



Bunk Johnson.

Information

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The Swedish Bunk Johnson Society

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Attachment: "The Stuyvesant Casino Jazz Bill"

Bunk.Johnson.Information is an international newsletter for members of the Swedish Bunk Johnson Society.

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BUNK JOHNSON CALLS HIS CHILDREN TO THE ANNUAL MEETING 2003

We will meet at Svenskt Visarkiv, Norrtullsgatan 6, Stockholm on Saturday January 11th 2003 at 5.00 p.m. (17.00). On the agenda we have the usual formal Society matters (as short as possible), musical & oral presentation of Leon Bix Beiderbecke, jazz quiz, auction of jazz records, jam session and last but not least CAJUN & CREOLE FOOD. And pleasant company of soul mates, of course.

We will be most happy to see YOU. Members living outside Sweden, if you plan to attend the annual meeting, please call Claes Ringqvist (phone +46-60-17 12 85; e-mail claes.ringqvist@lvn.se) or P-O Karlström (phone +46-8-760 08 15; e-mail per-olof.karlstrom@vattenfall.com). If you are a member living in Sweden and plan to attend, see the part in Swedish below.

If you want to auction some records, please contact P-O at before hand whether you are a Swede or not.

FOR SWEDISH MEMBERS ONLY

Årsmötesavgiften är facila 150.-, som Du sätter in på P-O Karlströms postgirokonto 96 28 94-2 före årsskiftet. Försök hålla tiden. Det underlättar planeringen för vår förnämliga köksavdelning. Märk talongen ÅRSMÖTE SBJs.

Medlemsavgiften 2003 är oförändrad 100.-, som Du också sätter in på P-O Karlströms postgirokonto 96 28 94-2. Före årsskiftet, tack. Och märk talongen MEDLEMSAVGIFT SBJs.

Det går bra att betala årsmötesavgift och medlemsavgift på samma inbetalningskort. Inbetalningskort till postgirot finns med i kuvertet.

The Swedish Bunk Johnson Society, EK

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NEW MEMBERS

by Claes Ringqvist

We proudly present two new members, who both were personal friends of **Bunk Johnson** and we are glad to see them as members of this Society

Charles Campbell: Director of the San Francisco Traditional Jazz Foundation was involved in the meeting between Bunk Johnson and Kid Ory in Los Angeles in the Summer of 1944. He also belonged to the group that later went down to New Orleans in the summer of 1942 to record Bunk for the first time – but due to the fact that he at that time belonged to the Coast Guard he couldn't make the trip (it was just 7 months after Pearl Harbor and no applications for leave were accepted). Charlie has known and befriended many jazz greats, from Brun Campbell and Jelly Roll Morton through Art Tatum and Nat King Cole. He is also a long-time champion of jazz in the Bay Area, from the time when he managed the Turk Murphy Jazz Band in the early 50s up to the present time with his involvement in the San Francisco Traditional Jazz Foundation. At present he is running an Art Gallery at Chestnut Street in San Francisco. You are very much welcome Charlie!!

Jack Stanley: As a young student at the University of Minnesota, Jack arranged the famous concert with Bunk Johnson and Doc Evans in May 1947 in Minneapolis (issued on NOLA records). He also participated at that notorious party afterwards when the famous (?) version of "Heartaches" (Bunk & Don Ewell) was taped (later issued on record). He lodged Bunk at his home at that time, but never met him again after. Jack left USA in 1964 and settled down in Hampstead, London, where he has been running an antique business ever

since. A funny thing is that Mike Hazeldine, in his research for the Book on Bunk "*The Song of the Wanderer*", has been trying to track Jack for many years without success. Mike didn't even know that Jack was living in UK. And there he was: *less than three miles* from Mikes home in Highgate!! I had the great honor to lunch with Jack in London in October this year. Together with the two Mikes, Hazeldine and Pointon. You are very much welcome, Jack!!

A DAY WITH BUNK JOHNSON

(We further introduce our new member Charles Campell with this article from The Frisco Cricket, Fall 2001)

In the early 1940s the news was getting out to us jazz aficionados that the legendary Bunk Johnson had been found somewhere in Louisiana: it was New Iberia where he had been working for many years. A group of us planned to drive to New Orleans and try to locate Bunk en route. The group consisted of David Stuart, owner of Jazz Man Record Store in Los Angeles, Chuck Rossi, another jazz buff and a couple of others, including me. However, something called "an incident" at Pearl Harbor made it out of the question for me since I had enlisted in the Coast Guard in early 1942.

During that trip those guys took, they were able to find Bunk Johnson and get him to do some talking which Stuart was able to record. More recordings were made later in New Orleans.

