Vogue (F) INT 40027; Top Rank (NL) HJA16505;
Cadillac SGC/MLP12-112; Mosaic MR23-123:
Document DOCD-1010; Music Memoria 7 23484294021;
Upbeat URCD197; American Music AMCD-119
- 4661-5B Sobbin' Blues Jazz Information 14 ; Jazztone J1013; J1212;
Guilde de Jazz J1013; Commodore 658; DL30007;
CEP80; 6.24547AG (G); Melodisc MLP12-112;
Mainstream M56039; S6039; (J) XM31; Vogue (F) INT40027;
Top Rank (NL) HJA16505; London (J) SLC458;
Cadillac SGC/MLP12-112; Concert Hall SMS7130; Mosaic MR23-123:
Document DOCD-1010; Upbeat URCD197; American Music AMCD-119
- 4662-6A When I Leave The World Behind Jazz Information 11; Jazztone J1013; J1212;
Guilde de Jazz J1013; Commodore 655; DL30007;
CEP79; 6.24547AG (G); Melodisc MLP12-112;
Mainstream M56039; S 6039; (J) XM31; Vogue (F) INT40027;
Top Rank (NL) HJA16505; London (J) SLC458;
Cadillac SGC/MLP12-112; Mosaic MR23-123:
Document DOCD-1010; American Music AMCD-119
- 4663-7A Sometimes My Burden
Is So Hard To Bear Jazz Information 16; Jazztone J1013; J1212; Guilde de Jazz
J1013; Commodore 660; DL30007; 6.24547AG (G);

- 664-8A Blue Bells Goodbye* Melodisc MLP12-112; Mainstream M56039; S6039; (J) XM31; Vogue (F) INT40027; Top Rank (NL) HJA16505; London (J) SLC458; Cadillac SGC/MLP12-112; Mosaic MR23-123; Document DOCD-1010; American Music AMCD-119
Jazz Information 13; Jazztone J717; J1212; Guildes de Jazz J717; Commodore 657; DL30007; CEP80; 6.24547AG (G); Melodisc MLP12-112; Vogue(F)INT40027; Mainstream M56039; S6039; (J) XM31; Top Rank (NL) HJA16505; Cadillac SGC/MLP12-112; Mosaic MR23-123; Document DOCD-1010; American Music AMCD-119
- 4665-9A Shine Jazz Information 15; Jazztone J1013; J1212; Guildes de Jazz J1013; Commodore 659; DL30007; 6.34547AG (G); Melodisc MLP12-12; Mainstream M56039; S6039; (J) XM31; Vogue (F) INT40027; Top Rank (NL) HJA16505; London (J) SLC458; Cadillac SGC/MLP12-12; Mosaic MR23-123; Document DOCD-1010; American Music AMCD-119
- 4666-10A Yaaka Hula Hickey Dula Jazz Information 15; Jazztone J717; Guildes de Jazz J1013; Commodore 659; DL30007; CEP79; 6.24547AG (G); Mainstream M56039; S6039; (J) XM31; Melodisc MLP12-112; Vogue (F) INT40027; Top Rank (NL) HJA16505; Cadillac SGC/MLP12-112; Mosaic MR23-123; Document DOCD-1010; American Music AMCD-119
- 4667-11A Weary Blues Jazz Information 12; Jazztone J1013; Guildes de Jazz J1013; Commodore 656; DL30007; CEP79; 6.24547AG (G); Mainstream M56039; S6039; (J) XM31; Melodisc MLP12-112; Vogue (F) INT40027; Top Rank (NL) HJA16505; Cadillac SGC/MLP12-112; Mosaic MR23-123; Document DOCD-1010; American Music AMCD-119



Silver on red

Notes:

Eugene Williams recorded this session for his Jazz Information label.

His notes for a publicity booklet advertising these recordings are included in the liner notes of *AMCD-119*. See a short biographical note on Gene Williams (1918-1948) in *BRAM* p170.

Jim Robinson was initially chosen to play on these recordings and he took part in the first two rehearsals at San Jacinto Hall. It appears, however, that he had difficulties learning the rags and at the final rehearsal Albert Warner was called in to replace him. All of the material was chosen by Bunk, who also directed the rehearsals and the subsequent recording session. See *BJ:SOTW* p88.

**Blue Bells Goodbye* appears to be a combination of two marches; *Blue Bell*, a 'March Song' written by Theodore Morse and Edward Madden in 1904 that includes the lines 'Goodbye my Blue Bell! Farewell to you!' and *Bright Eyes, Goodbye*, a march written in 1905 by Egbert Van Alstyne and Henry H Williams.

There is a Paramount recording of *Bright Eyes* sung by Papa Charlie Jackson accompanying himself on banjo. This recording (Pm 12574) was made in Chicago in November 1927 and is available on *Document DOCD-5088*.

Purist 1004 was limited to 99 copies.

Top Rank HJA16505 issued 4657-1B as *Big Bells Goodbye*.

Indiana Historical Society IHS1001 is a two LP set entitled 'Indiana Ragtime'.

Concert Hall SMS7130-7139 is a ten LP box set entitled 'The Jazz Story'.

The Mosaic issue MR23-123 is a box set of 23 LPs entitled 'The Complete Commodore Jazz Recordings Vol 1', and was limited to 2500 sets. All but one of the Bunk Commodore recordings are on record 18 which has MR23-12318 in the wax. MR20-134 is Volume 3 in the same series and comprises 20 LPs. The remaining Bunk track is on record 1.

Weary Blues appears three times on the Mosaic album. *Weary Blues*#2 (4667-T1) and #3 (4667-T2) on this LP are identical with 4667-11A, but have been pressed at different speeds. Similarly *Franklin Street Blues* 4659-T on the LP is identical to 4659-3B. A letter from Engelbert Wengel and Franz Hunipert published in the magazine *Storyville*, no.146 pp65-66, discussed the 'three' *Weary Blues* takes in some depth.

Commodore CMD24002 is a double CD entitled 'The Commodore Story.'

JBM 7243 8122902 6 is a French 4 CD boxed set, 'Les 100 Plus Grand Succès Du Jazz New Orleans.'

ASV Living Era 5256 is a CD compilation entitled 'The Spirit Of Ragtime.'

The Rajon Music Group is an Australian company and its UK subsidiary issued *Rajon RMGG 3010*, a 3 CD boxed set called 'The Great Dixieland Bands.' It includes just one Bunk track.

Upbeat URCD197 is a George Lewis compilation called 'A Portrait of George Lewis from Burgundy Street to Berlin.'

Marshall Cavendish Jazz CD 045 is a compilation in the *jazz greats* (sic) series entitled 'New Orleans Revival.' This series comprised 90 magazines, the first of which was issued in April 1996. The magazines were published fortnightly and a multi track cassette or CD illustrating the work of the subject accompanied each issue.

The Roosevelt Hotel was renamed the Fairmont New Orleans in 1965.

BUNK JOHNSON AND THE YERBA BUENA JAZZ BAND

12 April 1943 Big Bear Tavern, Oakland Hills, California

Bunk Johnson (tpt) Al Zohn (tpt) Ellis Horne (clt) Turk Murphy (tb) Pat Patton (bjo) Burt Bales (pno)
Squire Girsback (bbs) Bill Dart or Clancy Hayes (wbd)

Ballin' The Jack (ending cut)	<i>SFTJF CD 105</i>
Riverside Blues	<i>SFTJF CD 105; Bunk Johnson Book CD#7</i>
St Louis Blues	<i>SFTJF CD 105</i>
Maple Leaf Rag	Unissued
Fidgety Feet	Unissued

Bunk Johnson (tpt) Al Zohn (tpt) Vince Dotson (tpt) Turk Murphy (tbn) Pat Patton (bjo) Paul Lingle (pno)
Squire Girsback (bbs) Bill Dart (wbd)

Memphis Blues *Pancake Records CD-5*

Notes:

The titles above were evidently all recorded at the same session. There are some question marks, however, as to the exact personnel. Hal Smith provided the SFTJF (San Francisco Traditional Jazz Foundation) information in his liner notes in which he points out that this was an informal session and neither Zohn nor Dotson were regular members of the Yerba Buena. Zohn had recorded as early as 1930 with George Druck's Sweet's Ballroom Orchestra (see *Harlequin HQ CD 25*). After *Memphis Blues* on the *Pancake* CD however, Pat Patton, who made these recordings, provides the line-up shown immediately above. There may, of course, have been a number of musicians present during these recordings, allowing the personnel to change from number to number. In *BRAM* p4, Bill Russell states that Pat Patton played him dubs of *Maple Leaf Rag*, *Ballin' The Jack*, *Down By The Riverside* and *St Louis Blues* from this session. It is possible that Russell's diary entry should have said *Riverside Blues* instead of *Down By The Riverside*. It is rumoured that recordings were also made around this time of Bunk playing duets with Burt Bales, but as yet nothing has come to light.

SFTJF CD 105 is called 'Lu Watters Yerba Buena Jazz Band Volume 1, 1937-1943.'

Pancake Records CD-5 is a privately produced Swedish CD and is entitled 'Bunk Johnson San Francisco 1943.'

BUNK JOHNSON

5 May 1943 Bill Colburn's home, 1363 Columbus Avenue, San Francisco

Bunk Johnson (tpt)

2 Sidewalk Blues *Bunk Johnson Book CD#7*

Notes:

Bunk plays trumpet over Jelly Roll Morton's Red Hot Peppers recording of *Sidewalk Blues*, recorded in Chicago on 21 September 1926 and released on Victor 20252 (mx-36283-3). See *BRAM* p3.

BUNK JOHNSON

7 May 1943 (morning) Bill Colburn's home, 1363 Columbus Avenue, San Francisco

Bunk Johnson talking to Bill Russell

- 1 Tony Jackson at the Big 25 American Music LP643; Purist LP; Dan VC-4020; VC-7022:
Bunk Johnson Book CD#7
- 3 Pete Lala's and Dago Tony's American Music LP643; Purist LP; Dan VC-4020; VC-7022:
Bunk Johnson Book CD#7
- 4 Funeral Parades American Music LP643; Purist LP; Storyville SLP 202; STV 670.202; Dan VC-4009; VC-7011:
Prytania video cassette (vc) – no number
Festa New Orleans Music of Ascona vc- no number
Perry & Weinstein vc- no number
Fallen Heroes Book CD#3; Bunk Johnson Book CD#7;
Tokuma TKCF-77034-6

Notes:

These recordings were made by Bill Russell during the morning of 7 May. (See *BRAM* p5 and *BJ:SOTW* p98).

On AMLP 643, AM mx1 has Bunk talking about Tony Jackson and his composition *Baby, I'd Love To Steal You*, with dubbed in background piano played by John 'Knocky' Parker.

On AMLP 643, AM mx3 is preceded by E D Nunn announcing 'Pete Lala's Place, 1914', and then Bunk talks about Pete Lala's and Dago Tony's tonks, with part of *Ballin' The Jack* (AM mx389 - 1 August 1944) and *Sugarfoot Stomp* (AM mx606 - 4 August 1944) dubbed in as background.

On AMLP 643, AM mx4 has Bunk talking about funeral parades with excerpts of *When The Saints* (AM mx894 - 18 May 1945), *Nearer My God To Thee* (AM mx902 - 18 May 1945) and *Just A Little While To Stay Here* (AM mx 900 - 18 May 1945) dubbed in.

The reissues of AM mx4 vary considerably in length, as the dubbed in sections have all been shortened. On Stv. STV 670.202 the timing is 7.57 mins., and on the Dan releases 6.0. There is no dubbing in on *Book CD#3* or *CD#7*, and the timing is 3.17 minutes for both.

TKCF-77034 is a box set of ten CDs entitled 'American Music Vol.2' and *TKCF-77034-6* is identical to Dan VC-7011.

The 1987 Prytania video release 'A Collection of New Orleans Jazz Films' includes a short film called 'New Orleans Funeral.' Filmed in black and white by Don Perry, this sequence shows the Eureka Brass Band playing at a funeral for the Young Men Olympians Benevolent Association. The sound, however, is supplied by Bunk talking about funerals and music by Bunk's Brass Band from AMLP 643, AM mx4, etc above. This video release was subsequently reissued by Festa New Orleans Music of Ascona, Switzerland. It was reissued again in 1997 in the USA by Don Perry and Seth Weinstein. Further film material had been added and the new release was called 'New Orleans Jazz Films – The Classics.' Both reissues contain this funeral sequence.

Ewing D Nunn (1900-1977) was born in Bonham, Texas. He became an outstanding recording engineer and in 1947 founded Audiophile Records. Nunn released over 100 LPs in all and these are now owned by the GHB Foundation.

BUNK JOHNSON and BERTHA GONSOULIN

7 May 1943 (between 3pm – 6.10 pm) Bertha Gonsoulin's home, 1782 Sutter Street, San Francisco

Bunk Johnson (pno)

- 5a Baby I'd Love To Steal You American Music LP 643; Dan VC-4020; VC-7022:
Bunk Johnson Book CD#7

Bunk Johnson (tpt) Bertha Gonsoulin (pno)

- 5b Temptation Rag *American Music AMCD-16*
- 6 Plenty To Do Unissued
- 7 Plenty To Do Dan VC-4020; VC-7022

Bunk Johnson (pno)

- 8 Maple Leaf Rag (part) American Music LP 643; Wolf WJS 1001:
WJS 1001 CD

Bunk Johnson (tpt) Bertha Gonsoulin (pno)

9 (1)	Sister Kate	<i>American Music AMCD-16</i>
10 (2)	Sister Kate	Unissued
11 (3)	Make Me A Pallet On The Floor (part)	American Music LP 643; Dan VC-4020; VC-7022
12 (3a)	Make Me A Pallet On The Floor (part)	Dan VC-4020; VC-7022
13 (3b)	Make Me A Pallet On The Floor	Dan VC-4020; VC-7022
14 (3c)	Make Me A Pallet On The Floor (part)	American Music LP 643; Dan VC-4020; VC-7022 <i>American Music AMCD-16</i>
15 (4)	Blues In C	<i>American Music AMCD-16</i>
16 (5)	Blues In C	<i>American Music AMCD-16</i>

Notes:

Masters 5a and 5b were cut on the same disc. The numbers in brackets against masters 9 to 16 are the original master numbers assigned on the day of the recording. These masters were renumbered 9 to 16 the following day. (See *BRAM* pp6-7 and *BJ:SOTW* p98). On AMLP 643, 'This is Bunk Johnson Talking', AM mx5a (*Baby, I'd Love To Steal You*) follows Bunk discussing Tony Jackson, the song's composer. On *AMCD-16* AM mx14 (3c) *Make Me A Pallet On The Floor* was reissued as *Bolden Medley* and mx15 and mx16 have been edited together and released as *Franklin St Blues*. See short biographical note on Bertha Gonsoulin in *BRAM* p170, and an article on Tony Jackson, 'The World's Greatest Single-Handed Entertainer' by Mats Holmquist in *The Mississippi Rag*, June 1977.

ALL STAR NEW ORLEANS BAND

9 May 1943 Geary Theater, 415 Geary Street, San Francisco

Bunk Johnson (tpt) Mutt Carey (tpt) Kid Ory (tbn) Wade Whaley (clt) Buster Wilson (pno) Frank Pasley (gtr)
Ed Garland (bs) Everett Walsh (dms) Marvin Graham (announcer) Clancy Hayes (narrator)

Way Down Yonder In New Orleans	<i>American Music AMCD-16</i>
Basin Street Blues	<i>American Music AMCD-16</i>
Muskrat Ramble	<i>American Music AMCD-16</i>
High Society	<i>American Music AMCD-16</i>
Dipperrmouth Blues	<i>American Music AMCD-16</i>

Notes:

The above titles comprise that part of the Geary Theater Concert that was broadcast and come from 16" glass based acetates. NBC put out the broadcast on the Blue/Pacific Coast Network and the OWI transcribed and broadcast it in New York and abroad.

The concert began with Pat Patton's Band playing *Panama*, and at the end of the third chorus they were joined by the All Stars. The All Stars then continued with *Some Of These Days*, *Bunk's Blues*, *1919 Rag*, and *Sister Kate* with an encore. Bertha Gonsoulin then played two piano solos, *Kansas City Stomps* and *Frog-i-more Rag*. The All Stars continued with *That's A Plenty* and *The Girls Go Crazy 'Bout The Way I Walk*. During the intermission Patton's Band played *Ace In The Hole* with Clancy Hayes vocalising. The second half of the concert began with the All Stars playing *Ory's Creole Trombone*, followed by *Down By The Riverside*, *Savoy Blues* with an encore and, finally, *Maryland*. The broadcast then commenced and the All Stars played the five titles shown above, plus *The Wolverines (Wolverine Blues)* and *The Pearls*. These last two numbers featured Bertha Gonsoulin and are included on *AMCD-16*. After *High Society*, Hayes introduces Rudi Blesh, co-organiser of the Concert, who informs the audience that 'it may be your first hearing of real jazz.' See *The Jazz Record*, March 1945, *BRAM* p8 and *BJ:SOTW* pp99-100.

BUNK JOHNSON and BERTHA GONSOULIN

10 May 1943 Bertha Gonsoulin's home, 1782 Sutter Street San Francisco

Bunk Johnson (tpt) Bertha Gonsoulin (pno)

16½a	Basin Street Blues	Dan VC-4020; VC-7022
17	Sweet Georgia Brown	<i>American Music AMCD-16</i>
18	Darktown Strutters' Ball	<i>American Music AMCD-16</i>
19	Maple Leaf Rag #1	Unissued
20	Maple Leaf Rag #2	Unissued
21	St Louis Blues	Dan VC-4020; VC-7022
22	Bunk's Blues in F	Unissued
23	Bunk's Blues in C (Franklin St Blues)	Unissued
24	Careless Love	<i>American Music Book CD</i>



Black on light blue

Notes:

Recorded by Bill Russell on 12" masters, except *Basin Street Blues*, which was on a 10" master. Bertha Gonsoulin recorded two piano solos at the same session, *The Pearls* (AM master 16½b) and *The Pearls #2* (AM master 25). In the liner notes to *AMCD-16* the writer, presumably Barry Martyn, states that 'the acetates of these blues titles (AM masters 22 and 23) have disintegrated, so we can never hear them again.' See *BRAM* pp9-10 and *BJ:SOTW* pp100-101.

BUNK JOHNSON AND HIS HOT SEVEN

c. July 1943 CIO Hall 150 Golden Gate Avenue, San Francisco

Bunk Johnson (tpt) u/k second tpt *; Ellis Horne (clt) Bill Bardin (tb) Pat Patton (bjo) Paul Lingle or Ray Jahnigen (pno) Squire Girsback (bbs) Bill Dart (dms) Bob Best (vcls)

Tiger Rag (vcl BB?)	<i>Pancake Records CD-5</i>
Down By The Riverside	<i>Pancake Records CD-5</i>
Walking The Dog	<i>Pancake Records CD-5</i>
Milenberg Joys* (vcl BB)	<i>Pancake Records CD-5</i>
Bunk's Blues (spliced and incomplete)	<i>Pancake Records CD-5</i>
St Louis Blues (incomplete)	<i>Pancake Records CD-5</i>
Muskrat Ramble	<i>Pancake Records CD-5</i>
Weary Blues	<i>Pancake Records CD-5</i>
Darktown Strutters Ball	<i>Pancake Records CD-5</i>
Maryland, My Maryland	<i>Pancake Records CD-5</i>

Notes:

These recordings were made by Pat Patton and he provides some narration. I believe that on *Milenberg Joys* a second trumpeter, not Bunk, takes a muted solo. Bill Bardin (see below) informed me that during the months he either played with or watched Bunk, at no time did Bunk use a mute.

A weekly series of concerts was organised by the San Francisco Hot Jazz Society (HJS) and the concerts took place at the American Federation of Labor's Congress of Industrial Organizations Hall in San Francisco. The HJS's sponsors included Rudi Blesh, Bill Colburn, Hal McIntyre and Peter Tamony. (Tamony, [1902-1985] was a San Francisco-based jazz enthusiast and a founder member of the Hot Music and the Hot Jazz Societies in San Francisco. His research material on Bunk was donated to the Univ. of Missouri in 1986 and is now in the Western Historical Manuscript Collection – Columbia. See the Jazz/Hot Music Society Series, f.415).

The first concert took place on 11 July (*BJ:SOTW* p105 states 11 June, but this appears to be a typo) and these concerts continued until March 1944, when Bunk returned to New Iberia. See *BJ:SOTW* pp105-7.

The *Pancake* CD provides the date of 11 July 1943 for the ten tracks above, but I believe that these recordings originate from several different CIO sessions and probably do not include the opening night. The recordings themselves are generally poor and at times it is difficult to hear individual musicians. There are also a number of skips, missing intros, etc. When these recordings were made Bill Bardin was 18 years old. In recent correspondence between us, Bill wrote 'Syncopation was a concept foreign to my nature at the time. Bunk really had IT. Bunk was able to get the band to 'GO' much of the time. Some leaders try to inspire their bands by speechifying; Bunk inspired with his playing.'

BUNK JOHNSON

c. November 1943 A radio studio in San Francisco

Bunk Johnson (tpt)

26* Pacific Street Blues Dan: VC-7022, VC-4020; Trans-Ark 1000:
American Music AMCD-16

Notes:

Hal McIntyre, who was working as a radio disc jockey in San Francisco, recorded three takes of Bunk playing over the George Lewis New Orleans Stompers' recordings of *Two Jim Blues* (Climax take CD104-1) and one playing over *Just A Closer Walk With Thee* (take CD107-1). Only the above take now survives. (See *BJ:SOTW* p115). This track was originally recorded by Bill Russell at the 'Climax' rehearsal session on 15 May 1943, and was released in October 1943 on Climax 102.

*The recording above was not given a master number or title until Dan Records released it in 1973.

The Trans-Ark LP does not include this title on its sleeve or on the disc itself, and the track is spliced in during *Sidney's Blues*.

BUNK JOHNSON AND THE YERBA BUENA JAZZ BAND

c. December 1943 The Dawn Club, 20 Annie Street, San Francisco

Bunk Johnson (tpt) Al Zohn (tpt) Turk Murphy (tbn) Ellis Horne (clt) Paul Lingle (pno) Pat Patton (bjo)
Squire Girsback (bbs) Bill Dart (wbd)

Washboard Blues *Pancake Records CD-5*

Weary Blues *Pancake Records CD-5*

Notes:

Location and line-up provided by Pat Patton who was responsible for the recordings. The pianist on *Weary Blues* is very poor and seems unaware of the chord sequence and I cannot believe that Lingle is on this track.

Al Zohn was not a regular member of the YBJB.

The Dawn Club was the home of the YBJB between 1939 and its closure on 31 December 1946. In the 1970's 'Annie Street' was renamed 'Mark Twain Lane', but reverted to its original name in 1980 following a petition signed by 5000 jazz fans. The original site now bears a plaque commemorating the 'Legendary Dawn Club' and is the location of a restaurant called 'Annie's.'