I don't know the details of how Bunk got to San Francisco in 1943 but it was a very exciting period for jazz musicians in S.F. and L.A. (I was stationed with the Coast Guard in Long Beach and heard quite a bit about what was happening with Bunk and local S.F. musicians.)

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But apparently it was difficult for Bunk to get enough work to survive. He was living in an apartment in North Beach with Bill Colburn, who had become Bunk's unofficial manager.

In July, 1944, I got a note from Bill Colburn saying that he and Bunk were coming down to Los Angeles where there were a recording session planned. It was a Decca World Transcription session primarily for the military radio stations. Bill called me when he got to town and said that Bunk wanted to go to see Kid Ory, who was working in east L.A. for a couple of nights with three other musicians. It was called the Tip Toe Inn, on Whittier Boulevard. I picked Bill and Bunk up at a place they had checked into, and we went to the Tip Toe Inn. I was in uniform and had to be sure that the place wasn't out of bounds. It wasn't. Bill wanted Bunk to bring his horn but he didn't want to, but after being at Ory's place for about half an hour he changed his mind about the horn. So we went back to their place, got his trumpet and returned to the club.

Ory was playing string bass – not trombone – and he and Bunk had a great reunion talk. Bunk sat in and began blowing and he was powerful. I couldn't believe how powerful he sounded. Wow... louder than Harry James!

Bunk said to Ory, "remember the last time we saw each other [back in New Orleans]?" Ory didn't. Bunk said, "It was the 4th of July 1914 and you were with a band in a wagon and I waved to you from the sidewalk".

Ory said, amazed, "That's right..."

During the war there was sort of a curfew. Clubs, bars and dance halls had to close at midnight so most of them opened at 8:00 P.M.

We got into my car – Bill, Bunk, Ory and I went to a place on Central Avenue where they knew

Ory and let us in. Just for a sandwich and soft drink. But THAT place *was* out of bounds for Navy personnel. We were sitting in a booth near the back when the Shore Patrol came in the front door. I saw them and quickly put on Ory's overcoat, covering up my uniform. They didn't see me or it would have been "the Brig."

Colburn was involved in the recording sessions but I wasn't able to get to any of them. After the recording date Bunk returned to Louisiana and then later to New York and caught on there with the help of Gene Williams and Bill Russell and made records, some with Bechet.

I never saw Bunk after that time in L.A., July 1944.

BUNK'S LAST TRACK

(A letter from Doug Landau)

I was intrigued by the Inquest in Newsletter No. 19 on the St Louis Blues recording on the CD accompanying the book *Song of the Wanderer*. My name included is on the list of those taking the view that it is not Bunk. This has arisen through a misunderstanding, as will become apparent below.

On first hearing this track, I was much impressed by the development of simple riff like patterns over the last nine choruses following Bunk's solo, each one successively pursued with rising rhythmic emphasis. It put me in mind of that hypnotic effect attributed to repetition, that is a recurrent theme in writings on jazz. As early as 1942 Bill Russell identified Bunk's penchant for repeating a simple motif in conjunction with subtle shifts in the phrasing and dynamics. It is possible that Bunk was an early pioneer of the riff as a musical device, but he would always tease out little variations. The playing on track 16 was a bit raw in parts, but much redeemed, to my ears at least, by its

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nagging vitality. I was put in mind of Maurice Durand's comment, that Bunk sounded rather different when young.

I was sufficiently enthused to phone a number of friends, Louis Lince, Mike Pointon, and Brian Wood among others, advising them to listen to this without delay and "hear Bunk in a new light". A few days later Mike Pointon phoned with the news that Cuff Billet and some others had concluded that it was not Bunk playing, and all probability it was Jerry Blumberg. Conscious of my reaction to this track it was self evident that I picking up on something a bit different and therefore I had to agree with the *possibility* that it was not Bunk, but went no further than that. Mike misunderstood this as agreeing with this proposition. This was also Louis Lince's position at that time too. He was later to conclude it was Bunk playing "in his cups".

Your report included one or two comments that are worth examination:-

In his analysis, Paul B Strandberg remarks "compare it with the one (track) that is just before on the CD. (*I've Got Everything*). I think few would say that it is the same trumpet player". Well, taken in isolation perhaps, but listen to the track before that, *Basin Street Blues*, (recorded the same month as *St Louis Blues*) and the stylistic disparity is somewhat less marked. On this track Bunk intrudes clumsily on Jimmy Archey's solo with a tone and delivery not that far removed from what we hear on the doubted *St Louis Blues*. As the editorial states, "his fondness for the juke often deprived him of the technical ability to play his ideas fluently". Sometimes it seems, it could inspire too. Listen to the heavy and lifeless *Honey Gal* (MX386) recorded at the San Jacinto Hall on August 1st when Bunk was drunk. In complete contrast another track from the same session, and then issued only in part,

is the wonderful *Ballin' the Jack* (AML 643, MX390). I no longer have this track, but as I recall it Bunk takes it out by repeating the same note about thirty times, producing a thrilling rhythmic effect. Where else does Bunk do this?