BUNK JOHNSON and THE YERBA BUENA JAZZ BAND

c. January – February 1944 Photo-Sound Studios Kearny Street, San Francisco

Bunk Johnson (tpt & vcl) Turk Murphy (tb) Ellis Horne (clt) Burt Bales (pno) Pat Patton (bjo) Squire Girsback (bbs)
Clancy Hayes (dms & vcls) Sister Lottie Peavay (vcls)

LK189-2 Nobody's Fault But Mine (vcl SLP) Jazette 1010; Good Time Jazz 37; EP 1016; L-17;
L12024; (E)GV2176; (E)LDG110;
Vogue (E)GV2176; LAG12121; Vogue (F) LD198;
GTJCD-12024-2; Music Memoria 7 24384294021;
Document JPCD-1529-2; Document DOCD-5463;
Document DOCD-32-20-11; Body & Soul BS 2439; JSPCD 7733

LK190-2 When I Move To The Sky (vcl SLP) Jazette 1010; Good Time Jazz 37; EP 1016; L-17;
L12024; (E)GV2176; (E) LDG110;
Vogue (E)GV2176; LAG12121; Vogue (F)LD198;
GTJCD-12024-2; Music Memoria 7 24384294021;
Document JPCD-1529-2; Document DOCD-5463;

Body & Soul 3052952; Wagram 3096142; Goldies 25401; JSPCD 7733

Unissued

Cavatone 350; Good Time Jazz 34; GTJ (E) 34; 45034; GV2181; L-17; L12024; (E) GV2176; LDG110; Vogue (E) GV2181; LAG12121; (E) LDG110; Vogue (F) LD198; Jazz Selection JS 860; *GTJCD-12024-2; Document JPCD-1529-2*

RM401*; Cavatone 350; Jay 5; Good Time Jazz 34; GTJ (E) 34; 45034; GV2181; L-17; L12024; (E) GV2176; LDG110; Vogue (E) GV2181; (E) LDG110; (E) LAG12121; Vogue (F) LD198; Jazz Collector N2; Jazz Selection JS 860; *GTJCD 12024-2; Document JPCD-1529-2; Catfish KATCD219; Jasmine JASCD 635*

Good Time Jazz 38; L-17; LDG110; L12024; (E)GV2212; Vogue (E) GV2212; (E) LDG110; (E) LAG12121; Vogue (F) LD198; *GTJCD 12024-2; Document JPCD 1529-2; Jasmine JASCD 635*

Good Time Jazz 38; L-17; L12024; LDG110; (E) GV2212; Vogue (E) GV2212; (E) LDG110; (E) LAG12121; Vogue (F) LD198; Jazz Selection JS 861; *GTJCD 12024-2; Document JPCD-1529-2; Music Memoria 7 24384294021; Jasmine JASCD 635*

Pancake Records CD-5

Unissued

Transark 1000

RM402*; Jay 5; Good Time Jazz 63; GTJ (E) 63; EP1016; GV2182; 45063; L-17; L12024; Vogue (E) GV2182; (E) LDG110; (E) LAG12121; Vogue (F) LD198; Jazz Collector N2; Jazz Selection JS 844; *GTJCD 12024-2; 4GTJCD-4416; Document JPCD-1529-2*

Good Time Jazz 63; GTJ (E) 63; EP1016; GV2182; 5063; L-17; L12024; Vogue (E) GV2182; (E) LDG110; (E) LAG12121; Vogue (F) LD198; Jazz Selection JS 844; *GTJCD 12024-2; 4GTJCD-4416; Music Memoria 7 24384294021; Document JPCD-1529-2; Habaña 200 516; Charly CDCD 1241; JBM (F) 7243 8122902 6; Phontastic PHONT CD7672; Disky 791902; ZYX 55095-2; Hallmark 306702*

American Music AMCD-16

American Music AMCD-16

I Travel With Jesus† (vcl SLP)

CAV112 2.19 Blues (vcl CH)

CAV113 Ace In The Hole (vcl CH)

LK205 The Girls Go Crazy 'Bout
The Way I Walk

LK206 Ory's Creole Trombone #1

Dusty Rag
Maryland, My Maryland
Ory's Creole Trombone #2

LK231 Careless Love

LK232 Down By The Riverside (vcl BJ)

Ain't Gonna Give Nobody
None of My Jelly Roll

Ain't Gonna Give Nobody
None of My Jelly Roll #2



Green on white

Notes:

Recorded on glass-based acetates by David Rosenbaum between 19 January and mid February 1944, but unissued by him. Initially the masters were believed to be lost, but in 1950 GTJ contacted Rosenbaum and bought what remained from him. Most of the titles subsequently issued were created from different takes edited into usable versions. The GTJ issues were first released in 1953.

Jay 5 was labelled 'Bunk Johnson with the Original Lu Watters Band'.

Jazz Collector N2 was labelled 'Lu Watters Band with Bunk Johnson'.

**Ace in the Hole* and *Careless Love* were distributed privately as test pressings before their commercial release. *Ory's Creole Trombone #1* is composed of two takes spliced together. *Ory's Creole Trombone #2* is track 7 on Transark 1000 but is not mentioned on either the LP sleeve or the record itself. This track title is shown as *Theme*.

See the very informative original sleeve notes on GTJ L-17, 12024, *GTJCD 12024*, etc by Ralph Gleason.

Jazz Directory Vol 5 p812 states 'Bunk Johnson played regular concerts with the Yerba Buena Band in San Francisco and many private recordings were made. It has been reported that as many as 90 sides exist from this period.' In *BJ:SOTW* p117, however, Mike Hazeldine states that only a small percentage of the Rosenbaum masters survived.

Earlier discographies have listed other 'unissued' titles including *Milenberg Joys*, *Of All The Wrongs*, *South* and *Do You Ever Think Of Me?* So far I have been unable to substantiate the existence of any of these titles.

†Bob Helm told Mike Hazeldine in 1995 that he had been present at the final Rosenbaum session when Sister Lottie Peavay recorded with the band. Although she was supposed to record four numbers, she only did two. This throws into doubt the inclusion of *I Travel With Jesus*. Helm also claimed that he had played low register clarinet on several numbers during this session, including *Nobody's Fault But Mine*.

Sister Lottie Peavay's surname is variously spelt 'Peavey,' 'Peavie' and 'Peavay'. The final spelling is the one utilised in *BJ:SOTW* p117 and *The Great Jazz Revival* by Jim Goggin and Peter Clute, published by Donna Ewald, San Rafael, California, 1994, p38.

GTJ GTCD-12024-2 states that these recordings were made by 'David Robinson'. This is clearly a typo.

Good Time Jazz 4GTJCD-4416 is a 4 CD box set called 'The Good Time Jazz Story.'

Document DOCD-5463 is called 'Great Gospel Performers.' *DOCD-32-20-11* is called 'Mighty Day – 25 Gospel Greats.'

JBM 7243 8122902 6 is a boxed set called 'Les 100 Plus Grands Succes Du Jazz New Orleans.'

Goldies 25401 is a 3 CD boxed set in a slipcase called 'Oh Happy Day – Gospel Greats.'

Catfish KATCD219 is called 'Roots of Lonnie Donegan'!

Charly CDCD 1241 is a British compilation called 'Original Dixieland Hits.'

JSPCD 7733 is a 4 CD boxed set called 'Spreading the Word – Early Gospel Recordings.'

Wagram 3096142 is a French 4 CD gospel compilation of 100 titles called 'Mega Gospel.'

Body & Soul BS2439 is a 3 CD boxed set called 'Le Gospel 1939-1952.'

Body & Soul 3052952 is a French set called 'Gospel: La Grande Anthologie 1927-1963.'

Disky 791902 is a Dutch 3 CD boxed set called 'Greatest Dixieland Jazz – Golden Greats.'

Habana 200 516 is a French compilation called 'New Orleans' and includes just one Bunk track.

Phontastic PHONT CD 7672 is a Swedish compilation called '1944 – I'm Beginning To See The Light.'

ZYX 55095-2 is a German compilation called 'New Orleans Jazz Party' and also includes *Storyville Blues* from 11 June 1942.

Hallmark 306702 is a British compilation called 'Hot Jazz From New Orleans.'

BUNK JOHNSON'S V-DISC VETERANS

11 July 1944 World Broadcasting System Inc., 555 South Flower Street, Los Angeles, California

Bunk Johnson (tpt) Floyd O'Brien (tb) Wade Whaley (clt) Fred Washington (pno) Frank Pasley (gtr) Red Callender (bs) Lee Young (dms)

- L-50593 Low Down Blues - 1 GHB 101: *GHB BCD-101; Jazz Crusade JCCD-3072†*
Low Down Blues - 2* Purist LPP 101; NoLa LP 6; TC006 (mc); Jazz Bird Jaz2018; VJM VEP 33; GHB-101: *GHB BCD-101; Soundies SCD 4135; Jazz Crusade JCCD-3072† Jasmine JASCD 635*
- L-50594 Ballin' The Jack - 1 (false start) GHB 101: *GHB BCD-101*
Ballin' The Jack - 2 (incomplete) GHB 101: *GHB BCD-101*
Ballin' The Jack - 3* Purist LPP 101; NoLa LP 6; TC006 (mc); Jazz Bird Jaz2018; VJM VEP 33; GHB-101: *GHB BCD-101; Soundies SCD 4135; Jazz Crusade JCCD-3072† Jasmine JASCD 635*
- L-50595 Mama's Gone Goodbye* Purist LPP 101; NoLa LP 6; TC006 (mc); Avenue AV.INT 1010; Ariston AR/LP/12005; Jazz Bird Jaz2018; Murray & Hill 927942; Jazz Trip II; GHB 101: *GHB BCD-101; Soundies SCD 4135; Jazz Crusade JCCD-3072† Jasmine JASCD 635*
- L-50596 Careless Love Blues - 1 (incomplete) GHB 101: *GHB BCD-101*

	Careless Love Blues - 2*	Purist LPP 101; NoLa LP 6; TC006 (mc); Avenue AV.INT 1010; Ariston AR/LP/12005; Jazz Bird Jaz2018; Jazz Trip II; GHB-101: <i>GHB BCD-101</i> ; <i>Soundies SCD 4135</i> ; <i>Jazz Crusade JCCD-3072†</i>
L-50597	Arkansas Blues*	Carousel 2502; Purist 1001; LPP 101; NoLa LP 6; TC006 (mc); Jazz Bird Jaz2018; VJM VEP 33; GHB-101: <i>GHB BCD-101</i> ; <i>Marshall Cavendish MC 045</i> ; MC045 (mc); <i>Soundies SCD 4135</i> ; <i>Jazz Crusade JCCD-3072†</i>
L-50598	I Ain't Gonna Give Nobody -1 (incomp). I Ain't Gonna Give Nobody -2*	GHB-101: <i>GHB BCD-101</i> Purist LPP 101; NoLa LP 6; TC006 (mc); Avenue AV.INT 1010; Ariston AR/LP/12005; Jazz Bird Jaz2018; Jazz Trip II; GHB-101: <i>GHB BCD-101</i> ; <i>Soundies SCD 4135</i> ; <i>Jazz Crusade JCCD-3072†</i>
L50599	Panama*	Purist LPP 101; NoLa LP 6; TC006 (mc); Avenue AV.INT 1010; Ariston AR/LP/12005; Jazz Bird Jaz2018; Jazz Trip II; GHB-101: <i>GHB BCD-101</i> ; <i>Soundies SCD 4135</i> ; <i>Jazz Crusade JCCD-3072†</i>
L-50600	Spicy Advice*	Carousel 2502; Purist 1001; LPP101; NoLa LP 6; TC006 (mc); Jazz Bird Jaz2018; VJM VEP 33; GHB-101: <i>GHB BCD-101</i> ; <i>Soundies SCD 4135</i> ; <i>Jazz Crusade JCCD-3072†</i> <i>Jasmine JASCD 635</i>
	Alexander's Ragtime Band	Unissued



Black on gold

Notes:

Gene Williams, who by this time worked for Decca Records, arranged to have Bunk record for World Broadcasting System, Inc., then a subsidiary of Decca. Bill Colburn helped to assemble the band.

See *BJ:SOTW* pp122-123 and *BRAM* p11.

The takes above marked with an asterisk were not originally issued commercially, but were issued on sixteen-inch transcriptions made for broadcasting. They bear the numbers 'World Feature Jam Session Disc JS-34B and JS-35A.' On the Purist issues the band is called 'Bunk Johnson and his Stompers' and on the Carousel issue 'Bunk Johnson's Ragtime Band.' Purist LPP101 is described on its sleeve as a limited edition.

Murray & Hill 927942 is a five LP box set entitled 'Collector's History of Classic Jazz.' (This also includes AM master 894).

Jazz Crusade JCCD-3072† is called 'Rare Cuts - Well Done - Volume 3.' When it was originally issued it comprised ten tracks by the Paul Barbarin Band in New York (1954) and the nine Bunk tracks shown above. Shortly after its release this CD was withdrawn, but it was later reissued with one additional Barbarin track from the 1954 session and the Bunk sides replaced with Wilbur de Paris material.

Soundies SCD 4135 is a double CD compilation entitled 'Dixieland' and is Volume 4 in Soundies' 'Masters of Classic Jazz' series. Other tracks are by Wingy Manone and Miff Mole.

The South Flower Street site is now occupied by a 52 storey commercial building called the City National Tower.

1st AM Catalog

AMERICAN MUSIC

by

BUNK JOHNSON'S BAND

ON 12-inch VINYLITE* RECORDS

- No. 251 Tiger Rag
See See Rider
- No. 252 St. Louis Blues
When The Saints Go Marching In
- No. 253 Lowdown Blues
Yes Yes
- No. 254 Ice Cream (Jim Robinson's Band)
Burgundy St. Blues (Geo. Lewis)
- No. 255 Panama
When You Wore A Tulip
- No. 256 Darktown Strutters' Ball
Walk Thru The Streets Of The City
- No. 257 Sister Kate
New Iberia Blues
- No. 258 Careless Love
Weary Blues

Price \$1.75 each

AM Records

647 MEANS AVENUE • PITTSBURGH 2, PA.

*Vinylite is the new high-grade flexible plastic, with minimum surface noise, as used for radio high-fidelity transcriptions.

 345

BUNK JOHNSON'S BAND

29 July 1944 San Jacinto Hall 1422 Dumaine Street, New Orleans

Bunk Johnson (tpt) Jim Robinson (tbn) George Lewis (clt) Lawrence Marrero (bjo) Slow Drag Pavageau (bs)
Sidney 'Little Jim' Brown (bbs*) Baby Dodds (dms)

- 105 There's Yes, Yes, In Your Eyes (no start) *American Music AMCD-15*
 106 I Don't Want To Walk Without You, Baby* *American Music AMCD-15*
 109 St Louis Blues* *American Music AMCD-8*
 110 Lowdown Blues* *American Music V253; LP 647; Storyville SLP128;*
Hirschsprung H 151 (part); Dan VC4008; VC-7016;
American Music AMCD-1; Past Perfect (G) 220347-203;
Documents 7374995; Tokuma TKCB 71386; TKCF-77034-5

Notes:

Recorded by Bill Russell and William Wagner in order to test the recording equipment, and as a band rehearsal. (See *BRAM* pp15-18 and *BJ:SOTW* p128).Master nos. 101 to 104, 107 and 108 *may* have been used for test recordings, but no discs have been found and no details are listed in Bill Russell's log.

An extract from master 110 was issued on a Danish EP anthology (Hirschsprung H151) for use in Danish public libraries for educational purposes.

Past Perfect Silver Line 220347-203 is a German CD called 'Bunk Johnson - Saints Go Marching In.'*Documents 7374995* is a double CD called 'Funeral Songs - Dead Man Blues,' and also includes *inter alia* AM mx408 (2.8.44), one track by George Lewis (*Just A Closer Walk With Thee*) and two tracks by the Eureka Brass Band (*Sing On#!* and *West Lawn Dirge#!* -Aug.'51).The booklet accompanying *AMCD-1* and its inlay were reprinted, as the originals contained a number of errors.See 'Bunk Johnson, 1944,' by Tom Bethell in *New Orleans Music (NOM)* Vol.11/5, pp6-10.

The Hall was built in the 1920's and when these recordings were made it was owned by Beansie Fauria, a relative of Ernest Cagnolatti. By the 1960's the condition of the Hall had deteriorated considerably and it had become a rhythm and blues venue known as the Five-Four Club. By 1967 the building was derelict and was due for demolition as part of an urban renewal project when, on 9 January, it burnt down. Today this site is simply a piece of waste ground.

BUNK JOHNSON'S BAND

31 July 1944 San Jacinto Hall 1422 Dumaine Street New Orleans

Bunk Johnson (tpt) Jim Robinson (tbn) George Lewis (clt) Lawrence Marrero (bjo) Slow Drag Pavageau (bs)
Sidney 'Little Jim' Brown (bs/bbs*) Baby Dodds (dms) Myrtle Jones (vcls)

- 201½ Sister Kate Unissued
 202 Sister Kate Dan VC-4016; VC-7018
 203 Sister Kate *American Music AMCD-2*
 204 Sister Kate *American Music AMCD-3*
 205 Goodmorning Blues (vcl MJ) (test) *Bunk Johnson Book CD#7*
 205½ Goodmorning Blues (vcl MJ) (test) Unissued
 206 Goodmorning Blues (vcl MJ) *American Music LP647; Storyville SLP 205;*
Dan VC-4008; VC-7016;
AMCD-1; Past Perfect (G) Silver Line 2203470-203
 207 See See Rider (vcl MJ) *Storyville SLP 205; Dan VC-4007; VC-7009;*
American Music AMCD-1
 208 Precious Lord Lead Me On* *Storyville SLP 205; Dan VC-4007; VC-7009;*
Supraphon 015 23972B;
American Music AMCD-12
 209 My Life Will Be Sweeter Someday* (vcl MJ) *American Music Book CD*
 210 My Life Will Be Sweeter Someday* (vcl MJ) *Storyville SLP 128; Dan VC-4008; VC-7016;*
American Music AMCD-3; Music Memoria 7 24384294021
Frémeaux & Associés FA 5135
 211 St Louis Blues *American Music V252; Storyville SLP 152;*
Dan VC-4006; VB-1003; VC-7006; Revival (NL) 001;
AMCD-1; Past Perfect (G) Silver Line 220347-203
 212 Tiger Rag *Dan VC-4016; VB1004; VC-7018;*
American Music AMCD-17

- 213 Tiger Rag American Music V251; Storyville SLP 152;
Dan VC-4006; VC-7006;
AMCD-3; Music Memoria 7 24384294021
- 214 2.19 Blues* Storyville SLP 205; Dan VC-4007; VC-7009;
American Music AMCD-17
- 215 2.19 Blues American Music V257; Storyville SLP 152;
Dan VC-4006; VC-7006;
AMCD-1; Past Perfect (G) Silver Line 220347-203

BUNK NEW ORLEANS 1944



A STREETS OF THE CITY
LORD, YOU'RE GOOD TO ME
CARELESS LOVE BLUES

B LOWDOWN BLUES
AFTER YOU'VE GONE
BLUE AS I CAN BE
Vocal by Myrtle Jones

PERSONNEL
BUNK JOHNSON Trumpet
GEORGE LEWIS Clarinet
JIM ROBINSON Trombone
BABY DODDS Drums
SLOW DRAG Bass
L. MARRERO Banjo
SIDNEY BROWN
Tuba on Lowdown Blues

This music was recorded in San Jacinto Hall in Aug. 1944. Altho Bunk had played with all these musicians except Slow Drag, the band had never before played as a unit. However, as Bunk once explained, all New Orleans musicians understand each other's style and can always play together any time, any place. This band, tho far from perfect, did have that down-home beat, and to a remarkable degree, considering its impromptu organization, the feeling of power that comes from getting together. To produce this potent but relaxed beat everyone, not just the rhythm section, must contribute. Bunk often stressed the fundamental importance of rhythm—"Music is rhythm; without rhythm you can not have music." When Bunk started his comeback in 1942, instead of saying he could still play his horn he said, "I really know I can stomp myself some trumpet." Of course this rhythm must be relaxed. Like every-

thing else, to be right music must be done easily and simply. One time, after Bunk had played all nite long at a dance, someone remarked, "You must be awfully tired." Bunk, almost incredulous, replied, "Tired; how can anyone get tired playing music?" Or listening to, or marching or working to music. How few people know the marvelous power of music to make almost every human activity easier, more enjoyable. On another nite, after a particularly inspired set, an admirer asked Bunk how it was possible to play that way. Bunk just smiled and said, "I ain't doin' nothing—at least nothing that anyone else can't learn to do." Bunk's music truly was so simple that anyone with average talent can learn it—simply playing a melody with a beat. Bunk's music, in fact his whole life, was rhythmic and a living demonstration that sincere simplicity is the secret of all that is great. "Playing music is like talking from the heart—you don't lie."

AMERICAN MUSIC RECORDS LP 647

Notes:

Pavageau and Brown both play bass on all tracks unless marked with an asterisk. On those tracks Brown switched to tuba. Master 201½ was a 10" test recording. Master 206 was issued as *Blue As I Can Be*. Master 207 was issued on *AMCD-1* as *C.C. Rider*. Masters 212 and 214 were intended for issue on Baby Dodds No.4, but this LP was never released. Masters 214 and 215 were issued as *New Iberia Blues*. American Music 78s with a 'V' prefix were 12" vinylite pressings. *Frémeaux & Associés FA5135* is a French two CD boxed set called 'New Orleans Revival 1940-1954.' See *BRAM* pp19-22. Myrtle Jones recorded in the mid 50's with Paul Gayten's Band for the Chess and Monarch (Courier) labels. Some of these recordings have been reissued on *Chess, Lafitte, Popcorn and Stompin'* CDs.

BUNK JOHNSON'S BAND

1 August 1944 San Jacinto Hall, 1422 Dumaine Street, New Orleans

Bunk Johnson (tpt) Jim Robinson (tbn) George Lewis (clt) Lawrence Marrero (bjo)
Slow Drag Pavageau (bs) Baby Dodds (dms)

385	I Love My Baby, My Baby Loves Me	Unissued
386	Honey Gal	<i>American Music Book CD</i>
387	Ballin' The Jack	Unissued
388	Ballin' The Jack	Unissued
389	Ballin' The Jack	American Music LP643 (cut); Wolf WJS 1001(cut): <i>Wolf WJS1001CD (cut)</i>
390	Ballin' The Jack	Unissued
391	Bugle Boy March	Unissued
392	Bugle Boy March	Unissued
393	Bugle Boy March	Unissued
394	How Long Blues	<i>American Music AMCD-1</i>
394½	How Long Blues	<i>American Music AMCD-8</i>
395	Muskrat Ramble	Unissued
396	Careless Love	Unissued
397	Careless Love	Dan VC-4017; VC-7024
398	Careless Love	<i>American Music AMCD-8</i>
399	Blues	Dan VC-4016; VC-7018: <i>American Music AMCD-8; Past Perfect (G) 220347-203</i>

Notes:

See *BRAM* pp23-26. AM master 385 has been listed as *My Baby Loves Me* in previous discographies. Only the last 1'44" of *Ballin' The Jack* (389) was issued on AM LP 643, and subsequently on Wolf WJS 1001 and *Wolf WJS 1001CD*. The Wolf CD is entitled 'New Orleans Jazz Vol.1 1942-55.' In *BRAM* p27 against AM master 399, it states that this take was recorded at 33□ and that it runs for 8 minutes 40 seconds. It has, however, now been released on *AMCD-8* as *Midnight Blues II* and, with pitch rectification, this side is now 9 minutes 51 seconds long. Bill Russell believed that *Bugle Boy March* was based on *The American Soldier* (see *BRAM* p23), a march composed by Richard C Dillmore and published in 1890.

BUNK JOHNSON'S BAND

2 August 1944 San Jacinto Hall, 1422 Dumaine Street New Orleans

Bunk Johnson (tpt) Jim Robinson (tb) George Lewis (clt) Lawrence Marrero (bjo)
Slow Drag Pavageau (bs) Baby Dodds (dms)

401	When The Saints Go Marching In	American Music LP 638; Storyville SLP 203: <i>AMCD-8; Past Perfect (G) Silver Line 220347-203</i>
402	When The Saints Go Marching In	American Music V252; Storyville SLP 152; Dan VC-4006; VC-7006: <i>AMCD-3; Jasmine JASCD 635</i>
403	Ballin' The Jack	Dan VC-4016; VC7018
404	Ballin' The Jack	Storyville SLP 205; Dan VC-4007; VC-7009: <i>American Music AMCD-3; Tokuma TKCF 77034-4</i>
405	High Society (cut)	Dan VC-4017; VC-7024; VB-1004: <i>American Music AMCD-3</i>
406	Darktown Strutters' Ball	Dan VC-4017; VC-7024: <i>American Music AMCD-3</i>
407	Darktown Strutters' Ball	American Music V256; Storyville SLP 152; Dan VC-4006; VC-7006: <i>AMCD-8; Tokuma TKCF 77034-3;</i> <i>Past Perfect (G) Silver Line 220347-203</i>
408	Lord Lord You're Certainly Good To Me	Dan VC-4016; VC-7018: <i>American Music AMCD-8; Documents 7374995;</i> <i>Past Perfect (G) Silver Line 220347-203</i>
409	Lord Lord You're Certainly Good To Me	American Music LP 647; Storyville SLP 128; Dan VC-4008; VC-7016; Library of Congress LBC-15: <i>AMCD-3; Music Memoria 7 24384294021;</i> <i>Body & Soul 3052952; Wagram 3096142</i>

- | | | |
|-----|---------------|--|
| 410 | Careless Love | Dan VC-4016; VC-7018;
<i>American Music AMCD-3; Jasmine JASCD 635</i> |
| 411 | Careless Love | American Music V258; LP647; Storyville SLP 128;
Dan VC-4008; VC-7016; Tulane Alumni Fund LH15555/6:
<i>AMCD-1; Past Perfect (G) Silver Line 220347-203</i> |
| 412 | Panama | Dan VC-4016; VC-7018 |
| 413 | Panama | <i>American Music AMCD-8</i> |
| 414 | Panama | American Music V255; Storyville SLP 128;
Dan VC-4008; VC-7016; VB-1004;
Variety REL ST19146; Penny REL ST19146:
<i>AMCD-3; Tokuma TKCF-77033-7</i> |
| 415 | See See Rider | American Music V251; LP 638; Storyville SLP 152;
Dan VC-4006; VC-7006:
<i>AMCD-1; Past Perfect (G) Silver Line 220347-203;</i>
<i>Tokuma TKCF-77034-3</i> |
| 416 | Blues | American Music LP 638; Storyville SLP 205;
Dan VC-4007; VC-7009:
<i>AMCD-1; Past Perfect (G) Silver Line 220347-203;</i>
<i>Tokuma TKCF-77034-4</i> |



Black on yellow



Black on light blue

Notes:

Recorded by William Russell, assisted by Alfred Lyon and William Wagner. See *BRAM* pp26-30 and *BJ:SOTW* p129. AM master 405 was to be included in an LP, Baby Dodds No.4. This was planned for issue with a 16mm movie accompaniment made in 1953. The master tape was prepared but the records were never pressed. This material has now been made available on Jazzology Video AMVD-One, 'Baby Dodds New Orleans Drumming.'

AM master 413 was leased to Dan but never issued. AM master 415 was issued on *AMCD-1* as *C.C.Rider*.

AM master 416 was recorded at 33□ and ran for 9 minutes and 4 seconds. On *AMCD-1*, AM master 416 (Blues) was issued as *Midnite Blues* as it was recorded just after midnight and, to be strictly accurate, was recorded on 3 August 1944. *Body & Soul 3052952* is a 2 CD album (see notes for Jan-Feb 1944).

BUNK JOHNSON'S BAND

3 August 1944 San Jacinto Hall, 1422 Dumaine Street New Orleans

Bunk Johnson (tpt) Jim Robinson (tb) George Lewis (clt) Lawrence Marrero (bjø)
Slow Drag Pavageau (bs) Baby Dodds (dms)

- | | | |
|-----|-------------|---|
| 501 | Weary Blues | <i>American Music AMCD-1</i> |
| 502 | Weary Blues | Dan VC-4016; VC-7018:
<i>American Music AMCD-2</i> |

503	Weary Blues	Dan VC-4017; VC-7024: <i>American Music AMCD-8; Past Perfect (G) Silver Line 220347-203</i>
504	Clarinet Marmalade	<i>American Music AMCD-8</i>
505	Clarinet Marmalade	Storyville SLP 127; Dan VC-4008; VC-7016; Seven Seas MH3026: <i>American Music AMCD-2; Tokuma TKCB-71386; TKCF-77034-5</i>
506	Yes, Yes In Your Eyes	American Music V253; Storyville SLP 205; Dan VC-4007; VC-7009: <i>AMCD-3; Tokuma TKCF-77034-4</i>
507	Royal Garden Blues	<i>American Music AMCD-1</i>
508	Royal Garden Blues	Dan VC-4016; VC-7018
509	Streets Of The City	American Music LP647; Dan VC-4007; VC-7009; VB-1004: <i>AMCD-8; Tokuma TKCF-77033-7; 77034-4; Past Perfect (G) Silver Line 220347-203</i>
510	Streets Of The City	American Music V256; Storyville SLP 203 (cut); SLP 128; Dan VC-4008; VC-7016: <i>AMCD-3; Music Memoria 7 24384294021; Jasmine JASCD 635</i>
511	Maryland, My Maryland	American Music Baby Dodds #3; Dan VC-4013; VC-7015: <i>AMCD-17; Tokuma TKCF-77034-9</i>
512	Sister Kate	Unissued
513	Sister Kate	American Music V257; Storyville SLP 128; Dan VC-4008; VC-7016; Variety REL ST19146; Penny REL ST19146: <i>AMCD-8; Tokuma TKCB-71386; TKCF-77034-5; Past Perfect (G) Silver Line 220347-203</i>
514	Weary Blues	American Music V258; Storyville SLP 152; Dan VC-4006; VC-7006; VB-1004: <i>AMCD-3; Music Memoria 7 24384294021; Tokuma TKCF-77033-7</i>
515	After You've Gone	American Music LP 647; Wolf WJS 1001: <i>AMCD-15; WJS 1001CD; Jasmine JASCD 635</i>
516	Alabama Bound (incomplete)	<i>American Music AMCD-12</i>
517	Alabama Bound	Storyville SLP 205; Dan VC-4007; VC-7009; Supraphon 015 23972B: <i>American Music AMCD-3; Tokuma TKCF-77034-4</i>

Notes:

Although Storyville SLP 128 shows master 509, it is actually master 510.

Masters 501 and 507 were leased to Dan Records but never issued.

On *AMCD-3*, master 514 (*Weary Blues*) was issued as *Shake It And Break It*.

Masters 516 and 517 are listed in Bill Russell's log as *Alabama Bound*, although he acknowledged that the tune actually played was *I'm Alabama Bound*. Master 517 was issued on Storyville SLP 205 as *Alabamy Bound*.

See *BRAM* pp31-5 and *BJ:SOTW* p130.

BUNK JOHNSON'S BAND

4 August 1944 San Jacinto Hall 1422 Dumaine Street New Orleans

Bunk Johnson (tpt) Jim Robinson (tb) George Lewis (clt) Lawrence Marrero (bjo)

Slow Drag Pavageau (bs) Baby Dodds (dms)

601	Yes, Yes In Your Eyes	Dan VC-4017; VC-7024: <i>American Music AMCD-8; Past Perfect (G) Silver Line 220347-203</i>
602	Ole Miss	Unissued
603	Ole Miss	Dan VC-4017; VC-7024: <i>American Music AMCD-12</i>
604	Ole Miss	Unissued
604½	You Are My Sunshine	Dan VC-4017; VC-7024: <i>American Music AMCD-12</i>
	When You Wore A Tulip*	Unissued

605	When You Wore A Tulip	American Music V255; Storyville SLP 152; Dan VC-4006; VC-7006; AMCD-3; Tokuma TKCF-77034-4
605½	Sugar Foot Stomp (test)	Dan VC-4017; VC-7024
606	Sugar Foot Stomp	American Music LP 643; Storyville SLP 128; Dan VC-4008; VC-VC-7016; AMCD-1; Tokuma TKCB-71386; TKCF-77034-5; Past Perfect (G) Silver Line 220347-203



Red and black on white

607	Sugar Foot Stomp	American Music AMCD-8
608	Tishomingo Blues	Unissued
609	Tishomingo Blues	American Music AMCD-1
610	Darktown Strutters' Ball	American Music AMCD-12
611	Ballin' The Jack	American Music AMCD-12
612	Careless Love	Unissued
613	Panama	Unissued
614	Blues In C	American Music AMCD-12
615	Blues	Dan VC-4017; VC-7024; American Music AMCD-12

Notes:

*This version of *When You Wore A Tulip* was cut, but not assigned a master number. William Russell had never heard it and it is now believed lost.

Master 605½ was a test and runs for 1 minute 30 seconds.

Masters 606 and 607 were issued at *Dippermouth Blues* on AMCDs-1 and -8.

Masters 607,611,612 and 614 were leased to Dan Records but never issued.

Master 614 was issued as *Franklin Street Blues* on AMCD-12.

Master 615 was recorded at 33□ and ran a little over 9 minutes. On AMCD-12 it has been retitled *Long Blues*.

See *BRAM* pp36-40 and *BJ:SOTW* pp130-1.

BUNK JOHNSON with LOUIS ARMSTRONG'S JAZZ FOUNDATION SIX

17 January 1945 Municipal Auditorium, 1201 St Peter Street, New Orleans

Louis Armstrong (tpt & vcl) Bunk Johnson (tpt) JC Higginbotham (tb) Sidney Bechet (clt)
James P Johnson (pno) Ricard Alexis *(bs) Paul Barbarin (dms)

SSC-1-22-2 Basin Street Blues (incomplete) Delta DA 50 104; Palm (E) 30:15; Saga Pan (E) 6924;
Saga World Wide (E) 6924; Sunbeam SB-219;
AFRS One Night Stand 489; 916; FDC (I) 1008;
Elec (J) KV 301:
Document DOCD-1010; Bunk Johnson Book CD #7;
GHB BCD-101; Jazz Band Compact Classic TMCD 2173/4-2

Notes:

The Second Esquire Jazz Concert was an ambitious project, with three simultaneous concerts in three cities, each one headed by a poll winner. A portion of each concert was broadcast live and transmitted coast to coast. The New Orleans segment was broadcast by the WDSU radio station and included spots by Leon Prima's Band, Mary Osborne and Louis Armstrong's Jazz Foundation Six. The Foundation Six played *Back o' Town Blues, Confessin', Dear Old Southland* and *Perdido*, and James P Johnson played *Arkansas Blues*, accompanied by bass and drums. The final number broadcast was *Basin St Blues*, with Bunk playing solo behind Armstrong's vocal. Unfortunately this is cut half way through.

*Narvin Kimball has stated that he played bass during this concert. (See *Footnote* Vol.12/1 pp8-9 and Vol.14./2 pp19-20). It seems that a contemporary press article may support his assertion. See *BRAM* p173 and *BJ.SOTW* pp131 and 135. FDC 1008/9 is a two LP set of the 'Second Esquire Award Winners Concert.' *Jazzband TMCD 2173/4-2* is a double CD entitled 'The Second Esquire Jazz Concert Plus Louis Armstrong & The All Stars.' It includes the entire broadcast plus a subsequent Louis Armstrong broadcast for NBC (19 June 1947).

BUNK JOHNSON and HIS NEW ORLEANS BAND

9 February 1945 WWL Radio Station, Hotel Roosevelt, Canal Street, New Orleans

Bunk Johnson (tpt) Jim Robinson (tb) George Lewis (clt) Lawrence Marrero (bjo)
Slow Drag Pavageau (bs) Abbie Williams (dms)

T-1	Tiger Rag	Metronome B530; Austroton V5164; Esquire (E) 10-151; EP181; LP S331; Riverside RLP1047; RLP12-119; Blue Star 222; History of Jazz 15; BYG 529.062; Joker SM3095; <i>Document DOCD-1010; Music Memoria 7 24384294021;</i> <i>Jasmine JASCD 635; Upbeat URCD197</i>
T-2	Weary Blues	Metronome B530; Austroton V5164; Esquire (E) 10-152; EP181; LP S331; Riverside RLP 1047; RLP12-119; Blue Star 222; History of Jazz 15; BYG 529.062; BYG 529.604 Joker SM3095; Monkey MY40029: <i>Document DOCD-1010; Jasmine JASCD 635;</i> <i>Upbeat URCD197</i>
T-3	Pallet On The Floor	Metronome B531; Austroton V5167; Esquire (E) 10-151; EP 181; LP S331; Riverside RLP 1047; RLP12-119; SDP11; RB-005; (J) R5015; (J) VDJ-1575; Blue Star 230; Music JH1087; History of Jazz 15; Document DLP501/502: <i>DOCD-1010; Riverside 3 RBCD-005-2;</i> <i>Victor/Riverside(J)VICJ 41421; Wolf WJS1001CD;</i> <i>Charly CDGR180-2; Prestige 3PCD-2301-2; Upbeat URCD197</i>
T-4	Careless Love	Metronome B531; Austroton V5167; Esquire (E) 10-152; EP 181; LP S331; Riverside RLP1047; RLP 12-119; Blue Star 230; Music JH1087; BYG 529.062; Joker SM 3095; Monkey MY40028/9: <i>Document DOCD-1010 (cut); Upbeat URCD197</i>



Gold on purple

Notes:

This session was recorded and filmed by the Office of War Information (OWI) as background music for a film about the visit to New Orleans of eight members of the French Resistance, including Jean-Paul Sartre. The film was directed by Willard Van Dyke (d. 23.1.1986).

Gus Statiras, who some years later founded the Progressive label, made these recordings on a 12 inch 33 rpm disc at the WWL Studios in the Hotel Roosevelt. Only one number (*Tiger Rag*) was required for the film, but Statiras managed to record four different titles. He was later under the impression that he had recorded a fifth title, *Just a Closer Walk With Thee*, but this does not appear to be the case. Once the recordings were made, the band went to the Hotel St Charles for a reception and the actual filming. The band played the numbers they had recorded earlier, plus *Sister Kate*. They then played *Tiger Rag* several times, as the OWI wanted to film each musician individually, but had only one camera. When the film was released the synchronisation was very poor and when, for example, the soundtrack featured the trumpet, visually Jim Robinson was playing! The film is now lost. The University of Arizona houses the Willard Van Dyke Archive, but as yet I have not received any response to my enquiries there.

See *BJ:SOTW* pp135-6 and *Footnote* Vol.15/6 pp4-8, 'Gus Statiras from Jersey City,' Statiras in conversation with Barry Martyn. See also *Footnote* Vol.20/3 pp4-9, 'Gus Statiras Revisited.'

The Metronomes were issued in Sweden in Album No.5 as 'With Bunk Johnson in New Orleans.' Initially the documentation about this recording session was poor and on older LPs the drummer is often shown as 'Kid Collins.' Riverside RLP12-119 erroneously shows Alton Purnell and Baby Dodds in the line-up. Riverside SDP11 is a five LP boxed set with an accompanying booklet, but the LPs were also sold separately as RLP12-112/116 inclusive. On a number of releases (Metronome, Blue Star, *Jasmine*, etc) the band is shown as 'Bunk Johnson and his Street Paraders.'

Riverside RB-005 is a 5LP boxed set called 'The Riverside History of Jazz.' Its CD equivalent is *Riverside 3RBCD-005-2*. Victor/Riverside VICJ-41421 is a Japanese release drawing upon material from the 3 CD set.

Document DLP501/502 and Monkey MY40028/9 are double albums.

Charly CDRG180-2 is a double CD release entitled 'New Orleans – The Cradle of Jazz.'

Prestige 3PCD-2301-2 is a 3CD boxed set called 'The Jazz Trumpet.'

On *Document DOCD1010* the eight bar introduction of *Careless Love* has been cut.

Upbeat URCD197 is a George Lewis compilation called 'A Portrait of George Lewis from Burgundy Street to Berlin.' The cover notes to this CD state incorrectly that this recording was made on 17 February 1945, and the line-up provided also contains errors. See also 'Bye and Bye.....Gus Statiras,' by Mike Hazeldine in *NOM* Vol.11/4 pp28-9 and 'Gus Statiras, 1923-2004' by Paige Van Vorst, in *Jazzbeat* Volume 15, No.3 & 4.

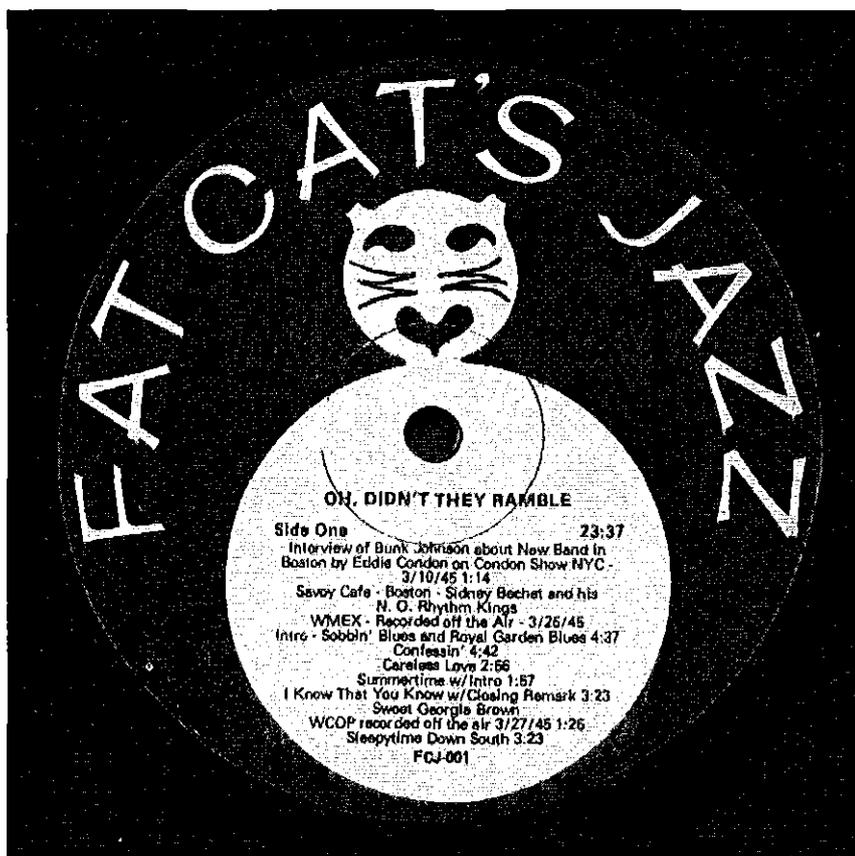
Note that Gus Statiras interviewed Bunk around this time and he refers to the interview in *Footnote* Vol.15/6 p6. This was not a recorded interview and Gus just made written notes.

BUNK JOHNSON INTERVIEW

10 March 1945 NBC Radio Show from the Ritz Theater, 219, 48th Street, New York City

Bunk Johnson interview by Eddie Condon

AFRS; Fat Cat's Jazz 001: *Jazz Crusade JCCD-3039*



Red on yellow

Notes:

This interview lasts a little over one minute and was recorded for Eddie Condon's Blue Network Show 42, broadcast on NBC's Blue Network. Condon's band on this occasion, which included Billy Butterfield, Max Kaminsky, Pee Wee Russell, Joe Bushkin, etc played seven numbers and this broadcast (minus the Bunk interview) was later released on Jazum LPs 63 and 64. It is now available with other broadcasts on *Jazzology JCD 1021/23*, 'The Eddie Condon Town Hall Concerts Volume 11.' After the interview Bunk went to the WOR studios to record the band session that follows.

Fat Cat's Jazz 001 is entitled 'Oh, Didn't They Ramble - Jazz Nocturne Vol.1.'

JCCD-3039 is entitled 'Jazz Nocturne 2 - Bunk & Bechet in Boston.' See *BJ:SOTW* p139.

In 1990 the Ritz Theater was renamed the 'Walter Kerr Theater,' after an eminent New York drama critic.

SIDNEY BECHET - BUNK JOHNSON

10 March 1945 WOR Studios, 111 Broadway and 38th St., New York City

Bunk Johnson (tpt) Sidney Bechet (clt) Sandy Williams (tb) Cliff Jackson (pno) Pops Foster (bs) Manzie Johnson (dms)

BN-223-1 Milenberg Joys

Blue Note 564; BLP7008; BLP1201;
BST89902; 9284; LA 158-G2; (J) K23P-9284;
Climax 564; Mosaic MR6-110;
Blue Note CD 7893842; Chronological Classics CD954;
Mosaic MD4-110; Music Memoria 7 24384146825;
Jasmine JASCD 635; Past Perfect 205447;
Proper Box 18; Definitive (Sp) DRCD 11198;
Trilogie 205895-349; Gemini 220420; Disky 791902;
Membran (G) Quadromania 222408; Lafitte 1032;
#1 Single Artist LATA 027; Frémeaux & Associés FA 5135
Unissued

BN-224 Basin Street Blues

- BN-225-0 Lord, Let Me In The Lifeboat
Blue Note 565; 9284; BLP7008; BLP1202; (J) K23P-9284; Vogue (E) V2084; Mosaic MR6-110; Blue Note CD 7893852; Marshall Cavendish MC 045; MC 045 (mc); Mosaic MD4-110; Chronological Classics CD954; Music Memoria 7 24384294021; 724384146825; Jasmine JASCD 635; Past Perfect 205447; EMI/Virgin (F) 8508522; Definitive (Sp) DRCD 11198; Trilogie 205895-349; Gemini 220420; Membran (G) Quadromania 222408; Lafitte 1032
- BN-226-0 Days Beyond Recall
Blue Note 564; BLP7008; BLP1201; 9284; (J) K23P-9284; Climax 564; Mosaic MR6-110; Blue Note CD 7893842; 8358112; Mosaic MD4-110; Chronological Classics CD954; Music Memoria 7 24384146825; Past Perfect 205447; Definitive (Sp) DRCD 11198; Trilogie 205895-349; Gemini 220420; Zeta 16019 2; Membran (G) Quadromania 222408; Lafitte 1032
- BN-227-0 Porto Rico
Mosaic MR6-110; Mosaic MD4-110; Blue Note CD 28891; Chronological Classics CD954; Music Memoria 7 24384146825; Past Perfect 205447; Definitive (Sp) DRCD 11134; 11198; Trilogie 205895-349; Gemini 220420; Membran (G) Quadromania 222408; Lafitte 1032
- BN-228-1 Up In Sidney's Flat
Blue Note 565; BLP7008; BLP1202; 9284; (J)K23P-9284; Vogue (E) V2084; Mosaic MR6-110; Mosaic MD4-110; ASV/Living Era ASL 5466; Chronological Classics CD954; Past Perfect 205447; Music Memoria 7 24384294021; 7 24384146825; Proper Box 18; Definitive (Sp) 11198; EPM Musique 158862; Trilogie 205895-349; Gemini 22042; Blue Note CD7893852; Membran (G) Quadromania 222408; Lafitte 1032; #1 Single Artist LATA 027

Notes:

See *BJ:SOTW* p139.

Bunk apparently insisted that Bechet should play only clarinet on this session. (See Mike Hazeldine's article 'Dear Wynne' in *Footnote* Vol 15/5 p10).

According to Cuscuna and Ruppli's *The Blue Note Label*, (Greenwood Press, N.Y. 1988), BN224 does not exist.

Blue Note LA 158- G2 is a double LP called 'Decades of Jazz Vol. 1 (1939-1949).'

The Mosaic LP album was a limited edition of 7500 copies, and this and the *Mosaic CD* set (*MD4-110*) are both entitled 'The Complete Blue Note Recordings of Sidney Bechet.'

Blue Note 8358112 is a four CD boxed set called 'Hot Jazz On Blue Note.'

Blue Note CDs 7893842 and *7893852* are called 'Sidney Bechet Classic Jazz Vol.1' and 'Vol.2,' respectively. *Blue Note CD 28891* is called 'Best of Sidney Bechet.'

Chronological (sic) Classics CD954 is called 'Sidney Bechet Vol.7 1945-46.'

EMI/Virgin (F) 8508522 is a 4 CD boxed set called 'Les 100 plus grands succès de Sidney Bechet.'

Proper Box 18 is a 4 CD boxed set called 'The Sidney Bechet Story.'

Past Perfect 205447 is a 10 CD boxed set called 'Sidney Bechet Portrait.'

Definitive DRCD 11134 is called 'Dear Old Southland; The Quintessential Blue Note Recordings – Sidney Bechet.'

Definitive DRCD 11198 is a 3 CD boxed set called 'Sidney Bechet – Complete 1939-1951 Blue Note Master Takes.'

EPM Musique 158862 is a compilation called 'Talking and Preaching Trombones (1924-1945),' in the Jazz Archives series, No.102.

ASV/Living Era ASL 5466 is a compilation called 'Trombones on Parade.'

Music Memoria 7 24384146825 is a 2 CD set called 'Sidney Bechet 1944-1945.'

Trilogie 205895-349 is a 3 CD boxed set called 'Sidney Bechet – Bechet's Fantasy.'

Gemini 220420 is identical to the *Trilogie* set above, but comprises just the first two CDs. It is also called 'Sidney Bechet – Bechet's Fantasy.'

Disky 791902 is a 3 CD set called 'Greatest Dixieland Jazz – Golden Greats.'

Zeta 16019 2 is a French CD in the EPM (Zeta) Jazz Archives series (no.196) and is a compilation called 'Clarinet Story.'

Membran Quadromania Jazz Edition 222408 is a German 4 CD boxed set called 'Sidney Bechet – Petite Fleur.'

Lafitte 1032 is called 'Sidney Bechet – Blame it on the Blues.'

#1 Single Artist LATA 027 is a Dutch CD entitled 'Sidney Bechet,' and is distributed by Weton-Wesgram BV.

Frémeaux & Associés FA 5135 is a French two CD boxed set called 'New Orleans Revival 1940-1954.'

Some Sidney Bechet discographies state that on 11 March 1945 Bunk recorded with a band that included Bechet at one of Milt Gabler's Sunday Jam Sessions at Jimmy Ryan's Club on West 52nd Street, NY. Four unissued titles have been listed, *Careless Love*, *High Society*, *Weary Blues* and *I'm Confessin'*. I can find no evidence, however, to confirm that this session was actually recorded. See the *Record Changer*, April 1945 and *BJ:SOTW* pp139-140.



SIDNEY BECHET and his NEW ORLEANS RHYTHM KINGS

25 March 1945 Treasury Varieties Broadcast from the Savoy Café, 410, Massachusetts Avenue, Boston, MA.

Bunk Johnson (tpt) Sidney Bechet (sop.sax/clt*) Ray Parker (pno) Pops Foster (bs) George Thompson (dms)
probably Nat Hentoff (announcer)

Theme (Sobbin' Blues)* (intro)

Royal Garden Blues*

I'm Confessin' (incomplete)

Careless Love

I Know That You Know

Sweet Georgia Brown (incomplete)

Notes:

Between 25 March 1945 and 14 June 1945, twenty-two broadcasts were produced by the WCOP Radio Station, Boston, featuring the New Orleans Rhythm Kings. Two further broadcasts were produced by WMEX.

The above recordings were taken from a 'Treasury Varieties' program broadcast by WMEX, Boston.

After *Careless Love*, Bechet solos on *Summertime* (incomplete). This title is included on both the LP and CD releases.

See *BJ:SOTW* Ch7 and the sleeve notes of FC001. See also *The Autobiography of Pops Foster, New Orleans Jazzman as told to Tom Stoddard*, (University of California Press, 1971), pp164-65; *Sidney Bechet, The Wizard of Jazz* by John Chilton, (Macmillan Press, 1987), Ch.16; *The Mississippi Rag*, December 1979, p6, a Paul Larson article; March 1998, 'Bunk & Bechet,' article by Joseph D Leheny: *Footnote* Vol.11/4 pp11-15, Vol.11/5 p21, Vol.12/1 pp12-14, Vol.13/1 pp22-23 and Vol.14/2 pp19-20, all from 'On The Banquette' by Mike Tovey; and Vol.11/6 pp18-19, 'Bunk & Bechet Bocage & Pops Revisited,' by Tom Stagg and Charlie Crump.

JCCD-3039 is called 'Jazz Nocturne 2 - Bunk & Bechet in Boston.'

Fat Cat's Jazz 001: *Jazz Crusade JCCD-3039*

SIDNEY BECHET and his NEW ORLEANS RHYTHM KINGS

27 March 1945 Jazz Nocturne Broadcast from the Savoy Café, 410, Massachusetts Avenue, Boston, MA.

Bunk Johnson (tpt) Sidney Bechet (sop.sax/clt*) Ray Parker (pno) Pops Foster (bs) George Thompson (dms)
Bob Brenner (announcer)

Sleepy Time Down South	Fat Cat's Jazz 001: <i>Jazz Crusade JCCD-3039</i>
Sobbin' Blues*	Fat Cat's Jazz 001: <i>Jazz Crusade JCCD-3039</i>
Pistol Packin' Mama	Fat Cat's Jazz 001: <i>Jazz Crusade JCCD-3039</i>
Boogie Woogie (incomplete)	Fat Cat's Jazz 001: <i>Jazz Crusade JCCD-3039</i>
Muskrat Ramble	Fat Cat's Jazz 001: <i>Jazz Crusade JCCD-3039</i>
Blues Theme - out	Fat Cat's Jazz 001: <i>Jazz Crusade JCCD-3039</i>

Notes:

Broadcast by WCOP, Boston. See *BJ:SOTW* Ch7 and the sleeve notes of FCJ001.
Pistol Packin' Mama is followed by Bechet soloing on *Dear Old Southland*.

BUNK JOHNSON INTERVIEW

28 March 1945 WCOP Radio Station, Copley Plaza Hotel, Boston, Massachusetts.

Bunk Johnson interviewed by Wynne Paris Fat Cat's Jazz FCJ 001: *Jazz Crusade JCCD-3039*

Notes:

Wynne Paris was a member of the Boston Jazz Society and ran a weekly jazz record show on WCOP called 'Jazz Nocturne.' This interview formed part of one of these shows, during which Paris also played some of Bunk's (then) recently released American Music recordings. The Fat Cat and *Jazz Crusade* releases above feature just the interview. See *BJ:SOTW* p144, the sleeve notes of FCJ 001 and *Footnote* Vol.15/5 p.17.

SIDNEY BECHET and his NEW ORLEANS RHYTHM KINGS

29 March 1945 Jazz Nocturne Broadcast from the Savoy Café, 410, Massachusetts Avenue, Boston, MA.

Bunk Johnson (tpt) Sidney Bechet (sop.sax) Ray Parker (pno) Pops Foster (bs) George Thompson (dms)
Bob Brenner (announcer)

Didn't He Ramble	Fat Cat's Jazz 001: <i>Jazz Crusade JCCD-3039</i>
Closing Theme (Blues, incomplete)	Fat Cat's Jazz 001: <i>Jazz Crusade JCCD-3039</i>

Notes:

A WCOP, Boston, broadcast. At the end of the broadcast Bob Brenner says 'You'll know by now why we presented such a short program tonight.' Wynne Paris stated that the program was cut short because of a power failure that affected the Savoy. See 'Dear Wynne' by Mike Hazeldine in *Footnote* Vol.15/5 p17, *BJ:SOTW* Ch7 and the sleeve notes of FCJ 001.

SIDNEY BECHET and his NEW ORLEANS RHYTHM KINGS

3 April 1945 Jazz Nocturne Rehearsal, Savoy Café, 410, Massachusetts Avenue, Boston, MA.

Bunk Johnson (tpt) Sidney Bechet (sop.sax*/clt) Ray Parker (pno) Pops Foster (bs) George Thompson (dms)

Sister Kate	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3036</i>
Perdido St Stomp*	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3036</i>
Clarinet Marmalade	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3036</i>
High Society	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3036</i>
Sobbin'Blues (breakdown)	Fat Cat's Jazz 002
Sobbin' Blues	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3036</i>
Willie The Weeper (breakdown)	Fat Cat's Jazz 002
Willie The Weeper	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3036</i>

Bluebells Goodbye -1	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3036</i>
Bluebells Goodbye - 2	Fat Cat's Jazz 002: <i>Jazz Crusade JCCD-3036</i>
Royal Garden Blues	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3036</i>
Royal Garden Blues (start)	Fat Cat's Jazz 002

Notes:

These tracks were recorded by John Reid at the conclusion of an afternoon rehearsal prior to the evening broadcast that follows. *Perdido St Stomp* is called *Feetwarmers Stomp* on JA48. See the sleeve notes of FCJ 002 and *Footnote* Vol.15/5, p18.

3 April 1945 Jazz Nocturne Broadcast from the Savoy Café, 410, Massachusetts Avenue, Boston, MA.

Bunk Johnson (tpt) Sidney Bechet (sop.sax/clt*) Ray Parker (pno) Pops Foster (bs) George Thompson (dms)
Bob Brenner (announcer)

Blues Theme - intro	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3040</i>
St Louis Blues	Jazz Archives JA48: <i>Jazz Crusade JCCD-3040</i>
Ain't Misbehavin'	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3040</i>
I Never Knew	Fat Cat's Jazz 002: <i>Jazz Crusade JCCD-3040</i>
Never No Lament	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3040</i>
Darktown Strutters Ball	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3040</i>
Basin Street Blues**	Fat Cat's Jazz 002; Jazz Archives JA48: <i>Jazz Crusade JCCD-3040</i>
Wang Wang Blues*	Fat Cat's Jazz 003: <i>Jazz Crusade JCCD-3040</i>
Blues Theme - out*	Fat Cat's Jazz 003: <i>Jazz Crusade JCCD-3040</i>

Notes:

A WCOP Boston radio broadcast.

See *BJ:SOTW* Ch7, the sleeve notes of FCJ 002 and 003, and *Footnote* Vol.15/5 p18.

*+ On *Basin St Blues* Bechet plays soprano sax and clarinet. FCJ 002 is called 'Sobbin' Blues – Jazz Nocturne Vol.2,' and FCJ 003, 'The World Is Waiting For The Sunrise – Jazz Nocturne Vol.3.' Jazz Archives JA48 is called 'Bechet, Bunk and Boston 1945.'

SIDNEY BECHET and his NEW ORLEANS RHYTHM KINGS

5 April 1945 Jazz Nocturne Broadcast from the Savoy Café, 410, Massachusetts Avenue, Boston, MA.

Bunk Johnson (tpt) Sidney Bechet (sop.sax/clt*) Ray Parker (pno) Pops Foster (bs) George Thompson (dms)
Bob Brenner (announcer)

Theme - intro	Fat Cat's Jazz 003; Trans-Ark 1000: <i>Jazz Crusade JCCD-3040</i>
Willie The Weeper*	Fat Cat's Jazz 003; New Orleans Rarities #4; Trans-Ark 1000: <i>Jazz Crusade JCCD-3040</i>
I Found A New Baby	Fat Cat's Jazz 003; Jazz Archives JA48: <i>Jazz Crusade JCCD-3040</i>
Twelfth Street Rag*+	Fat Cat's Jazz 003; Jazz Archives JA48: <i>Jazz Crusade JCCD-3040</i>
The World Is Waiting For The Sunrise*+	Fat Cat's Jazz 003: <i>Jazz Crusade JCCD-3040</i>
Memphis Blues	Fat Cat's Jazz 003; New Orleans Rarities #4; Trans-Ark 1000: <i>Jazz Crusade JCCD-3040</i>
I Ain't Got Nobody	Fat Cat's Jazz 003; Jazz Archives JA48: <i>Jazz Crusade JCCD-3040</i>
Theme - out	Fat Cat's Jazz 003; Jazz Archives JA48: <i>Jazz Crusade JCCD-3040</i>



Black on yellow

Notes:

See *BJ:SOTW* Ch7 and the sleeve notes of FCJ003 and JA48.

After *Twelfth Street Rag*, Bechet solos on *Embraceable You*. This track is on both FCJ 003 and *JCCD-3040*.

*+ On *Twelfth Street Rag* and *The World Is Waiting For The Sunrise* Bechet plays soprano sax and clarinet.

Trans-Ark 1000 is called 'Bunk Johnson - Sidney Bechet 'Live & Lively' 1945-1950.'

SIDNEY BECHET and his NEW DIXIELAND QUINTET

7 April 1945 WBZ Studios, Hotel Bradford, Tremont Street, Boston, Massachusetts.

Bunk Johnson (tpt) Sidney Bechet (sop.sax) Hank Duncan (pno) Pops Foster (bs) Freddie Moore (dms)
Carl de Suze (announcer)

Sleepy Time Down South
I Know That You Know

Fat Cat's Jazz 003: *Jazz Crusade JCCD-3040*
Fat Cat's Jazz 003: *Jazz Crusade JCCD-3040*

Notes:

This broadcast on WBZ, a Forces' matinee entitled 'Something For The Girls,' was a WAC benefit program. The announcer, Carl de Suze, joined the network in 1942 and remained the morning 'anchorman' for nearly forty years.

See *BJ:SOTW* p148: *Footnote* Vol.15/5 p19; and the sleeve notes of FCJ 003.

For further Jazz Nocturne broadcasts on CD see *Jazz Crusade JCCD-3036, 3041* and *3042* for Bechet with Peter Bocage, and *3104* and *3105* for Bechet with Johnny Windhurst.

BUNK JOHNSON'S BAND

14 May 1945 George Lewis's home, 827 St Philip Street, New Orleans

Bunk Johnson (tpt) Jim Robinson (tb) George Lewis (clt) Lawrence Marrero (bjo) Slow Drag Pavageau (bs)
Baby Dodds (dms)

822 Don't Fence Me In (test)
823 Sister Kate (test)
824a Sister Kate (test)
824b Swanee River (test)
825 Swanee River

Unissued
American Music AMCD-12
Dan VC-4018; VC-7020; *Jazz Connoisseur JCC78* (mc)
Unissued
Storville SLP 202: *American Music AMCD-6*

826	Swanee River	American Music Baby Dodds No.1; Dan VC-4013; VC-7015: <i>AMCD-17; Tokuma TKCF-77034-9; TKCB 71387</i>
827	Swanee River	American Music Baby Dodds No.1; Dan VC-4013; VC-7015; VB-1003: <i>AMCD-17; Jasmine JASCD635; Tokuma TKCF-77034-9; TKCB 71387</i>
828	Swanee River	American Music 512
829	All The Whores Love The Way I Ride	American Music LP644; Storyville SEP 401; Wolf WJS-1001: <i>WJS-1001CD; AMCD-6</i>
830	All The Whores Love The Way I Ride	Dan VC-4018; VC-7020; Jazz Connoisseur JCC78 (mc);
831	Snag It	American Music LP644; Storyville SEP 401; Wolf WJS-1001: <i>AMCD-6; WJS-1001CD</i>
832	Snag It	Unissued
833	Snag It	<i>American Music AMCD-12</i>
834	Margie	Dan VC-4018; VC-7020; VB1003; Jazz Connoisseur JCC78 (mc): <i>American Music AMCD-6</i>
835	Margie	American Music 511; Wolf WJS-1001: <i>American Music Book CD; WJS-1001; Soldore (F) SOL553</i>
836	Runnin' Wild	American Music 512; Storyville SLP 202; Dan VC-4009; VC7011: <i>AMCD-6; Tokuma TKCF-77034-6</i>
837	You Always Hurt The One You Love	American Music LP644; Storyville SEP401; Wolf WJS-1001: <i>AMCD-15; WJS-1001CD</i>
838	I'm Making Believe	<i>American Music AMCD-15</i>
839	Amour	Dan VC-4018; VC-7020; Jazz Connoisseur JCC78 (mc): <i>American Music AMCD-15</i>
840	Sheik Of Araby	Purist PU7; Storyville SLP 202; NoLa LP6; TC006 (mc); Dan VC-4009; VC-7011: <i>American Music AMCD-6; Tokuma TKCF-77034-6</i>



Black on yellow



Black on light blue (compare 644-B on page46)

Notes:

Master 826 is an incomplete take by the whole band. After a halt a drum solo of a few choruses follows. Only the drum solo has been issued and it appears in its entirety only on *AMCD-17*.

It is probable that both masters 825 and 828 were issued on different pressings of AM512. Master 831 was issued as 827 *Blues*. An American Music label bearing the matrix 840 exists and it reads *The Sheik*, but it remained unused.

See *BRAM* pp57-61 and *BJ:SOTW* pp54-6. *Soldore SOL553* is a French compilation called 'Brass Bands of New Orleans.' Eleven of its sixteen tracks appear to come from the *American Music Book CD*.

BUNK JOHNSON'S BAND

15 May 1945 George Lewis's Home, 827 St Philip Street, New Orleans

Bunk Johnson (tpt) Jim Robinson (lb) George Lewis (clt) Lawrence Marrero (bj) Slow Drag Pavageau (bs)
Baby Dodds (dms)

841	Sheik Of Araby	<i>American Music AMCD-12; Jasmine JASCD 635</i>
842	Carry Me Back To Old Virginny	<i>American Music AMCD-15</i>
843	Marie	Unissued
844	Don't Fence Me In	<i>Bunk Johnson Book CD#7</i>
845	Careless Love	Unissued
846	Willie The Weeper	<i>American Music AMCD-12</i>
847	Vocal Blues (vcl BD)	Unissued
848	Vocal Blues (vcl BD)	Unissued
849	Listen To Me (vcl BD)	<i>American Music 514; Baby Dodds No.3; Dan VC-4013; VC-7015: AMCD-17; Tokuma TKCF-77034-9; TKCB 71387</i>
850	Sweet Georgia Brown	<i>American Music AMCD-15</i>
851	High Society	Unissued
852	High Society	<i>Dan VC-4018; VC-7020; Jazz Connoisseur JCC.78 (mc): American Music AMCD-17</i>
853	Shine	<i>Dan VC-4018; VC-7020; Jazz Connoisseur JCC.78 (mc): American Music AMCD-12; Jasmine JASCD 635</i>
854	Make Me A Pallet On The Floor	Unissued
855	Slow Drag's Boogie Woogie	<i>Dan VC-4018; VC-7020; Jazz Connoisseur JCC.78 (mc): American Music Book CD; Soldore (F) SOL 553</i>
856	Slow Drag's Boogie Woogie	Unissued
857	Slow Drag's Boogie Woogie	Unissued
858	Make Me A Pallet On The Floor	<i>American Music Book CD; Soldore (F) SOL 553</i>
859	Maria Elena	Unissued
860	Maria Elena	<i>American Music AMCD-15</i>

Notes:

AM masters 847-9 were all recorded as *Vocal Blues*, but the only take released so far (849) was issued as *Listen To Me*. See *BRAM* pp62-65 and *BJ:SOTW* p156.

BUNK JOHNSON'S BAND

17 May 1945 George Lewis's Home, 827 St Philip Street, New Orleans

Bunk Johnson (tpt) George Lewis (clt) Lawrence Marrero (bj) Slow Drag Pavageau (bs)
Baby Dodds (dms) Ed 'Noon' Johnson (vcls)

864	Vocal – 'Jap Song' (vcl Noon Johnson)	<i>Bunk Johnson Book CD #7</i>
865	Vocal Blues (vcl Noon Johnson)	<i>Dan VC-4018; VC-7020; Jazz Connoisseur JCC78 (mc): American Music AMCD-12</i>

Add Jim Robinson (tb)

866	Do Right Baby (vcl Noon Johnson)	<i>American Music 511; Wolf WJS-1001: WJS-1001CD; American Music Book CD; Soldore (F) SOL 553</i>
867	Lonesome Road	<i>Dan VC-4018; VC-7020</i>
868	Lonesome Road	<i>American Music LP 638; Storyville SLP 201; DALP2/1944; Dan VC-4008; VC-7016; Jazz Connoisseur JCC78 (mc): AMCD-6; Tokuma TKCF-77034-5; TKCB 71386</i>
869	Milneberg Joys	<i>Dan VC-4018; VC-7020; VB-1004; Jazz Connoisseur JJC78 (mc): Tokuma TKCF-77033-7</i>
870	Milneberg Joys	<i>American Music AMCD-12</i>
871	The Cat's Got Kittens (vcl Noon Johnson)	<i>Dan VC-4018; VC-7020; Jazz Connoisseur JCC78 (mc): American Music AMCD-12</i>
872	My Old Kentucky Home	<i>American Music 514; Dan VC-4018; VC-7020; Jazz Connoisseur JCC78 (mc)</i>
873	My Old Kentucky Home	<i>Storyville SLP 202; Dan VC-4009; VC-7011: AMCD-6; Tokuma TKCF-77034-6</i>
874	Milneberg Joys	<i>American Music LP644; Storyville SEP401; Wolf WJS-1001: WJS-1001CD; AMCD-6</i>

[final evening session]

- 887 Lady Be Good Purist PU8; NoLa LP6; TC-006 (mc);
Dan VC-4018; VC-7020; Jazz Connoisseur JCC78 (mc);
American Music AMCD-12
- 888 Old Grey Bonnet Dan VC-4018; VC-7020; Jazz Connoisseur JCC78 (mc);
American Music AMCD-12; Jasmine JASCD 635
- 889 Ballin' The Jack Unissued
- 890 Indiana *American Music AMCD-15*
- 891 The Waltz You Saved For Me *American Music AMCD-15*
- 892 When You And I Were Young Maggie *American Music AMCD-15*

BUNK

1945-46



A ALL THE WHORES LIKE THE WAY I RIDE
YOU ALWAYS HURT THE ONE YOU LOVE
GOLDEN LEAF STRUT
827 BLUES

B YOU'VE GOT TO SEE MAMA EVERY NIGHT
JADA
WHERE THE RIVER SHANNON FLOWS
IN THE GLOAMING

Music is to make people happy, Bunk always said. Everyone in New Orleans knew that, even the police horses, maybe, as Bunk intimated in his talk on parades. (A M Record No. 643). "Music done them all the good in the world." The Blues of course are not the songs of sorrow, but just some wonderful music to help one feel good and warm and perhaps exultant.

In May 1945 Bunk's rough and ready New Orleans band recorded the four A-side numbers in the French Quarter home of clarinetist George Lewis, 827 St. Philip St. *All The Whores* was composed by Bunk's friend Big Eye Louis, who was one of the first to take a band into the Storyville red light district. In late years Big Eye refused requests to play this tune because everyone, including himself, had forgotten how the third strain went. A current pop song and the old Jelly Roll-New

Orleans Rhythm Kings standard were then taken for a ride—New Orleans style. In *827 Blues* Bunk pays homage to his friend and pupil Joe Oliver.

The four numbers on the B-side were recorded in New York in June 1946 with a three piece group chosen by Bunk from the Stuyvesant Casino Band. A couple of the selections are reminiscent of Bunk's early days when he grew up and played in the Irish Channel, along New Orleans' tough river front. In those days Tchoupitoulas Street really was Irish, and the boisterous saloons and disorderly brothels were dominated by such levee roustabouts as the Crow Bar and the Shot Tower Gangs. During that lawless period if a musician valued his health, it paid to have a few Irish tunes in his repertoire of good time music.

AMERICAN MUSIC RECORDS

LP No. 644

Notes:

The 17 May 1945 proved to be a day of intensive recording activity for Bill Russell. He began recording at George Lewis's home at 3.45pm and the final session ended at 11pm.

Russell recorded 32 sides during this period featuring Bunk's Band, 12 tracks by the Original Creole Stompers and three by a George Lewis Trio or Quartet. See *BRAM* pp71-2 and *BJ:SOTW* pp157-8.

The melody played to accompany *Jap Song* (master 864) is *Down In Jungle Town*. This is the title on the *Bunk Johnson Book CD#7* release, as the vocal has been edited out.

Masters 869 and 874 were issued as *Golden Leaf Strut*.

Master 870 is cut at the start.

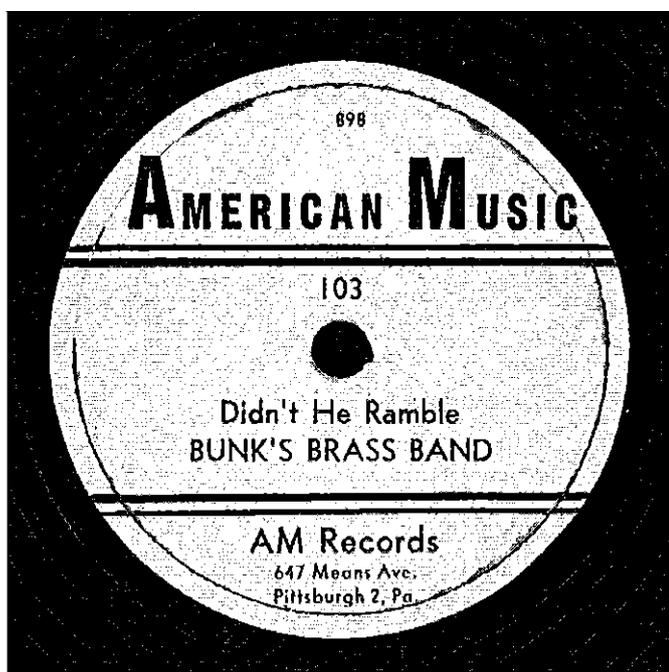
Masters 875-886 were used for the Wooden Joe Nicholas recordings made the same day.

BUNK'S BRASS BAND

18 May 1945 The backyard of George Lewis's house at 827 St Philip Street, New Orleans

Bunk Johnson (tpt) Kid Shots Madison (tpt) Jim Robinson (tb) George Lewis (E-flat clt) Isadore Barbarin (alto horn) Adolphe 'Tats' Alexander (baritone horn) Joseph 'Red' Clark (sousaphone) Baby Dodds (snare drum) Lawrence Marrero (bass drum)

- | | | |
|-----|------------------------------|---|
| 893 | When The Saints | Dan VB1003; VC 4019; VC 7023:
<i>American Music AMCD-17</i> |
| 894 | When The Saints | American Music 102; LP643; Dixie LP107; Storyville SLP202;
Dan VB 1003; VC 4009; VC 7011; Murray & Hill 927942;
Prytania vc – no number; Perry & Weinstein vc – no number;
Festa New Orleans Music of Ascona vc – no number:
<i>AMCD-6; Tokuma TKCF-77033-7; TKCF-77034-6</i> |
| 895 | Just A Closer Walk With Thee | Dan VC4019; VC7023:
<i>Fallen Heroes Book CD#3</i> |
| 896 | Just A Closer Walk With Thee | American Music LP638; Storyville SLP 202; Dan VC4009; VC7011:
<i>AMCD-6; Tokuma TKCF-77034-6; JBM (F) 7243 8122902 6;</i>
<i>Delta Music 40 012; Laser 1727274</i> |
| 897 | Oh Didn't He Ramble | Dan VB 1004; VC 4019; VC7023:
<i>Fallen Heroes Book CD#3; Tokuma TKCF-77033-7</i> |
| 898 | Oh Didn't He Ramble | American Music 103; CBS BPG 62234; Columbia CL2104;
C3L-30; JC3L30; (J) SL1199C; Dixie LP107; Folkways FP57;
FJ2803; Storyville SLP202; Dan VC4009; VC7011; Pogo Plattan 101:
<i>AMCD-6; Music Mecca CD 3077-2 (30 secs);</i>
<i>Tokuma TKCF-77034-6; Jasmine JASCD 635</i> |



Black on yellow

- | | | |
|-----|----------------------------------|---|
| 899 | Just A Little While To Stay Here | Dan VC4019; VC7023:
<i>American Music AMCD-17</i> |
| 900 | Just A Little While To Stay Here | American Music 101 (cut); LP643; Dixie LP107; Storyville SLP202;
SLP203; Dan VC4009; VC7011; Giants of Jazz JT95:
Prytania vc – no number; Perry & Weinstein vc - no number;
Festa New Orleans Music of Ascona vc – no number: |

*AMCD-6; GOJ CD53084; GOJ CDB 1208; Cameo CD3560;
Lotus CD50010; Music Mecca CD 3077-2; Jasmine JASCD 635;
Music Memoria 7 243 8429 402 1; Tokuma TKCF-77034-6*;
Marshall Cavendish MC 045; MC045 (mc);
Documents 220680-325; Soldore (F) SOL 553*

NEW ORLEANS PARADE

An Album of Six Marches by
**BUNK JOHNSON'S
BRASS BAND**



- 101—In Gloryland
Just A Little While To Stay Here
- 102—Nearer My God To Thee
When the Saints Go Marching In
- 103—Tell Me Your Dreams
Didn't He Ramble

Cover of the AM Brass Band album booklet

901	Nearer My God To Thee	Dan VC4019; VC7023: <i>American Music AMCD-17</i>
902	Nearer My God To Thee	American Music 102; LP643 (cut); Baby Dodds No.1 (cut); Dixie LP 107; Storyville SLP202; Dan VC4009; VC7011: Prylantia vc – no number; Perry & Weinstein vc – no number; Festa New Orleans Music of Ascona vc – no number: <i>AMCD-6; Music Mecca CD 3077-2</i>
903	Over In The Gloryland	American Music 101; Baby Dodds No.1; Dan VB1004; VC4009; VC7011; Dixie LP 107; Storyville SLP 202; STV 670.202: <i>AMCD-6; Jasmine JASCD 635; Tokuma TKCF 77033-7;</i> <i>Frémeaux & Associés FA5135</i>
904	St Louis Blues	Dan VC 4019; VC 7023: <i>American Music AMCD-6</i>
905	St Louis Blues	Dan VC 4019; VC 7023: <i>Fallen Heroes Book CD#3</i>
906	Maryland, My Maryland	Dan VC 4019; VC 7023
907	Bye And Bye	Dan VB1004; VC 4019; VC 7023: <i>Music Memoria 7243 8429 402 1;</i> <i>AMCD-6; Tokuma TKCF 77033-7</i>
908	Maryland, My Maryland	Dan VB1004; VC 4019; VC 7023: <i>American Music AMCD-6; Tokuma TKCF 77033-7</i>
909	Tell Me Your Dreams	American Music 103; Baby Dodds No.1; Dan VB1004; VC 4009; VC 7011; Dixie LP 107; Storyville SLP 202; STV 670.202: <i>AMCD-6; Music Memoria 7 2438429402 1; Tokuma TKCF77033-7</i>
909a	Happy Birthday To You	Dan VC4019; VC 7023: <i>American Music AMCD-6</i>

Notes:

The three American Music 78s, 101-103, were issued together with a four paged booklet in an album called 'NEW ORLEANS PARADE – Six Marches by Bunk Johnson's Brass Band.'

Bye And Bye (master 907) was intended for inclusion in Baby Dodds No.4, which was to be issued with a 16mm film accompaniment. A master tape was prepared but the records were never pressed.

The entire session was dedicated to the memory of Hoyte D Kline, who posthumously sponsored this recording! See *BRAM* pp173-4.

The first pressing of FP57 did not have master 898 on it, but it did include a title by the Original Zenith Brass Band.

Later pressings substituted this track with *Didn't He Ramble* (898). Some issues have the Bunk title but the label still shows the OZBB track. The Folkways FJ issue is a repackaging of the FP series with the same notes on the sleeve.

Columbia C3130 and JC3130 are both boxed sets with individual records nos. CL2102-4 and JC2102-4 respectively.

The CL series were also sold individually.

Master 898 was issued on Pogo Plattan as one of nine musical illustrations to Swedish poetry.

Happy Birthday To You was never intended for issue. It was played for Gene Williams who was present and whose birthday it was that day. Dan VC 7023 erroneously shows this track as master 910.

Murray & Hill 927942 is a 5 LP boxed set entitled 'Collector's History Of Classic Jazz.' It also includes

Mama's Gone Goodbye from the 11 July 1944 recordings.

The interview of 7 May 1943 (Bunk talking about funeral parades) has excerpts from masters 894, 900 and 902 dubbed in as background music. Storyville SLP 202 includes a much longer excerpt from master 902 than both American Music LP 643 and Dan VC 7011.

Tokuma TKCF -77034-6 is a reissue of Dan VC7011 and thus includes a full version of master 894, as well as the truncated version used as background when Bunk talks about funerals. *Documents 220680-325* is a German ten CD boxed set called 'The Best of Dixieland Jazz.' *Delta Music 40 012* is a ten CD boxed set called '100 Years of Jazz – from Ragtime to Avantgarde.' *Laser 1727274* is identical to the *Delta Music* compilation above.

Giants of Jazz JT95 and *CD 53084* are both called 'Tribute to New Orleans - Mardi Gras Parade.' *CDB 1208* is a 3-CD box set called 'The New Orleans Jazz Scene of the 50's.' (!) It comprises CDs *53026*, *53084* and *53087*.

Music Mecca CD3077-2 is called 'Jazzly Yours' and is a CD dedicated to the late Milton Batiste. On the second track Milton talks about brass bands and three of Bunk's Brass Band recordings (898,900 & 902) are used as illustrations.

The *Cameo* and *Lotus* CDs are both European compilations.

BUNK JOHNSON'S NEW ORLEANS BAND

21 November 1945 World Transcription Studio 711 5th Avenue New York City

Bunk Johnson (tpt) Jim Robinson (tb) George Lewis (clt) Lawrence Marrero (bjc) Alton Purnell (pno)
Slow Drag Pavageau (bs) Baby Dodds (dms)

- W73149- Maryland My Maryland - 3 takes Unissued*
W73149-B Maryland My Maryland Decca 25132; (F) MV60080;
Brunswick (E) OE9257; (G) 82568; 12160; 10168EPB;
(G/F/Nor) 10071EPB; Folklyric 9047; Swaggie JCS33775; 855;
Vocalion (E) V1036; MCA (J) 3001; 3078; Ace of Hearts AH 140;
Document DOCD-1001; Jasmine JASCD 635; JASBOX 4-4;
American Music AMCD-116
- W73149- Maryland My Maryland American Music AMCD-116
W73149-A Maryland My Maryland Decca 25132; Dawn Club DC 12012;
Document DOCD-1001; American Music AMCD-116
- W73150-B Alexander's Ragtime Band Decca 25132; (F) MV60080; (DK) BM31225; (E) BM04437;
Brunswick (E) OE 9257; 04437; (G) 82568; 12160; 10186EPB;
(G/F/Nor) 10071 EPB; Folklyric 9047; Swaggie JCS33775; 855;
MCA (J) 3078; Ace of Hearts AH 140;
Document DOCD-1001; American Music AMCD-116;
Jasmine JASCD 635; JASBOX 4-4
- W73150-A Alexander's Ragtime Band Decca 25132; Dawn Club DC 12012;
Document DOCD-1001; American Music AMCD-116
- W73151- Tishomingo Blues American Music AMCD-116
W73151-B Tishomingo Blues Decca 25131; (DK) BM31225;
Dawn Club DC 12012; Jazz Connoisseur JCC61 (mc);
Document DOCD-1001; American Music AMCD-116;
Jasmine JASD 635; JASBOX 4-4
- W73151- Tishomingo Blues (incomplete) American Music AMCD-116
W73151- Tishomingo Blues (incomplete) American Music AMCD-116
W73151- Tishomingo Blues (incomplete) American Music AMCD-116
W73151-A Tishomingo Blues Decca 25131; DL 8244; (F) MV30535; (E) BM04437;
Brunswick (E) OE 9257; 04437; LAT 8124; (G/F/Nor) 10071EPB;
(G/F)87003LPBM; (G) 10186EPB; Folklyric 9047; MCA (J) 3078;
Swaggie JCS 33775; 855; Ace of Hearts AH 140;
Document DOCD-1001; American Music AMCD-116;
Verve/MCA Decca GRP GRD2-26412
- W73152- You Always Hurt The One You Love American Music AMCD-116
W73152- You Always Hurt The One You Love American Music AMCD-116
W73152-B You Always Hurt The One You Love Decca 25131; (F) MV30535;
Brunswick (G) 10186EPB; (G/F/Nor) 10071 EPB; Folklyric 9047;
Vocalion (E) V1036; MCA (J) 3078; Ace of Hearts AH 140;
Document DOCD-1001; American Music AMCD-116;
Jasmine JASCD 635; JASBOX 4-4
- W73152- You Always Hurt (false start) American Music AMCD-116
W73152- You Always Hurt (incomplete) American Music AMCD-116
W73152- You Always Hurt The One You Love American Music AMCD-116
W73152- You Always Hurt The One You Love American Music AMCD-116
W73152-A You Always Hurt The One You Love Decca 25131; Brunswick (E) OE 9257;
Swaggie JCS 33775; 855; Dawn Club DC12012;
Folklyric 9047; Jazz Connoisseur JCC61 (mc);
Document DOCD-1001; American Music AMCD-116

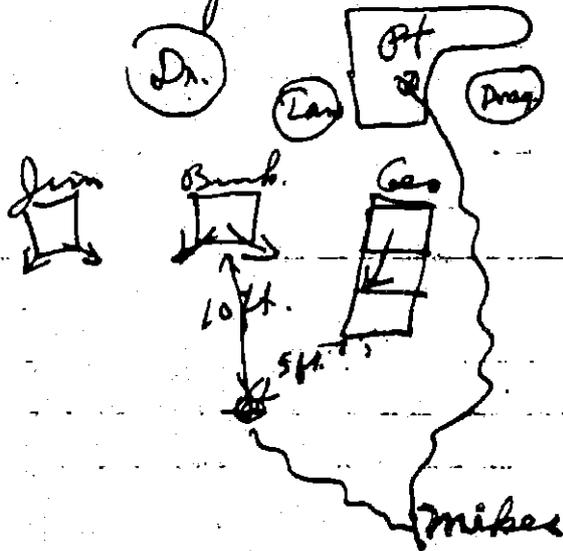
Wed. Nov. 21)

(5)

(147)

Decca Date. Wed Nov. 21, 45
at 711-5th Ave. Wd. Studio. 1 to 4:15 pm

My Md. [2 takes processed]
Alex Raytime Bl. " " "
Tishimyo Bl. " " "
You always hurt - 4 " "



The band warming up on Into every
Life a little Rain Must Fall, + Escape
You always Hurt the One You Love.

Milt liked Hurt + decided to
substitute it for Wabash Bl.

My Maryland didn't go so well
can that, altho Milt that ok, but it
wasn't as good as they've done it hall.
Geo finally had to show Baby how
the Dr. part went, + played it good too,
with both S. Dr. + B. Dr. going. Baby
was a little nervous at hit prob. + also

Notes:

Recorded by Milt Gabler (1911-2001). The band had an unrecorded warm up and played *Into Each Life Some Rain Must Fall, I Can't Escape from You* and *You Always Hurt The One You Love*. Gabler particularly liked the last title and decided to substitute it for *Wabash Blues* which the band had been due to record. (See *BJ:SOTW* pp178-9).

Bill Russell was present at this recording session. His notes state that it was agreed at the session which takes should be issued. Individual take numbers were not created at the time these titles were made.

Prior to the release of *AMCD-116*, the known takes of this session were identified by alphabetical suffices, as shown. The newly discovered takes do not have suffices attributed to them in the recording log. *The liner notes to the *AM CD* state that 'the session was entirely documented on two sets of six single-sided, 16" acetate discs recorded at 33rpm.

Unfortunately, disc number one from each set, containing three takes of *Maryland, My Maryland*, was apparently discarded in 1945.' The running order above follows the *AMCD 116* release. Note however that the 'A' and 'B' takes for all four titles are reversed on the CD inlay, eg W73149-B above is shown as W73149-A, et seq.

Decca 25131 and 25132 were originally issued with 25133, (*Muskrat Ramble/The Girls Go Crazy About The Way I Walk*) and 25134, (*High Society/Blanche Touquatoux*). The two latter discs are recordings by Kid Ory and his Creole Band (Los Angeles, 21 March 1945). The four discs were released in Decca Album No. A-549, entitled 'New Orleans Revival.' This included a booklet with notes written by Gene Williams. Two different takes of the four Bunk Johnson titles appeared on various pressings of 25131 and 25132, and these are shown appropriately. See Graham Russell's note in *Footnote Vol.5/6* p36 where he pointed out that take -B of *You Always Hurt The One You Love* (now W73152-3) is in reality the common take used.

Verve/MCA Decca GRP GRD2-26412 is a 2 CD boxed set entitled 'The Original Decca Recordings - Black Legends of Jazz.' It states that *Tishomingo Blues* is take 'B', but it is, in fact, take 'A'.

Jasmine JASBOX 4-4 is a four CD boxed set entitled 'The Golden Age of Jazz - The Greatest Original Artists Play 96 of the Greatest Original Recordings.'

American Music AMCD-116 is discussed in *NOM* Vol.12/2, pp38-9, 'Treasures from an unexpected source,' by Barry Martyn. 711 5th Avenue is now a Disney Store!

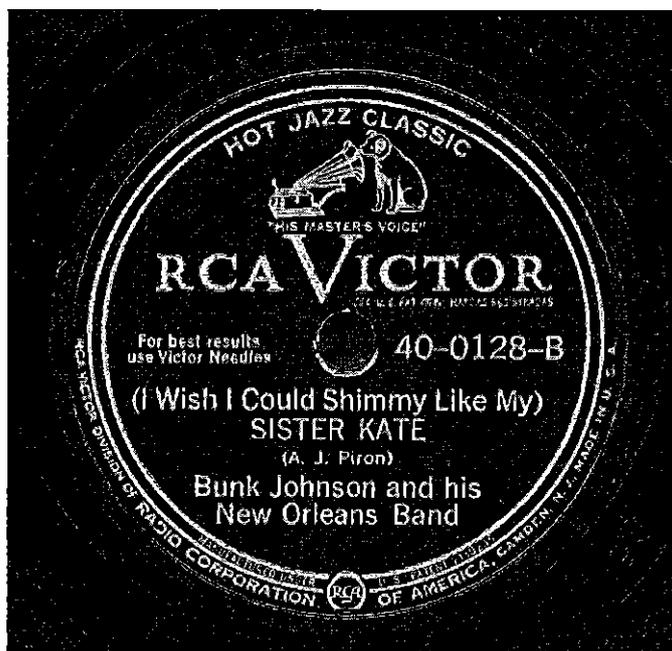
BUNK JOHNSON AND HIS NEW ORLEANS BAND

6 December 1945 The RCA Victor Studio 155 East 24th Street New York City

Bunk Johnson (tpt) Jim Robinson (tb) George Lewis (clt) Lawrence Marrero (bjo)
Alton Purnell (pno) Slow Drag Pavageau (bs) Baby Dodds (dms)

	Sister Kate	Unissued
D5VB-886-1	Sister Kate	HMV (Austral) EA3438; Discomania 104; RCA(F) 130268; PM 42.048; Dawn Club DC 12012; Jazz Connoisseur JCC61 (mc); <i>Corason MTCD 115/7; Document DOCD-1001</i>
D5VB-886-2	Sister Kate	Victor 40-0128; HMV B9517; (Norway) 7EGN14; RCA (G) EPA9696; (J) RA5440-41; RA1; (F) 75625; PM42.048; AGW 35-B (mc); Dawn Club DC12012; Folklyric 9047: <i>Document DOCD-1001; Jasmine JASCD 635;</i> <i>BMG BVCJ-7392 (J); MC Productions CT 133</i>
D5VB-887-1	Just A Closer Walk With Thee	Dawn Club DC 12012; Folklyric 9047; RCA (F) PM 42.048: <i>Document DOCD-1001; Jasmine JASCD 635</i>
	Just A Closer Walk With Thee	Unissued
	Just A Closer Walk With Thee	Unissued
D5VB-887-2	Just A Closer Walk With Thee	Victor 40-0127; HMV B9820; (CH) JK2646; (Italy) HN2819; (Austral) EA3538; (Norway) 7EGN14; RCA LEJ-7; WEJ-7; (J) RA5440-41; RA1; (F) 130268; PM42.048; AGW 35-B (mc); Dawn Club DC12012; Jazz Connoisseur JCC61 (mc); <i>Document DOCD-1001; BMG BVCJ-7392 (J);</i> <i>MC Productions CT 133</i>
	Snag It	Unissued
	Snag It	Unissued
D5VB-888-1	Snag It	Dawn Club DC 12012; RCA (F) PM42.048; RCA Bluebird ND86753: (G) <i>BMG/RCA74321 28555 2; (US) 2 128555-2;</i> (G) <i>BMG Ariola Classics 74321 69654 2;</i> <i>Document DOCD-1001; Jasmine JASCD 635;</i> <i>Retro (G) 0076119 408822; Dejavu Retro R2CD 40-88;</i> <i>Marshall Cavendish Jazz CD 045; MC045 (mc);</i> <i>MC Productions CT133</i>

D5VB-888-2	Snag It	Victor 40-0126; Discomania 104; HMV B9821; (Austral) EA3400; (Italy) HN2819; RCA (G) EPA 9696; (J) RA 5440-41; RA1; (F) 130268; PM42.048; Dawn Club DC 12012; Folklyric 9047; Jazz Connoisseur JCC61 (mc); AGW 35-B (mc); <i>Document DOCD-1001; BMG BVCJ-7392(J);</i> <i>ABM ABMMCD1188; Acrobat 135</i>
	One Sweet Letter From You	Unissued
	One Sweet Letter From You	Unissued
D5VB-889-1	One Sweet Letter From You	Dawn Club DC 12012; RCA (F) PM42.048: <i>Document DOCD-1001; Music Memoria 7 24384294021</i>
D5VB-889-2	One Sweet Letter From You	Victor 40-0129; HMV B9517; (Austral) EA 3438; (Norway) 7 EGN14; RCA (J) RA5440-41; RA1; (F) PM42.048; Folklyric 9047; Jazz Connoisseur JCC61 (mc); AGW 35-B (mc); <i>Marshall Cavendish Jazz CD045; MC 045 (mc); Disky 791902;</i> <i>Document DOCD-1001; BMG BVCJ-7392 (J); 3CR CD no number;</i> <i>Jasmine JASCD 635; MC Productions CT 133</i>



Silver on green

Notes:

Takes shown without master numbers were not processed to the stamper stage.
 Gene Williams was present during these recordings and he provided Bill Russell with a detailed report of proceedings.
 Bill subsequently recorded this information in his diaries.
 There were three takes on *Sister Kate*, 'A', 'B' and 'C'. 'A' was not issued, 'B' is -886-1 and 'C' is -886-2.
 There were four takes of *Just A Closer Walk*. Take 'A' is -887-1, and was released. Take 'B' had a number of false starts and has not been issued. Take 'C', played at a slower tempo, remains unissued. Take 'D' is -887-2.
 There were four takes of *Snag It*. Takes 'A' and 'B' were unissued. Take 'C' is -888-1 and take 'D' -888-2.
 There were also four takes of *One Sweet Letter From You*. Take 'A' overran and was not issued. Take 'B', which ran for 3mins. 40secs, remains unissued. Take 'C' is -889-1 and take 'D' -889-2.
 See *BJ:SOTW* pp181-2 and *George Lewis – A Jazzman From New Orleans* by Tom Bethell (University of California Press, 1977) pp203-4.
 Victor 40-0126/9 were issued in album HJ7, called 'New Orleans Jazz – Bunk Johnson.' This album includes photographs by Skippy Adelman, Bill Russell, etc and notes by Ralph J Gleason.
 Although take -887-1 and -888-1 are shown on the HMV 78s, these records actually have take -2.
 On Dawn Club DC 12012 and RCA PM42.048, take -1 of *Sister Kate* appears twice, although takes -1 and -3 are shown on both sleeves.
 RCA LEJ7 is album 7 in a series of 12 ten inch LPs called 'Encyclopedia of Jazz,' which were sold separately or in packages of two 7" EPs, bearing a 'WEJ' prefix.
 The final track on side B of RCA (F) 130268 is actually a repetition of *Snag It*, although the label states that it is *Franklin Street* (see 19.12.1945).

The recording date on RCA (G) EPA 9696 is incorrectly shown as 21 November 1945. On the same disc *Franklin Street* is called *One Sweet Letter From You*, and *Sister Kate* is called *Franklin Street* (see 19.12.1945).

RCA RA5440-41 is a double album called 'Great Clarinet Voices From New Orleans.'

AGW 35-B is a cassette released by the American Gramophone & Wireless Co in its 'Veteran Series.' This cassette is titled 'Early Jazz Greats Vol. Two' and includes other tracks by Louis Armstrong, Bunny Berigan and the Original Memphis Five.

BMG BV CJ-7392 is Volume 9 in a Japanese series called 'Jazz From New Orleans.' This volume is called 'New Orleans Jazzmen in 1940s.' (See also 19.12.45). *BMG/RCA 74321 2855.2* is Volume 1 in the Victor Jazz History Series and is called 'New Orleans & Dixieland.' (G) *BMG Ariola Classics GmbH 74321 69654 2* is a compilation called 'Jazz Trumpet.' The *Retro* issue is a double CD entitled 'Swing – The Official History Of New Orleans Jazz 1917-1945.' This has been reissued as 'The Encyclopedia of Hot Jazz – New Orleans 1917-1945' on *Dejavu Retro Gold Collection R2CD 40-88*. The *ABM* and *Acrobat* CDs are identical compilations called 'New Orleans Jazz.' (See also 19.12.1945).

The *Disky* issue is a German 3-CD compilation in the Golden Greats Series and is called 'Greatest Dixieland Jazz.' (See also 19.12.1945). *Corason MTC D 115/7* is a 3 CD compilation called 'Africa in America.'

Document DOCD-1001 states incorrectly that -887-2 and -888-2 were test pressings. This CD was originally issued as 'Bunk Johnson (1945-1946).' It was subsequently digitally re-mastered and reissued as 'Bunk Johnson Vol.2 New York November 1945 – January 1946.'

MC Productions CT 133 is a Canadian double CD called 'Dixie Delights.' It also includes tracks by Jelly Roll Morton and Johnny Dodds. (See also 19.12.45).

The *3CR* CD is an Australian compilation of jazz material originally issued on Australian 78s. The limited edition CD called 'Jazz on a Saturday' Favourites was produced by 3CR, a local community radio station, 'Melbourne's Voice of Dissent Since 1976.' (!)

The studio closed in 1969 and the site now houses the 17 floor Baruch College Vertical Campus.

BUNK JOHNSON AND HIS NEW ORLEANS BAND

19 December 1945 The RCA Victor Studio, 155 East 24th Street, New York City

Bunk Johnson (tpt) Jim Robinson (tb) George Lewis (clt) Alton Purnell (pno) Lawrence Marrero (bjo)
Slow Drag Pavageau (bs) Baby Dodds (dms)

	When The Saints	Unissued
D5VB-996-1	When The Saints	Unissued
D5VB-996-2	When The Saints	Victor 40-0126; HMV B9511; (Austral) EA3504; (E) 7M141; DLP1054; (G) Electrola 7MW107; RCA 27-0135; LEJ6; WEJ6; EL7MW107; LPT26; EPAT35; RD7713; LSP2982; FXM372423T; NK81431 (mc); NK89724 (mc); (Sweden)LPM2982; (J) RA5440-41; RA1; (F) 130268; 75625; ANL1-1431; (G) 26.21745AF; PM42048; CL42340; NL81431; NL89724 (2); Dawn Club DC 12012; Folklyric 9047; Ariola Express 290311; AGW 35-B; AFRTS RU39-9 60A; <i>BMG BV CJ-7392 (J); BMG/RCA Victor (G) 74321 35738 2;</i> <i>(US) 2 135738-2; Document DOCD-1001;</i> <i>Nostalgia NST C005; Music Memoria 7 243 8429 402 1;</i> <i>ABM ABMMCD1188; Acrobat 135; Disky 791902;</i> <i>MC Productions CT 133; ZYX RMB 4023-2</i>
	High Society	Unissued
D5VB-997-1	High Society	Unissued
D5VB-997-2	High Society	Victor 40-0127; Discomania 104; HMV B9820; (CH) JK2646; (Austral) EA3400; (Norway) 7EGN14; (Italy) HN2819; RCA FXM372423T; (J) RA5440-41; RA1; (F) 130268; 75625; PM42048; AGW 35-B (mc); Folklyric 9047; Dawn Club DC 12012; <i>BMG BV CJ-7392 (J); Document DOCD-1001;</i> <i>Music Memoria 7 243 8429 402 1; MC Productions CT 133</i>
	Darktown Strutters Ball	Unissued
D5VB-998-1	Darktown Strutters Ball	Unissued

D5VB-998-2	Darktown Strutters Ball	Victor 40-0128; Discomania 104; HMV B9511; (E) 7M141; (Austral) EA3504; (G) Electrola 7MW107; RCA EPA9696; EL7MW107; (J)RA5440-41; RA1; (F) 130268; 75625; PM42048; AGW 35-B (mc); Dawn Club DC 12012; Folklyric 9047; <i>Document DOCD-1001; BMG BVCJ-7392(J);</i> <i>Music Memoria 7243 8429 402 1; Disky 791902;</i> <i>MC Productions CT 133</i>
	Franklin Street Blues (cut)	Unissued
	Franklin Street Blues	Unissued
D5VB-999-1	Franklin Street Blues	Unissued
D5VB-999-2	Franklin Street Blues	Victor 40-0129; Discomania 104; HMV B9821; (Austral) EA3538; (Italy) HN2819; RCA EPA9696; (J) RA5440-41; RA1; (F) 130268; PM42048; AGW 35-B (mc); Dawn Club DC 12012; Folklyric 9047; <i>BMG BVCJ-7392 (J); RCA Victor (G) 74321 35738 2;</i> <i>(US) 2 135738-2; Document DOCD-1001;</i> <i>Marshall Cavendish Jazz CD 045; MC 045 (mc);</i> <i>Disky 791902; MC Productions CT 133</i>

Notes:

See the notes for recording date 6 December 1945 and *BJ:SOTW* pp182-3.

Takes without master numbers were not processed to the stamper stage. The RCA issues and *Document DOCD-1001* state that takes -997-1 and -999-1 were used, but they are actually -997-2 and -999-2. (See, however, the note below). There are a number of inaccuracies in the Document liner notes in respect of the pairing of takes on the 78s issued.

Bill Russell was present during these recordings and made full, contemporaneous notes.

For *The Saints* Bill shows three takes, 'A', 'B' and 'C'. 'A' and 'B' were unissued and the issued take 'C' was marked 'no.1'. There were also three takes of *High Society*, 'A', 'B' and 'C.' 'A' and 'B' were unissued and the issued take 'C' was marked 'no.1.' This is the same for *Darktown Strutters*.

There were four takes of *Franklin Street Blues*. Take 'A' overran and was cut and it remains unissued. Takes two and three ('B' and 'C') were considered unsuitable for release and take 'C' was re-lettered take 'B'. The fourth take became take 'C' and is the only issued take.

RCA NL 89724(2) is a German double album called 'Masters of Jazz Vol.10 – The Music of New Orleans.'

RCA FXM372423T is a three LP boxed set.

AGW 35-B (mc) includes titles from the 6 December 1945 session. See 'notes' above.

BVCJ-7392(J) is Volume 9 in the Series 'Jazz From New Orleans' and this volume is called 'New Orleans Jazzmen in 1940s.' The liner notes state that take -997-1 has been used but, again, this is -997-2. (See, however, the note above regarding takes).

AFRTS RU 39-9 was part of a weekly Armed Forces Radio and Television Service (AFRTS) shipment of transcription discs to American military radio stations around the world. Each shipment of records contained one week's worth of radio broadcasts. These would include weekly instalments of continuing programmes, musical broadcasts and special programmes. The 'RU' stands for radio units and the numbers following it indicate when the programme was broadcast. In this case it is the thirty-ninth week of the fiscal year of 1979.

RCA Victor (G) 74321 35738 2 is Volume 19 in the 'Victor Jazz History' Series and is called 'Dixieland Revival.'

Nostalgia NST C005 is an Italian compilation called 'New Orleans Jazz.'

ZYX RMB 4023-2 is a two CD compilation called 'The Great Era of Jazz – Volume 7.'

On Thursday 27 December 1945 (Bunk's birthday), Bunk was interviewed on Fred Robbins' '1280 Club' program, broadcast on WOR. This had been arranged by Herb Abramson with a view to attracting publicity for a concert he had organised that was to take place on 1 January at New York Town Hall. (See *BJ:SOTW* pp183-187 and *BRAM* p91).

I have been unable to trace any commercial recordings or private copy of this broadcast.

SISTER ERNESTINE WASHINGTON WITH BUNK JOHNSON'S BAND

2 January 1946 Empire Studios, Lexington Avenue, New York City

Bunk Johnson (tpt) Jim Robinson (tbn) George Lewis (clt) Alton Purnell (pno) Lawrence Marrero (bjo)
Slow Drag Pavageau (bs) Baby Dodds (dms) Sister Ernestine Washington (vcl) on all takes.

D707	Does Jesus Care?	(Jubilee 2501)*; Disc 6038; Melodisc 1102; EPM7-52; Document DLP502; <i>DOCD-5462; Wolf WJS 1001 CD; Jazz Crusade JCCD-3059</i>
-	Does Jesus Care? (all.)	Asch AA-1; Pioneer AA1; Eden Records Ltd EdnELE10-200; <i>Document DOCD-5462; Frémeaux & Associés FA5053;</i> <i>Jazz Crusade JCCD-3059</i>

- D708 The Lord Will Make A Way Somehow (Jubilee 2501)*; Disc 6038; Melodisc 1102; EPM7-52; Folkways RBF RF-5; Document DLP 502; *DOCD-5462; Body & Soul 3052952; Wolf WJS 1001 CD; Jazz Crusade JCCD-3059; PROPERBOX 42; Wagram 3096142*
- D709 Where Could I Go But To The Lord (Jubilee 2502)*; Disc 6039; Quality 6051; Melodisc 1101; EPM7-52; Document DLP 502; Asch AA-1; Pioneer AA-1; *DOCD-5462; Wolf WJS 1001 CD; Disky DO250302; Jazz Crusade JCCD-3059*
- D710 God's Amazing Grace (Jubilee 2502)*; Disc 6039; Quality 6051; Melodisc 1101; EPM7-52; Document DLP 502; *DOCD-5462; Wolf WJS 1001 CD; Jazz Crusade JCCD-3059; PROPERBOX 42; Wagram 3096142*



Silver on green

Notes:

On 1 January 1946 a concert took place at the NYC Town Hall, organised by the American Committee for Yugoslav Relief. The show was called 'A Night In New Orleans - A Tribute To The Cradle Of Jazz.' Red Allen, Clarence Williams, Ed Hall and Wellman Braud were among the musicians participating. Orson Welles was the MC and Sister Ernestine Washington sang with Bunk's Band.

At the end of the concert Ernestine Washington and the band went to the Empire Studios and made the recordings listed above. See *BJ:SOTW* pp183-7.

As recording commenced shortly after midnight, the date shown above is technically correct. This session was recorded by Herb Abramson and Ahmet Ertegun.

It was initially scheduled for release on Jerry Blaine's Jubilee label, and the two 78's (2501* and 2502*) were advertised in the *Record Changer* during 1946. They were, however, never issued. Moses Asch bought the titles from Blaine on 4 January 1946. It is possible that Blaine discovered belatedly that Sister Ernestine Washington was signed to Irving Berman's Arco, Manor and Regis labels.

The master numbers shown are those allocated by Moses Asch for the Disc issues.

Disc 6038 and 6039 were issue in album 712, 'Ernestine Washington Sings with Bunk Johnson.' See the album sleeve notes by Charles Edward Smith. The artwork for this album is by David (Living)Stone Martin (1913-1992) and is one of his earliest illustrations for a jazz sleeve.

Quality 6051 was mislabelled as by 'Ernie Fields' on some pressings.

The Lord Will Make A Way Somehow appears on Folkways LP RBF RF-5 as *Did I Wonder*.

Document DLP502 is part of a double album, DLP501/502. (See 2 Feb 1942).

Body & Soul 3052952 is a French compilation called 'Gospel: La Grande Anthologie 1927-1963.'

Disky DO250302 is a two CD set entitled 'As Good As It Gets - Black Gospel.'

Document DOCD-5462 is called 'Sister Ernestine Washington – complete recorded works in chronological order 1943-1948.'
Frémeaux FA 5053 is a double CD entitled 'Gospel Volume 4 - Sisters and Divas.'
Jazz Crusade JCCD-3059 is a compilation called 'Rare Cuts – Well Done Vol.1.'
PROPERBOX 42 is a 4 CD boxed set called 'Good News – 100 Gospel Greats.'
JSPCD 7733 is a 4 CD boxed set called 'Spreading the Word – Early Gospel Recordings.'

BUNK JOHNSON AND HIS BAND

6 January 1946 Stuyvesant Casino 140, Second Avenue, New York City

Bunk Johnson (tpt) Jim Robinson (tbn) George Lewis (clt) Alton Purnell (pno) Lawrence Marrero (bjc)
 Slow Drag Pavageau (bs) Red Jones (dms)

	Some Of These Days	Test- unissued
	Some Of These Days	Test- unissued
	Please Don't Talk About Me (part)	Test- unissued
	Coquette (part)	Test- unissued
	Darktown Strutters' Ball	Test- unissued
	Darktown Strutters' Ball	Test- unissued
	Runnin' Wild	Test- unissued
	Runnin' Wild	Test- unissued
	Sheik Of Arab y	Test- unissued
	You Always Hurt The One You Love	Unissued
JDB-14-D6TC- 5015-1	I Can't Escape From You*	V-Disc J630; Purist 1002; MONO**; Jay 6; RCA (F) PM42048; Jazz Trip 2; Revival (NL) 001; NoLa LP6; TC-006 (mc); FDC 1020; Ariston 12005; 12030; ARJ 15001; Folklyric 9047; Jazz Bird Jaz2018; Avenue Int.1010; Discomania 101; Dan VC5008; Swing House S WH42; CSWH42 (mc); CTP30 (mc); Jazz Bird ZCJAZ2018 (mc); Jazz Connoisseur JCC61 (mc): <i>Document DOCD-1001; Jasmine JASCD 635; JASBOX 16-4;</i> <i>Sounds of Yester Year DSOY644; Time Life OPCD4537</i>
JDB15-D6TC- 5016-1C	My Blue Heaven Snag It	Unissued V-Disc 658; Purist 1002; MONO**; Jay 6 (cut); RCA (F) PM42048; Revival (NL)001; NoLa LP6; TC-006 (mc); FDC 1020; Discomania 101; Dan VC5008; Folklyric 9047: <i>Document DOCD-1001</i>

Notes:

The V-Disc program was a US Government-financed project to provide American troops overseas with recorded music. The recordings were made without any payment of fees and royalties to the recording companies and unions. The Army assured the unions that V-Discs would be for the use of military personnel only and would not be made available commercially. Moreover, the unions were promised that V-Discs would not be declared military surplus but would be destroyed, along with the masters, when no longer of use to the armed forces. The first V-Discs were shipped in October 1943 and the V-Disc program was to continue until May 1949, long after the War had ended. During its six year run the V-Disc program produced 900 unique discs comprising 3000 separate recordings, and shipped more than 8 million discs overseas. Although most of the unused V-Discs were dutifully destroyed, discs in the hands of service personnel found their way back to the United States and into various private collections. One fairly complete set of metal masters and issued V-Discs can be found in the Library of Congress in Washington, D.C. V-Discs were larger than commercial 78 rpm records, 12 inches instead of 10, and were often cut with as many as 136 grooves per inch so that more than six minutes of music could be included. The standard commercial disc was limited to less than four minutes per side. (See Richard S Sears, *V-Discs: A History and Discography*, Greenwood Press, 1980), and Roy Carr's article, 'The V-Disc Saga,' in *JARS* (Ronnie Scott's Jazz Club house magazine) Issue 146, Jan-Feb 2004). On the 50th anniversary of World War II, the musicians' unions and record companies agreed to waive their ban on the commercial release of these recordings.

*The song *I Can't Escape From You* was written in 1936 by Richard Whiting and Leo Robin and comes from the show *Rhythm On The Range*. (Classics CD 653 – Erskine Hawkins Vol.1). The song Bunk recorded, however, was actually *You Can't Escape From Me*, written in 1939 by Erskine Hawkins, Samuel Lowe and Charles LeFreniere. (Classics CD 667 – Erskine Hawkins Vol.2). The same error has been perpetuated many times since and there are, for example, several George Lewis recordings with the incorrect title.

I Can't Escape From You appears on side 'B' of V-Disc 630. Side 'A' is by Fats Waller at the Hammond Organ playing *Bouncin' On A V-Disc*. *Snag It* is side 'B' of V-Disc 658. Side 'A' is by Fats Waller, again at the organ, playing *Solitude*.

The version of *Snag It* on Jay 6 has been cut. See *BJ:SOTW p189*. In the George Lewis discography at Appendix 2 in *GL, AJFNO* by Tom Bethell, is states that 'it is probable that all unissued Bunk Johnson masters were destroyed.'

**The MONO release is a 45rpm and does not bear a number, although it is shown in earlier discographies as 'MSP1.'

In the run off area it reads DAV/PU-1-45 and DAV/PU-2-45 for *I Can't Escape* and *Snag It* respectively.

Sounds of YesterYear DSOY644 is a compilation called 'New Orleans Masters,' and it includes titles by Kid Ory, Jelly Roll Morton, etc. It is a reissue on CD of Swing House SWH42.

Time Life OPCD4537 is a 2 CD compilation called 'V-Discs, The Songs That Went To War.'

Jasmine JASBOX 16-4 is a 4 CD box-set entitled 'Swinging On A V-Disc.' The Bunk track is shown as 'You Can't Escape From Me.'

In the early 20th century the Stuyvesant Casino was the hangout of criminals and, in 1911, was the scene of a notorious gangland murder. The building now houses the Ukrainian National Home and incorporates the Ukrainian East Village Restaurant.

BUNK JOHNSON ON FILM (1)

31 May 1946 Washington Square Park, NYC

A home movie filmed by Roger Pryor Dodge in black and white. The movie is silent and lasts approximately four minutes in total. Bunk's Band was playing at the Stuyvesant Casino at this time.

The first part of the film includes footage of George Lewis, Slow Drag, Alphonse Steele and Jim Robinson and ends with Slow Drag demonstrating the dance that provided his nickname.

This is followed by a sequence showing Bunk talking to his wife Maude (they weren't actually married at this time) and Bill Russell. Bunk then plays a few notes on his trumpet and Bill holds up some sheet music so that Bunk can see it better. Bunk then fools around in front of camera. They are then seen standing behind a group of young schoolchildren and a little girl appears to be playing Bunk's trumpet. The film ends with some brief shots of 5th Avenue.

Roger Pryor Dodge (1898-1974) was a dancer, choreographer and music critic, and contributed to 'Jazzmen'.

His collected writings called 'Hot Jazz and Jazz Dance' (O.U.P., 1995) include a still from this movie (p.152).

'Hymn To George' (2nd edition, p31) states that this film was released by N30W90 Videos, no. NWV03.

Copies of this and the later Bunk film (see below) can be viewed at the Iberia Parish Library on Video (see BJ Collection items 309,312 and 313), and in the William Ransom Hogan Archive of New Orleans Jazz at Tulane University.

BUNK'S 3-PIECE BAND

3 June 1946 John Cieferskor's Studio (aka Arts Recording Studio), Aeolian Hall, 29 West 57th Street, New York City

Bunk Johnson (tpt) Don Ewell (pno) Alphonse Steele (dms)

929	In The Gloaming	Dan VC-4021; VC-7025: <i>American Music Book CD</i>
930	In The Gloaming	American Music AM520; LP 644; Storyville SLP 202; Dan VC-4009; VC-7011: <i>American Music AMCD-15;</i> <i>Marshall Cavendish MC 045; MC 045 (mc);</i> <i>Jasmine JASCD 635; Tokuma TKCF-77034-6</i>
931	I'll Take You Home Again Kathleen	American Music AM520; Dan VC-4021; VC-7025: <i>American Music AMCD-15; Frémeaux & Associés FA5135</i>
932	You Got To See Mamma Ev'ry Night	American Music AM519; LP 644; Storyville SLP 202; Dan VC-4009; VC-7011: <i>American Music AMCD-15; Jasmine JASCD 635;</i> <i>Tokuma TKCF-77034-6</i>
933	Beautiful Doll	American Music AM519; Dan VC-4021; VC-7025: <i>American Music AMCD-15</i>
934	When The Moon Comes Over The Mountain	American Music AM517; Storyville SLP 203; 670.203; Dan VB-1004; VC-4021; VC-7025: <i>American Music AMCD-15</i>
935	Where The River Shannon Flows	American Music LP 644; Dan VC-4021; VC-7025
936	Where The River Shannon Flows	American Music AM517; Dan VC-4009; VC-7011: <i>American Music AMCD-15; Tokuma TKCF-77034-6</i>
937	Ja-Da	American Music AM518; LP644; Storyville SLP 202; Dan VB-1004; VC-4009; VC-7011: <i>American Music AMCD-15; Tokuma TKCF-77034-6</i>
938	Poor Butterfly	Dan VC4021; VC7025
939	Poor Butterfly	American Music AM518; Dan VB-1003; VC-4021; VC-7025: <i>American Music AMCD-15</i>



Black on yellow



Black on light blue (compare 644-A on page 31)

Notes:

The American Music 78's artist credits show *Bunk Johnson*. The Dan releases state *Bunk Johnson Trio*. See *The Legacy Of Don Ewell* by John Collinson and Eugene Kramer (Storyville Publications, Chigwell, 1991), pp47-54; article 'Fragments of Steel(e)' by Alan Barrell in *Footnote* Vol.16/5, pp19-27, followed by letters in Vols.16/6 and 17/1. *MC 045* is a compilation entitled 'jazz greats - new orleans revival.' (See notes for 2 October 1942). *Frémeaux & Associés FA5135* is a French two CD boxed set called 'New Orleans Revival 1940-1954.' The Aeolian Hall building has now been converted into private apartments.

BUNK JOHNSON ON FILM (2)

April 1947 The home of David Bell, 50 East Schiller, Chicago

This is a 'home movie' filmed in black and white by David Bell. The film is silent and lasts approximately 2½ minutes. In the first scene Bunk can be seen pouring drink into the bell of his trumpet and then joking with Marilyn Bell, Catherine Antrobus and Marilyn Maguire. He takes a few swigs from a bottle and breaks a 78, the title of which is not revealed! In a further scene Bunk plays trumpet along with Bill Loughborough, also on trumpet, and Bud Weil on clarinet. When David Bell tries to join them on cornet he is unceremoniously sent away. The film concludes with shots of the Bell's dog, 'Bimmie.' Copies of this and the earlier Bunk film may be viewed in the Iberia Parish Library on Video. (See BJ Collection items 309,312 and 313).

BUNK JOHNSON

April 1947 The home of David Bell, 50 East Schiller, Chicago

Bunk Johnson (tpt)

Happy Birthday To You

Unissued

Notes:

This was a home recording made by Bill Loughborough. Bunk was staying with David and Marilyn Bell at this time. Loughborough recorded Bunk talking and playing rags from the 'Red Back Book of Rags' (correctly, 'Standard High-Class Rags,' published in 1915 by John Stark of St Louis) and other numbers, including *Gal In Calico*. Only the above title survives of the twelve or so recorded. See *BJ:SOTW* p213.

BUNK JOHNSON WITH DOC EVANS' BAND

3 May 1947 Coffman Memorial Union Auditorium, University Of Minnesota, Minneapolis, MN.

Bunk Johnson (tpt) Doc Evans (cnt) Don Thompson (tbn) Harry Blons (clt/ts) Don Ewell (pno)
Cliff Johnson (bs) Warren Thewis (dms)



Brown on yellow

When The Moon Comes Over The Mountain	Unissued
Muskrat Ramble	Unissued
Sister Kate (vcl DT)	Purist LP (unnumbered); Paragon PLE-M102: <i>Document JPCD-1529-2</i>
Sister Kate (encore)	Purist LP (unnumbered); Paragon PLE-M102: <i>Document JPCD-1592-2</i>
Alexander's Ragtime Band (incomplete)	Unissued
In The Gloaming (BJ:Ewell:WT this track only).	<i>Bunk Johnson Book CD#7</i>
When The Saints	Unissued
Careless Love (incomplete)	Unissued
The Sheik Of Araby	Purist LP (unnumbered); Paragon PLE-M102: <i>Document JPCD-1529-2</i>
JaDa	Purist LP (unnumbered); Paragon PLE-M102: <i>Document JPCD-1529-2</i>
St Louis Blues (incomplete)	Unissued
High Society	Purist LP (unnumbered); Paragon PLE-M102: <i>Document JPCD-1529-2</i>
High Society (encore)	Purist LP (unnumbered); Paragon PLE-M102: <i>Document JPCD-1529-2</i>
Bunk Johnson interviewed by Jack Stanley	American Music LP643 (part); Purist LP (unnumbered); Paragon PLE-M102: <i>Document JPCD-1592-2</i>

Notes:

Recorded by Jack Stanley, who was studying at the University of Minnesota at this time. The concert was sponsored by the University of Minnesota Hot Club.

After *JaDa*, Don Ewell played *The Pearls* as a piano solo.

The Paragon LP stated incorrectly that Bidley Bastien was the bassist. Cliff Johnson, however, has confirmed that he was the bass player on this session and he is also the bassist shown in the photograph that accompanied the Minneapolis Tribune article written by Will Jones and later published in *BJ:SOTW* p215. See *BJ:SOTW* pp215-6, and *The Jazz Legacy of Don Ewell* by Collinson and Kramer, pp25 and 91-2, which dates the interview as 2 May 1947. During the morning of the 3 May 1947 Bunk had lectured to Professor Tremaine MacDowell's classes on American Studies. Some sources suggest that the interview took place during these lectures. It is more likely, however, that the interview took place on stage

during the afternoon concert. During the interview Bunk discusses his early days, bands, Buddy Bolden, parades, tunes, Louis Armstrong and his own family. The full recording lasts approximately nine minutes.

The American Music LP643 contains 3½ minutes of this interview. The unnumbered Purist LP was a 10" blank label limited edition issued by the Bunk Johnson Appreciation Society. It has the letters and numbers DAV/RBJ_P203/204 pressed into the run off area. See *BRAM* p163.

The following recording took place either later that evening or in the early hours of the following morning.

BUNK JOHNSON with DON EWELL and DOC EVANS

Bill Charnley's home, Minneapolis, Minnesota

Bunk Johnson (tpt) Don Ewell (pno) Doc Evans (cnt)

Heartaches (cut)

Bunk Johnson Book CD#7

Notes:

After the concert a party took place at the home of Bill Charnley, one of the concert's organisers. Bunk and Don Ewell were recorded rehearsing the above number, during which Evans takes one chorus. Also recorded were two piano solos by Don Ewell including *Chicago Breakdown* and an unknown number very similar in structure to *Clarinet Marmalade*. See *BJ:SOTW* p216.

BUNK JOHNSON and MARY ELLA FONTENETTE

c. Summer 1947 Probably at Mary Ella Fontenette's home, New Iberia

Bunk Johnson (tpt) Mary Ella Fontenette (pno)

I've Got Everything

American Music Book CD#7

Notes:

This recording, which was in the form of a demonstration disc, was in the personal effects of the song's composer, Danny Dreeben, when he died. The circumstances of Bunk's involvement are explained in *BJ:SOTW* p204.

Mary Ella Fontenette was a piano teacher who also played in several New Iberia bands. She was the daughter of the trombonist, Gustave Fontenette (*Fortinet*), who led the Banner Band from 1920 until the early '50s, and a sister of Mercedes, who was also a pianist. Both Mercedes Potier (Mercedes married the trumpeter Harold Potier) and Mary Ella Fontenette Oliver were members of the Banner Orchestra at different times. (See 'The Banner Orchestra' in *Footnote* Vol 18 no 3, p6 and Austin Sonnier's article 'Mercedes Fontenette Potier – Pianist' in *Bunk Johnson Information*, no.15, Spring 2000.

BUNK JOHNSON NEW YORK TOWN HALL CONCERT

6 September 1947 New York Town Hall, 123 W 43rd Street, New York City

Bunk Johnson (tpt) Jimmy Archey (tbn) Omer Simeon (clt) Edmond Hall (clt) Ralph Sutton (pno) Danny Barker (gtr/bjo) Cyrus St Clair (bs/bbs) Freddie Moore (dms) Huddie Ledbetter (gtr & vcls) Alberta Mama Price (vcls) Bob Maltz (m.c) Johnson/Archey/Simeon/Hall/Sutton/StClair (bbs) /Moore

Blues, with Maltz introducing band members*

White Label (E) 102; New Orleans Rarities 3:
American Music AMCD-46

Johnson/Archey/Simeon/Hall/Sutton/StClair (bbs) /Moore/Ledbetter

Good Morning Blues (vcl HL)

White Label (E) 102; New Orleans Rarities 3; Document DLP 544:
American Music AMCD-46; Document DOCD-5676

Johnson/Archey/Simeon/Hall/Sutton/StClair (bbs) /Moore

When The Saints (vcl FM)

American Music AMCD-46

Johnson/Archey/Simeon/Sutton/StClair (bbs) /Moore

Tiger Rag

White Label (E) 102; New Orleans Rarities 3:
American Music AMCD-46

Panama

White Label (E) 102; New Orleans Rarities 3:
American Music AMCD-46

Johnson/Barker (bjo)/StClair (bs)/Sutton

JaDa White Label (E) 102; New Orleans Rarities 3:
American Music AMCD-46

JaDa (encore) *American Music AMCD-46*

Johnson/Archev/Hall/Sutton/Barker (gtr) /StClair (bs) /Moore

Muskrat Ramble White Label (E) 102; New Orleans Rarities 3:
American Music AMCD-46

Someday Sweetheart White Label (E) 102; New Orleans Rarities 3:
American Music AMCD-46

Sister Kate (vcl FM) White Label (E) 102; New Orleans Rarities 3:
American Music AMCD-46

Johnson/Archev/Simeon/Sutton/Barker (gtr) /StClair (bbs) /Moore

Baby, Won't You Please Come Home (vcl FM) White Label (E) 102; New Orleans Rarities 3:
American Music AMCD-46

Baby, Won't You Please Come Home (encore/vcl FM) *American Music AMCD-46*

Basin Street Blues (StClair-bs) White Label (E) 102; New Orleans Rarities 3:
American Music AMCD-46

Royal Garden Blues (StClair-bs) White Label (E) 102; New Orleans Rarities 3:
American Music AMCD-46

Johnson/Archev/Hall/Sutton/Barker (bjo) /StClair (bs) /Moore

Jazz Me Blues White Label (E) 102; New Orleans Rarities 3:
American Music AMCD-46

After You've Gone White Label (E) 102; New Orleans Rarities 3:
American Music AMCD-46

Johnson/Archev/Hall/Simeon/Sutton/Barker (bjo) /StClair (bbs) /Moore

Finale Blues in Bb (vcl Mama Price) White Label (E) 102; New Orleans Rarities 3:
Document DOCD-5666; American Music AMCD-46

Notes:

Bob Maltz promoted this concert on behalf of the 'New York Jazz Club.' See *BJ:SOTW* pp220-1. *During the introductory *Blues*, Maltz introduces all the musicians listed above by name with the exceptions of Danny Barker and Mama Price. He says 'This band needs a singer, here's Huddie Leadbelly'!! During the Concert Huddie Ledbetter played some solo numbers including *Yellow Gal* and *Bottle Up And Go*. Both of these titles are on the White Label, New Orleans Rarities and *American Music* releases. They are also on *Document DOCD-5676* which is called 'Leadbelly 'Live' 1947 and 1949.' The concert was originally recorded by the New York Town Hall Administration on eighteen 12" acetate discs. The recordings were first issued in England on White Label 102, a double LP set. New Orleans Rarities 3 was also a double LP set. On *AMCD-46* much of the talking between numbers has been edited out. After *Panama*, Jimmy Archev and Ralph Sutton played *Ain't Misbehavin'*, and this is included on *AMCD-46*. The *Blues in Bb*, played as the Finale, is called *Tell Me Baby* on *DOCD-5666*, a compilation called 'Jazzin' the Blues Vol.5 1930-1953.'

Alberta Price was the mother of the pianist, Sammy Price (see Bunk sessions 15 October and 8 November, 1947). Her only other recording is available on *Document DOCD-1019*.

Leadbelly's *Jim Crow Blues*, recorded May 1944 and released on Folkways LP 34 (and reissued on *Document DOCD-5310*), contains the opening lines:

'Bunk Johnson told me too,
These old Jim Crowisms,
Dead bad luck to me an' you.'

BUNK JOHNSON'S BAND

Either 3, 5 or 10 October 1947 Caravan Ballroom, 110 East 59th Street, NYC

Bunk Johnson (tpt) Jerry Blumberg (cnt) Bob Mielke (tbn) Jack Sohmer (clt) Dick Wellstood (pno)
Charlie Treager (bs) Irv Kratka (dms)

Tishomingo Blues	<i>American Music AMCD-45</i>
Tishomingo Blues (encore)	<i>American Music AMCD-45</i>
Goodnight Ladies	<i>American Music AMCD-45</i>

Bunk Johnson (tpt) Bob Mielke (tbn) unknown (clt) Dick Wellstood (pno) Charlie Treager (bs)
unknown (tuba)* Irv Kratka (dms)

St Louis Blues	<i>Bunk Johnson Book CD#7</i>
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Notes:

A series of dances was arranged by the 'Jazz Appreciation Society' (a group made up of Dante Bolletino, Irv Kratka and Harry Newmark) who hired the Caravan Ballroom at East 59th Street and Lexington for the venue. The dances took place between 3-20 October 1947. See *BJ:SOTW* pp226-35.

There is considerable controversy as to whether Bunk is or is not playing on *St Louis Blues*. A number of people have suggested that Jerry Blumberg is playing, although he has personally denied this. See *Bunk Johnson Information* no.19, Spring 2002, pp29-30.

* During the trombone solo on *St Louis Blues* the band is joined by a tuba player. There is no reference to his presence in *BJ:SOTW*, p276.

This location is now a modern multi-storey commercial building.

BUNK JOHNSON PHILADELPHIA CONCERT

15 October 1947 The Academy of Music, Broad and Locust, Philadelphia

Bunk Johnson (tpt) Wild Bill Davison (cnt) Paul Mares (tpt – but inaudible), Albert Nicholas (clt) Jimmy Archey (tbn)
Sammy Price (pno) Elmer Snowden (bjo) Pops Foster (bs) Baby Dodds (dms)

Basin Street Blues	<i>Bunk Johnson Book CD#7</i>
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Notes:

During 1946/47 Al Rose presented a series of concerts at the Philadelphia Academy of Music called 'Journeys into Jazz.' This recording is from one of those concerts. See *BJ:SOTW* pp232 and 276. The date shown on p276 is obviously a typo. This building survives today.

BUNK JOHNSON'S BAND

17 October 1947 Caravan Ballroom, 110 East 59th Street, New York City

Bunk Johnson (tpt) Bob Mielke (tbn) Mel Hill (clt) James P Johnson (pno) Charlie Treager (bs) Irv Kratka (dms)

Whispering	<i>American Music AMCD-45</i>
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Notes:

There has been considerable debate as to whether or not Blumberg is playing on this title.

The addendum in *AMCD-45*'s liner notes by Barry Martyn states that 'two members of the band cannot even agree. One says it is Bunk, the other says it is Jerry Blumberg. Two other persons who were at the Caravan Ballroom at that time also take opposing opinions. One last person who I asked to ID the horn says Blumberg plays the first two choruses and Bunk the last two.' In *NOM* Vol.4/4 pp4-5, Blumberg stated that he was not present. See also *BJ:SOTW* pp226-235.

BUNK JOHNSON'S BAND

24 October 1947 Caravan Ballroom, 110 East 59th Street, New York City

Bunk Johnson (tpt) Jimmy Archey (tbn) Albert Nicholas (clt) James P Johnson (pno) Pops Foster (bs) Baby Dodds (dms)

Someday Sweetheart	<i>American Music AMCD-45</i>
Milneberg Joys	<i>American Music AMCD-45</i>
I Can't Give You Anything But Love	<i>American Music AMCD-45</i>
Sweet Lorraine	<i>American Music AMCD-45</i>

Notes:

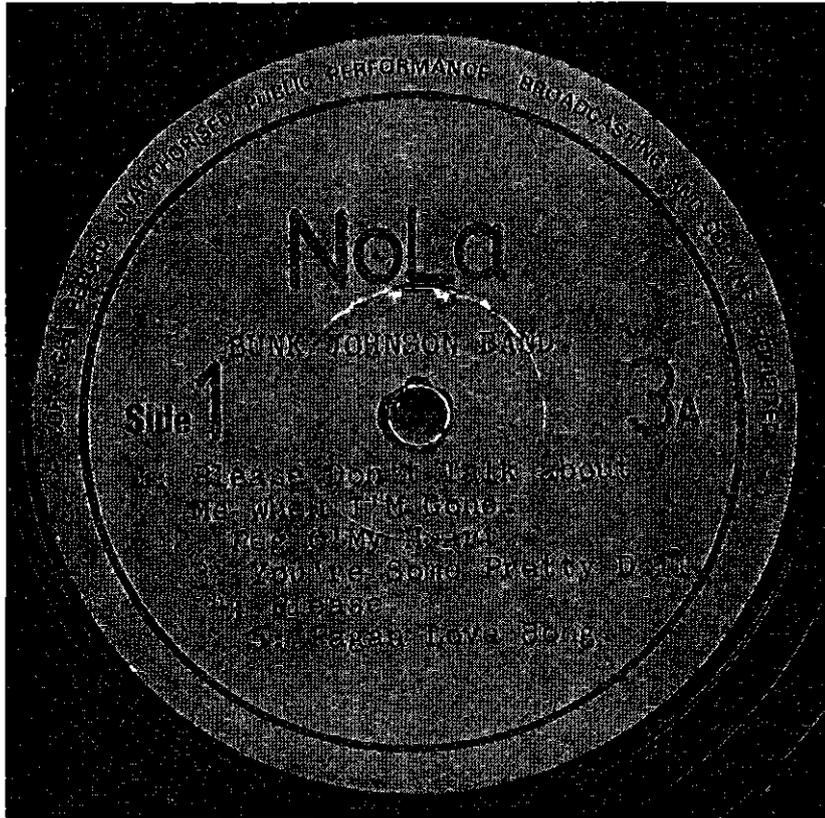
Recorded by Percy and Stanley Weinrich. The final date of the Caravan Ballroom dances had been billed as an old time New Orleans cutting contest between Bunk's New Orleans Stompers and Jerry Blumberg's Crescent Serenaders. See *BJ:SOTW* pp226-235. The first pressings of *AMCD-45* had very poor sound quality and consequently they were withdrawn and the CD repressed. Some biographical notes on Blumberg appear in *NOM* Vol.4/2, p5.

BUNK JOHNSON AND HIS BAND

8 November 1947 Stuyvesant Casino, 140 Second Avenue, New York City

Bunk Johnson (tpt) Ed Cuffee (tbn) Garvin Bushell (clt) Sammy Price (pno) Danny Barker (gtr)
Wellman Braud (bs) Alphonse Steele (dms)

Please Don't Talk About Me When I'm Gone	Nola LP3; TC 003 (mc): <i>Document JPCD-1530-2</i>
Peg O'My Heart	Nola LP3; TC 003 (mc): <i>Document JPCD-1530-2</i>
Ugly Child	Nola LP3; TC 003 (mc): <i>Document JPCD-1530-2</i>
Please	Nola LP3; TC 003 (mc): <i>Document JPCD-1530-2</i>
Pagan Love Song	Nola LP3; TC 003 (mc): <i>Document JPCD-1530-2</i>
I Can't Give You Anything But Love	Nola LP3; TC 003 (mc): <i>Document JPCD-1530-2</i>
Margie	Nola LP3; TC 003 (mc): <i>Document JPCD-1530-2</i>
Royal Garden Blues	Nola LP3; TC 003 (mc): <i>Document JPCD-1530-2</i>
Sweet Lorraine	Nola LP3; TC 003 (mc): <i>Document JPCD-1530-2</i>
Darktown Strutters' Ball	Nola LP3; TC 003 (mc): <i>Document JPCD-1530-2</i>
Tishomingo Blues #1	Nola LP3; TC 003 (mc): <i>Document JPCD-1530-2</i>
Tishomingo Blues #2	Nola LP3; TC 003 (mc): <i>Document JPCD-1530-2</i>



Black on red

Notes:

Between the 7th and the 26th November 1947, Harold Drob promoted seven dances at the Stuyvesant Ballroom. The above titles were recorded for Harold by Stanley Weinrich. See *BJ:SOTW* pp237 and 239.

I Can't Give You Anything But Love does not appear on the first pressing of *NoLa* LP3 or the cassette issue.

Ugly Child (correctly, *Ugly Chile*) appears as *You're Some Pretty Doll* on both the first pressing and the cassette.

BUNK JOHNSON'S BAND

23 December 1947 Carnegie Recital Hall, 154 W 57th Street, New York City

Bunk Johnson (tp) Ed Cuffee (tb) Garvin Bushell (clt) Don Kirkpatrick (pno) Danny Barker (gtr)
Wellman Braud (bs) Alphonse Steele (dms)

- 151 (2A1) The Entertainer Unissued
- 151 (2A2) The Entertainer Unissued
- 151 (2A3) The Entertainer Columbia GL520; Col (E) 33SX1015; JCL829; Col C3L-30; CL2102; CBS 88144; ML4802; 80903; Sony 20AP-1505; CBS/Sony FCPA 622 (J); Philips (G) B07009L; (E) BBL7231; AFRS P-3551; New World NW 235:
Dixieland; The Birth of Jazz CD; Delmark DD225; Jasmine JASCD 635; Nostalgia (I) NST C005; ZYX 7758-2; Frémeaux & Associés FA5135; ZYX RMB 4023-2
- 152 (3A1) The Minstrel Man Unissued
- 152 (3B2) The Minstrel Man Columbia GL520; Col (E) 33SX1015; JCL829; Col C3L-30; CL2102; CBS 88144; ML4802; 80903; Sony 20AP-1505; Philips (G) B07009L; (E) BBL7231; AFRS P-3551:
Delmark DD225
- 153 (2B1) Chloe *Delmark DD225*
- 153 (2B2) Chloe (incomplete) Unissued
- 153 (2B3) Chloe Columbia GL520; Col (E) 33SX1015; JCL829; CBS 88144; ML4802; 80903; Sony 20AP-1505; Philips (G) B07009L; (E) BBL7231; AFRS P-3551:
Delmark DD225
- 154 (3A2) Someday Columbia GL520; Col (E) 33SX1015; JCL829; CBS 88144; ML4802; 80903; Sony 20AP-1505; Philips (G) B07009L; (E) BBL7231; AFRS P-3551:
- 154 (3B1) Someday *Delmark DD225*



Green and red on white

Notes:

Recorded by Harold Drob, with financial assistance from Bob Stendahl. See *BJ:SOTW* pp.236-240.

The track marked 'incomplete' is a partial performance stopped for mistakes. There are other false starts and practice runs. See *NOM* Vol. 1/3 pp18-20.

The Entertainer (151(2A3)) is included on a CD accompanying the book 'Dixieland; The Birth of Jazz' by Judith Pasternak, published by Sterling Pub. Co. Inc (1995), ISBN 1-56799-236-6.

AFRS P-3551, SSL-6719 and its reverse AFRS P-3552, SSL-6720 is a 16" transcription, as is AFRS P-3553, SSL-6721. The reverse of the latter (AFRS P-3554, SSL-6722), however, comprises four sides by Dick Stabile, His Saxophone And His Orchestra. *NST C 005* is an Italian CD called 'New Orleans Jazz.' It also includes *When The Saints* from 19 December 1945. *ZYX 7758-2* is a 3 CD boxed set called 'Jazz Café Volume 2.'

Frémeaux & Associés FA5135 is a French double CD called 'New Orleans Revival 1940-1954.'

The Recital Hall became the Carnegie Hall Cinema in 1959. This area was incorporated within a major redevelopment program in the 1990s and now forms part of the Zankel Hall which opened in 2003.

BUNK JOHNSON'S BAND

24 December 1947 Carnegie Recital Hall, New York City

Bunk Johnson (tpt) Ed Cuffee (tb) Garvin Bushell (clt) Don Kirkpatrick (pno) Danny Barker (gtr)
Wellman Braud (bs) Alphonse Steele (dms)

155 (4A1)	Hilarity Rag (incomplete)	Unissued
155 (4A2)	Hilarity Rag	Unissued
155 (4A3)	Hilarity Rag	Columbia GL520; Col (E) 33SX1015; JCL829; CBS 88144; ML4802; 80903; Sony 20AP-1505; Philips (G) B07009L; (E) BBL7231; AFRS P-3553: <i>Delmark DD225; Jasmine JASCD 635</i>
155 (4B1)	Hilarity Rag	Unissued
155 (4B2)	Hilarity Rag	Unissued
156 (5A1)	Kinklets	Unissued
156 (5A2)	Kinklets (incomplete)	Unissued
156 (5B1)	Kinklets	Columbia GL520; Col (E) 33SX1015; JCL829; CBS 88144; ML4802; 80903; Sony 20AP-1505; Philips (G) B07009L; (E) BBL7231; AFRS P-3552: <i>Delmark DD225</i>
157 (5B2)	You're Driving Me Crazy	Columbia GL520; Col (E) 33SX1015; JCL829; CBS 88144; ML4802; 80903; Sony 20AP-1505; Philips (G) B07009L; (E) BBL7231; AFRS P-3552: <i>Delmark DD225</i>
157 (6A1)	You're Driving Me Crazy	Unissued
158 (6A2)	Out Of Nowhere (echo)	Unissued
158 (6B1)	Out Of Nowhere	Columbia GL520; Col (E) 33SX1015; JCL829; CBS 88144; ML4802; 80903; Sony 20AP-1505; Philips (G) B07009L; (E) BBL7231; 071; AFRS P-3553: <i>Delmark DD225</i>
158 (6B2)	Out Of Nowhere	Unissued
158 (7A1)	Out Of Nowhere	<i>Delmark DD225</i>

Notes:

Recorded by Harold Drob.

See *BJ:SOTW* pp236-240 ; *NOM* Vol.1/2 pp11-14; George Avakian's original liner notes on the Columbia releases and Bob Stendahl's liner notes for *Delmark DD225*.

There are a number of partial performances halted for mistakes, false starts, practices, etc.

On *Out of Nowhere* (158(6A2)) two microphones were used in order to get an echo effect. A single microphone, placed at the front of the balcony, was used on all the other recordings on this date.

Both *You're Driving Me Crazy* and *Maria Elena* (recorded 26.12.47) originally had piano introductions that were removed by CBS because of extraneous noise.

CBS 88144 is a 2LP set; the second LP is by Kid Ory and contains material recorded between 1946 and 1950. Philips 071 is a 10" LP entitled 'Visit to Jazzland.'

See *NOM* Vol.1/2 pp7-14 'Bunk's Last Testament: Harold Drob in conversation with Barry Martyn,' and *NOM* Vol.1/3 pp18-20, 'Harold Drob Postscript.' See also *NOM* Vol. 8/5 pp17-18, article 'Bye and Bye - Harold Drob' by Claes Ringqvist and Håkan Håkansson; and 'The Song is ended' by Brian Wood in *NOM* Vol.11/5 pp13-15.

BUNK JOHNSON'S BAND

26 December 1947 Carnegie Recital Hall, New York City

Bunk Johnson (tpt) Ed Cuffee (tb) Garvin Bushell (clt) Don Kirkpatrick (pno) Danny Barker (gtr)
Wellman Braud (bs) Alphonse Steele (dms)

- 159 (8A1) That Teasin' Rag Unissued
- 159 (8A2) That Teasin' Rag Unissued
- 159 (8A3) That Teasin' Rag Columbia GL520; Col (E) 33SX1015; JCL829; CBS 88144;
ML 4802; 80903; Sony 20AP-1505; Philips (G) B07009L;
(E) BBL7231; AFRS P-3553:
Delmark DD225
- 159 (8B1) That Teasin' Rag (incomplete) Unissued
- 159 (8B2) That Teasin' Rag Unissued
- 156 (9A1) Kinklets Unissued
- 156 (9A2) Kinklets Unissued
- 156 (9B1) Kinklets (cut) Unissued
- 156 (9B2) Kinklets Unissued
- 160 (9B3) Some Of These Days Unissued
- 160 (10A1) Some Of These Days Unissued
- 160 (10A2) Some Of These Days Columbia GL520; Col (E) 33SX1015; JCL829; CBS 88144;
ML4802; 80903; Sony 20AP-1505; Philips (G) B07009L;
(E) BBL7231; AFRS P-3553:
Delmark DD225; Jasmine JASCD 635
- 161 (10A3) Till We Meet Again Unissued
- 161 (10B1) Till We Meet Again Unissued
- 161 (10B2) Till We Meet Again Columbia GL520; Col (E) 33SX1015; JCL829; CBS 88144;
ML4802; 80903; Sony 20AP-1505; AFRS P-3552:
Delmark DD225; Jasmine JASCD 635
- 162 (10B3) Maria Elena Unissued
- 162 (11A) Maria Elena Columbia GL520; Col (E) 33SX1015; JCL829; CBS 88144;
ML4802; 80903; Sony 20AP-1505; Philips (G) B07009L;
(E) BBL7231; AFRS P-3552:
Delmark DD225



Silver on black

Notes:

Recorded by Harold Drob. See notes for 23.12.1947.

On *Delmark DD225, Maria Elena* (162(11A)) has a piano introduction. This is missing on the LP releases.

CBS 88144 is a 2LP set, the second LP of which is by Kid Ory.

BUNK JOHNSON

March, 1949 Bunk Johnson's home at 638 Franklin Street, New Iberia, La.

Bunk Johnson interviewed by Alan Lomax Unissued

Notes:

Lomax interviewed a number of New Orleans musicians while researching for his book *Mister Jelly Roll: the fortunes of Jelly Roll Morton, New Orleans Creole and 'inventor of jazz'*, first published by Duell, Sloane and Pearce (New York), 1950. In his acknowledgments (*MJR* p265), Lomax said '*Had there been no talks with Creole Paul Dominguez, Leonard Bechet, John A St. Cyr, Big-Eye Louis Nelson, Omer Simeon, and Bunk Johnson, I would never have cared to finish the book.*' He had also interviewed *inter alia* Albert Glenny and Alphonse Picou who are quoted in *MJR*.

In September 2005 Rounder released the complete Library of Congress Jelly Roll Morton recordings on a set of seven CDs. An eighth CD comprises the interviews Lomax made in 1949 with some of the New Orleans musicians above. Sadly the interview with Bunk is not included. Nathan Salsburg of the Lomax Archive has informed me that '*there has never surfaced any audio or textual transcript from Lomax's interview with Bunk. Nor, for that matter, is there either from his reported Omer Simeon session. The only extant material from those interviews is what Alan included in his 'Mister Jelly Roll.' A great mystery to us all.*'

In the Lomax interview with Bunk Johnson, Bunk talked about Mamie Desdoumes*; Buddy Bolden playing the music the Negro public liked; playing with Jelly Roll after hours at Hattie Rogers' Gravier Street sporting house; and playing with Jelly Roll in Gulfport, Mississippi and at the Busy Bee Park. See *MJR* pp21, 58, 104-5 and 113; *BJ:SOTW* pp254-5; *The Record Changer*, June 1949, letter from Lomax; and '*Oh, Mr Jelly*' – A Jelly Roll Morton Scrapbook compiled by William Russell, published by JazzMedia ApS, (Copenhagen, Denmark), 1999, p341.

*Variously spelt Desdoumes/Desdumes/Desdume/Desdunes.

INDEX OF MUSICIANS, ETC

Alexander, Adolphe (1898-1969) (baritone horn)	450518
Alexis, Ricard (1896-1960) (bass)	450117
Archey, Jimmy (1902-1967) (trombone)	470906; 471015; 471024
Armstrong, Louis (1901-1971) (trumpet/vocal)	450117
Bales, Burton 'Burt' (1916- 1989) (piano)	430412; 4401-02
Barbarin, Isadore (1872-1960) (alto horn)	450518
Barbarin, [Adolphe] Paul (1899-1969) (drums)	450117
Bardin, Bill (1924-) (trombone)	430700
Barker, Danny (1909-1994) (guitar/banjo)	470906; 471108; 471223; 471224; 471226
Bechet, Sidney (1897-1959) (clarinet/soprano sax)	450117; 450310; 450325; 450327; 450329; 450403; 450405; 450407
Best, Bob (vocal)	450700
Blons [Yblonski], Harry (1911- ?) (clarinet/ tenor sax)	470503
Blumberg, Jerry (1929-) (cornet)	471003/05/10
Braud [Breaux], Wellman (1891-1966) (bass)	471108; 471223; 471224; 471226
Brenner, Bob (announcer)	450327; 450329; 450403; 450405
Brown, Sidney 'Little Jim' (1894-1968) (bass/tuba)	440729; 440731
Bushell, Garvin (1902-1991) (clarinet)	471108; 471223; 471224; 471226
Callender, George 'Red' (1918-1992) (bass)	440711
Carey, Thomas 'Mutt' (1891-1948) (trumpet)	430509
Clark, Joseph 'Red' (1894-1960) (brass bass)	450518
Condon, [Albert Edwin] 'Eddie' (1905-1973) (interviewer)	450310
Cuffee, Ed (1902-1959) (trombone)	471108; 471223; 471224; 471226
Dart, Bill (1915-1988) (drums/washboard)	430412; 430700; 431200
Davison, Wild Bill (1906-1989) (cornet)	471015
Decou, Walter (c.1890-1966) (piano)	420611; 421002
de Suze, Carl (1915-1998) (announcer)	450407
Dodds, Warren 'Baby' (1898-1959) (drums/vocal)	440729; 440731; 440801; 440802; 440803; 440804; 450514; 450515; 450517; 450518; 451121; 451206; 451219; 460102; 471015
Dotson, Vince (trumpet)	430412
Duncan, Henry 'Hank' (1894-1968) (piano)	450407
Evans, Paul 'Doc' (1907-1977) (cornet)	470503
Ewell, Don (1916-1983) (piano)	460603; 470503
Fontenette, Mary Ella (piano)	47-Summer
Foster, George 'Pops' (1892-1969) (bass)	450310; 450325; 450327; 450329; 450403; 450405; 450407; 451015; 471024
Garland, Ed 'Montudie' (1885-1980) (bass)	430509
Girsback, Eino 'Squire' (1913-1983) (bass/tuba)	430412; 430700; 431200; 4401-02
Gonsoulin, Bertha (1883-1945) (piano)	430507; 430510
Graham Marvin (announcer)	430509
Hall, Edmond (1901-1967) (clarinet)	470906
Hayes, Clarence 'Clancy' (1908-1972) (drums/narr./vocal)	430412; 430509; 4401-02
Hentoff, Nat (1925-) (announcer)	450325
Higginbotham, JC (1906-1973) (trombone)	450117
Hill, Mel (clarinet)	471017
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Jahnigen, Ray (piano)	430700
Johnson, Cliff (bass)	470503
Johnson, Ed 'Noon' (1903-1969) (vocal)	450517
Johnson, James P (1894-1955) (piano)	450117; 471017; 471024
Johnson, Manzie (1906-1971) (drums)	450310

Jones, Myrtle (c1910- ?) (vocal)	440731
Jones, 'Red' (drums)	460106
Karoley, Mary (1908- ?) (interviewer)	420202
Kirkpatrick, Don (1905-1956) (piano)	471223; 471224; 471226
Kratka, Irving (1926-) (drums)	471003/05/10; 471017
Ledbetter, Huddie 'Leadbelly' (1889-1949) (guitar/vocal)	470906
Lewis, George (1900-1968) (clarinet)	420611; 421002; 440731, 440801; 440802; 440803; 440804; 450209; 450514; 450515; 450517; 450518; 451121; 451206; 451219; 460102; 460106
Lingle, Paul (1902-1962) (piano)	430412; 430700; 431200
Lomax, Alan (1915-2002) (interviewer)	490300
Madison, Louis 'Kid Shots' (1899-1948) (trumpet)	450518
Maltz, Bob (announcer)	470906
Mares, Paul (1900-1949) (trumpet)	471015
Marrero, Lawrence (1900-1959) (banjo/bass drum)	420611; 421002; 440731; 440801; 440802; 440803; 440804; 450514; 450515; 450517; 450518; 451121; 451206; 451219; 460102; 460106
Mielke, Bob (1926-) (trombone)	471003/05/10; 471017
Moore, Freddie (1904-2006) (drums)	450407; 470906
Mosley, Edgar (1895-1961) (drums)	421002
Murphy, Melvin 'Turk' (1915-1987) (trombone)	430412; 431200; 4401-02
Nicholas, Albert (1900-1973) (clarinet)	471015; 471024
O'Brien, Floyd (1904-1968) (trombone)	440711
Ory, Edward 'Kid' (1886-1973) (trombone)	430509
Paris, Wynne (interviewer)	450328
Parker, Ray (piano)	450325; 450327; 450329; 450405;
Pasley, Frank (guitar)	430509; 440711
Patton, James 'Pat' (1904-1976) (banjo)	430412; 430700; 431200; 4401-02
Pavageau, Alcide 'Slow Drag' (1888-1969) (bass)	440729; 440731; 440801; 440802; 440803; 440804; 450209; 450514; 450515; 450517; 451121; 451206; 451219; 460102; 460106
Peavay, Sister Lottie (vocal)	4401-02
Price, Alberta 'Mama' (c1890-?) (vocal)	470906
Price, Sammy (1908-1992) (piano)	471015; 471108
Purnell, Alton (1911-1987) (piano)	451121; 451206; 451219; 460102; 460106
Robinson, Nathan 'Jim' (1890-1976) (trombone)	420611; 440729; 440731; 440801; 440802; 440803; 440804; 450209; 450515; 450517; 450518; 451121; 451206; 451219; 460102; 460106
Rogers, Ernest (1891-1956) (drums)	420611
Russell, Bill [Russell William Wagner] (1905-1992)	420613; 430507
Simeon, Omer (1902-1959) (clarinet)	470906
Sohmer, Jack (1930-2001) (clarinet)	471003/05/10
Snowden, Elmer (1900-1973) (banjo)	471015
Stanley, Jack (1927 -) (interviewer)	470503
St Clair, Cyrus (1890-1955) (bass/brass bass)	470906
Steele, Alphonse (drums)	460603; 471108; 471223; 471224; 471226
Sutton, Ralph (1922- 2001) (piano)	470906
Thewis, Warren (drums)	470503
Thompson, Don (trombone)	470503
Thompson, George (drums)	450325; 450327; 450329; 450403; 450405
Treager, Charlie (bass)	471003/05/10; 471017
Walsh, Everett (c1905- ?) (drums)	430509
Warner, Albert (1890-1966) (trombone)	421002

Washington, Sister Ernestine (1914-1983) (vocal)	460102
Washington, Fred (1888-?) (piano)	440711
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Upbeat URCD 197	420611 421002 450209
Verve/MCA Decca GRD 2641-2	451121
Victor/Riverside VICJ 41421	450209
Wagram 3096142	4401-02 440802 460102
Wolf WJS 1001 CD	430507 440801 440803 450209 450514
Zeta 16019 2	450310 450517 460102
ZYX OJSCD 036-2	420611 420613
ZYX RMB 4023-2	451219 471223
ZYX 7758-2	471223
ZYX 55095-2	420611 4401-02
#1 Single Artist LATA 027	450310
3CR- limited edition no number	451206

**BMG 841952.2* is a French CD released in 1991 with at least one track by Bunk, but the track title is unknown.

Note on the Tokuma Japan Communications releases:

Since May 1998 this Company has released 23 CDs, all of which had previously appeared as Dan LPs. The first batch of five (*TKCB 71385 to 71389*) were released in May 1998, and these were followed by three double CDs, *TKCF 77030 to 77032*. They were all subsequently deleted but in March 2002 they were reissued, renumbered and included in two boxed sets, one of eight and one of ten CDs. For ease of reference these releases are shown against the appropriate Dan LPs. Only those containing Bunk Johnson material are included here. A full listing can be found in the *Bunk Johnson Information*, Spring 2004.

Dan VB 1004	<i>TKCF 77033-7</i>
Dan VC 4006/7006	<i>TKCF 77034-3</i>
Dan VC 4007/7009	<i>TKCF 77034-4</i>
Dan VC 4008/7016	<i>TKCB 71386 and TKCF 77034-5</i>
Dan VC 4009/7011	<i>TKCF 77034-6</i>
Dan VC 4013/7015	<i>TKCB 71387 and TKCF 77034-9</i>

INDEX OF CDs WITH THEIR TITLES

ABM ABMMCD1188	<i>New Orleans Jazz</i>
Acrobat 135	<i>New Orleans Jazz</i>
American Music AMCD-1	<i>Bunk Johnson 'The King Of The Blues'</i>
American Music AMCD-2	<i>George Lewis With Kid Shots</i>
American Music AMCD-3	<i>Bunk Johnson 1944</i>
American Music AMCD-6	<i>Bunk's Brass Band And Dance Band 1945</i>
American Music AMCD-8	<i>Bunk Johnson 1944 (Second Masters)</i>
American Music AMCD-12	<i>Bunk Johnson 1944/45</i>
American Music AMCD-15	<i>Bunk Johnson Plays Popular Songs</i>
American Music AMCD-16	<i>Bunk Johnson In San Francisco</i>
American Music AMCD-17	<i>Baby Dodds</i>
American Music AMCD-41	<i>Kid Rena</i>
American Music AMCD-44	<i>The John Reid Collection 1940-1944</i>
American Music AMCD-45	<i>Bunk Johnson And Mutt Carey In New York 1947</i>
American Music AMCD-46	<i>Bunk Johnson And Leadbelly At New York Town Hall 1947</i>
American Music AMCD-116	<i>Bunk Johnson And His NOJB The Complete DECCA Session</i>
American Music AMCD-119	<i>Willie 'Bunk' Johnson The Complete 'Jazz Information' Recordings</i>
ASV/Living Era AJA 5256	<i>The Spirit Of Ragtime</i>
ASV/Living Era ASL 5466	<i>Trombones On Parade</i>
Blue Note 28891	<i>Best Of Sidney Bechet</i>
Blue Note 7893842	<i>Sidney Bechet - ClassicJazz Vol.1</i>
Blue Note 7893852	<i>Sidney Bechet - ClassicJazz Vol.2</i>
Blue Note 8358112	<i>Hot Jazz From New Orleans</i>
BMG Ariola Classics 74321 69654 2	<i>Jazz Trumpet</i>
BMG BVCJ-7392	<i>New Orleans Jazzmen In 1940's</i>
BMG 841952.2	<i>RCA/Victor Jazz Indispensable - Trompette</i>
BMG/RCA 2 128555-2	<i>New Orleans Dixieland</i>
BMG/RCA 2 135738-2	<i>Dixieland Revival</i>
BMG/RCA 74321 28555 2	<i>New Orleans & Dixieland</i>
BMG/RCA 74321 35738 2	<i>Dixieland Revival</i>
Body & Soul BS2439	<i>Le Gospel 1939-1952</i>
Body & Soul 3052952	<i>Gospel: La Grande Anthologie 1927-1963</i>
Cameo CD3560	<i>New Orleans</i>
Catfish KATCD219	<i>Roots Of Lomnie Donegan</i>
Charly CDCD 1241	<i>Original Dixieland Hits</i>
Charly CDGR180-2	<i>New Orleans- The Cradle Of Jazz</i>
Chronological Classics CD954	<i>Sidney Bechet Volume 7 1945/6</i>
Commodore CMD 24002	<i>The Commodore Story</i>
Corason MTCB 115/7	<i>Africa In America</i>
Definitive DRCD 11134	<i>Dear Old Southland....Sidney Bechet Blue Note Recordings</i>
Definitive DRCD 11198	<i>Sidney Bechet...1939-1951, etc</i>
Dejavu Retro R2CD 40-88	<i>The Encyclopedia Of Hot Jazz....Golden Greats</i>
Delmark DD225	<i>Bunk Johnson - Last Testament</i>
Delta Music 40 012	<i>100 Years Of Jazz - From Ragtime To Avantgarde</i>
Disky DO250302	<i>As Good As It Gets - Bla</i>
Disky 791902	<i>Greatest Dixieland Jazz - Golden Greats</i>
Dixieland; The Birth of Jazz	<i>CD accompanying this book written by Judith Pasternak</i>
Document DOCD-1001	<i>BJ- The Complete Deccas, Victors And V Discs & Alternate Takes/</i>
Document DOCD-1001	<i>Reissued as BJ Vol.1 New York November 1945 - January 1946</i>
Document DOCD-1010	<i>Bunk Johnson 1942-1945</i>
Document DOCD-1010	<i>Reissued as BJ Vol.2 New Orleans June 1942- February 1945</i>
Document DOCD-32-20-11	<i>Mighty Day - 25 Gospel Greats</i>
Document DOCD-5088	<i>Papa Charlie Jackson Vol.2 1926-8</i>
Document DOCD-5130	<i>Leadbelly Complete Works 1939-1947 Vol.4</i>
Document DOCD-5462	<i>Sister Ernestine Washington.....1943-1948</i>
Document DOCD-5463	<i>Great Gospel Performers</i>
Document DOCD-5666	<i>Jazzin' The Blues Vol.5 - 1943-1948</i>
Document DOCD-5676	<i>Leadbelly 'Live' 1947 And 1949</i>
Document JPCD-1529-2	<i>BJ With The Yerba Buena Jazz Band 1944 & With Doc Evans 1947</i>
Document JPCD-1530-2	<i>BJ & His Band 'Live' At The Stuyvesant Casino NYC, 1946</i>
Documents 220680-325	<i>The Best Of Dixieland Jazz</i>

Documents 7374995	<i>Funeral Songs - Dead Man Blues</i>
EMI/Virgin 8508522 EPM Musique 158862	<i>Les 100 Plus Grands Succes De Sidney Bechet Talking And Preaching Trombones</i>
Frémeaux & Associés FA5053 Frémeaux & Associés FA5135	<i>Gospel Vol.4 - Sisters And Divas New Orleans Revival 1940-1954</i>
Gemini 220420 GHB BCD-101 Giants of Jazz CD 53084 Giants of Jazz CDB 1208 Goldies 25401 Good Time Jazz GTJCD-12024-2 Good Time Jazz GTJCD-12048-2 Good Time Jazz 4GTJCD-4416-2	<i>Sidney Bechet - Bechet's Fantasy Bunk And Louis Tribute To New Orleans - Mardi Gras Parade The New Orleans Jazz Scene Of The 50's Oh Happy Day - Gospel Greats Bunk And Lu Bunk Johnson & His Superior Jazz Band The Good Time Jazz Story</i>
Habaña 200 516 Hallmark 306702	<i>New Orleans Hot Jazz On Blue Note</i>
Jasmine JASBOX 4-4 Jasmine JASBOX 16-4 Jasmine JASCD 635 Jazz Band C'pact Classic TMCD 2173/4-2 Jazz Crusade JCCD-3036 Jazz Crusade JCCD-3039 Jazz Crusade JCCD-3040 Jazz Crusade JCCD-3059 Jazz Crusade JCCD-3072 Jazzology Jazzology Jazzology Jazzology JCD-1021/3 JBM 7243 8122902 6 JSPCD 7733	<i>The Golden Age Of Jazz Swinging On A V Disc Bunk Johnson - Bunk And The New Orleans Revival 1942-1947 The Second Esquire Jazz Concert, etc Jazz Nocturne 1 - Bunk, Bocage & Bechet In Boston Jazz Nocturne 2 - Bunk & Bechet In Boston Jazz Nocturne 3 - Bunk & Bechet In Boston Rare Cuts - Well Done Volume 1 Rare Cuts - Well Done Volume 3 Bill Russell's American Music Book CD Bunk Johnson Song Of The Wanderer Book CD#7 Fallen Heroes Book CD#3 Eddie Condon - The Town Hall Concerts Volume 11 Les 100 Plus Grands Succès Du Jazz New Orleans Spreading The Word - Early Gospel Recordings</i>
Lafitte 1032 Laser 1727274 Lotus CD50010	<i>Sidney Bechet - Blame It On The Blues 100 Years Of Jazz - From Ragtime To Avantgarde New Orleans</i>
Marshall Cavendish Jazz CD 045 MC Productions CT 133 Media 7 MJCD140 Membran Quadromania 222408 Mosaic MD4-110 Music Mecca CD3077-2 Music Memoria 724384146825 Music Memoria 724384294021	<i>New Orleans Revival Dixie Delights Sidney Bechet Volume 11 Sidney Bechet Petite Fleur The Complete Blue Note Recordings Of Sidney Bechet Jazzly Yours Sidney Bechet 1944-1945 Bunk Johnson - A Trumpet Stylist</i>
Nostalgia NST C005	<i>New Orleans Jazz</i>
Pancake Records CD-5 Past Perfect Silver Line 220347-203 Past Perfect 205447 Phontastic PHONT CD7672 Prestige 3PCD-2301-2 PROPERBOX 18 PROPERBOX 42	<i>Bunk Johnson San Francisco 1943 Bunk Johnson - Saints Go Marching In Sidney Bechet Portrait The Year 1944 - I'm Beginning To See The Light The Jazz Trumpet The Sidney Bechet Story Good News - 100 Gospel Greats</i>
Rajon RMGG 3010 Retro 0076119 408822 Riverside 3RBCD-005-2	<i>The Great Dixieland Bands Swing - Official History Of New Orleans Jazz 1917-1945 The Riverside History Of Classic Jazz</i>
San Francisco Trad. Jazz F ^u ndation CD 105 Soldore SOL553 Soundies SCD 4135	<i>Lu Watters' Yerba Buena Jazz Band Volume 1 Brass Bands Of New Orleans Dixieland</i>

Sounds of Yester Year DSOY644

Time Life OPCD 4537
Tokuma TKCB 71386
Tokuma TKCB 71387
Tokuma TKCF-77033-7
Tokuma TKCF-77034-3
Tokuma TKCF-77034-4
Tokuma TKCF-77034-5
Tokuma TKCF-77034-6
Tokuma TKCF-77034-9
Trilogie 205895-349

Upbeat URCD 197

Verve/MCA Decca GRD 2641-2
Victor/Riverside VICJ 41421

Wagram 3096142
Wolf WJS 1001 CD

Zeta 16019 2
ZYX OJSCD 036-2
ZYX RMB 4023-2
ZYX 7758-2
ZYX 55095-2

#1 Single Artist LATA 027
3CR- limited edition no number

New Orleans Masters

V Discs, The Songs That Went To War
Bunk Johnson 1944 Volume 3
Baby Dodds
American Music By Bunk Johnson - AM
Bunk Johnson 1944 Volume 1
Bunk Johnson 1944 Volume 2
Bunk Johnson 1944 Volume 3
Bunk Johnson Brass Band
Baby Dodds
Sidney Bechet - Bechet's Fantasy

A Portrait Of George Lewis From Burgundy Street To Berlin

Black Legends Of Jazz - Original Decca Recordings
The Riverside History of Classic Jazz

Mega Gospel
New Orleans Jazz Vol.1 1942-1955

Clarinet Story
Bunk Johnson Superior Jazz Band - From Storyville, New Orleans
The Golden Era Of Jazz - Volume 7
Jazz Café Volume 2
New Orleans Jazz Party

Sidney Bechet
Jazz On A Saturday Favourites