Mention is made of the trumpet sounding a little Mutt Carey like. Well, Bunk played with Carey about this time and the unconscious "pick up" of another's sound is not unusual. Listen to Bunk's unusually pronounced vibrato on *Pacific Street Blues* (MX26, recorded over *Two Jim Blues* from the Climax Session), clearly something of Kid Howard's tone has been picked up. It seems safe to assume that he was played other tracks from the session.

Paul Strandberg correctly acknowledges how a lack of practice and other factors can affect a trumpet players lip and performance. He then contradicts this understanding by comparing the grace notes on *St Louis Blues* unfavourably with an earlier version recorded in 1944. This proves nothing, sadly there are plenty of recordings of Bunk playing poorly *where there is no question whatever as to his identity*. As the well known brass teacher Phil Parker told me well over 40 years ago, "playing the trumpet is about 90% physical, the musical bit is relatively easy". The effect of a poor embouchure can range from a minor loss of performance through to a loss of range, speed and accuracy, and, in extremis, the inability to play a note. On two occasions I have heard recordings by "Hot Lips" Page where the performance was so poor, and severe lip problems so manifest, that is surprising that the tracks were ever issued. Who would have identified "Hot Lips" Page given these recordings as a "blindfold test"? Just as racehorses can go lame, lip trouble can, on occasion, humble the most athletic and adroit of trumpet players. The effects of alcohol seem varied, ranging from inspiration (just enough?) to desecration (too much!).

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To the contributor offering a wager that it "is not BUNK-too amateurish", all I can say is that the stake he is putting up does not have the smell of confidence in winning the day. The *St Louis Blues* recording certainly sounds "different", but to my ears it is covered in Bunk's fingerprints.

Yours sincerely,

D.L.

NEW BUNK RECORDS

✍ Thought you might like to know the following. The local community radio station, 3CR, which runs a jazz program each Saturday afternoon hosted by Roger Bellby, has issued a CD of the most requested jazz tunes from the 27 years that this program has been going. One track which is included is Bunk Johnson's *One Sweet Letter*. The CD has taken as its source Australian issues only on 78RPM. The Bunk is the HMV EA.3438. The CD can be obtained through Roger Bellby at Mainly Jazz, PO Box 342, Elsternwick, Victoria, 3185, Australia. The price is I believe \$20 (Australian) plus postage.

Peter Haby, Melbourne

✍ GHB Records have released the complete "Spicey Advice"-session from July 11, 1944 on BCD-101. Included is also the *Basin St Blues* from the 2nd Esquire Concert, N.O. Jan 17, 1945.

DILL PICKLES

✍ Our new member **Rainer E. Lotz** is presently researching a proposed 12 CD box (for Bear Family) of reissues of Afro-American recording pioneers prior to 1919. We are all anxiously waiting.

✍ The Master-Biographer, and distinguished member **John Chilton** has recently published another "labour of love", this time on "**Roy Eldridge: Little Jazz Giant**" (Continuum; hb 455 pp ISBN 0-864-5692-8). He has previously written jazz classics on Sidney Bechet, Coleman Hawkins, Red Allen, etc. When not writing he is still active as a trumpeter and his collaboration with George Melly has lasted more than a quarter of a century.

✍ In November we got the sad message that **Anders Hässler** is dead at the age of 66. Anders - an excellent clarinet player - was one of the founding members of Cave Stompers in 1956. Cave Stompers was one of the most popular bands during the Swedish Trad Boom and even had a hit on Radio Luxembourg. In the early sixties the band toured the Scandinavian countries, England and Germany. In Hamburg Cave Stompers accompanied such greats as Benny Waters, Muggsy Spanier and George Lewis. In the late sixties Anders left the band and got a formal education at the College of Music in Stockholm. Thereafter he broadened his musical activities but all the time kept his interest in jazz. In recent years Anders left Stockholm and settled in Dalecarlia where he continued his musical activities in the fields of Swedish folk music, classical chamber music and jazz up to the end.

P-O Karlström

RECYCLED FRAGMENTS FROM THE EDITOR'S WASTE BASKET

by Floyd Levin

I am sure all writers regard each of their words as a very special gem. When an editor eliminates some of our text, we grieve the loss of every precious phrase. I experienced this

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anguish while enduring the torturous editing phase of my book, "CLASSIC JAZZ – A Personal View of the Music and the Musicians."

The following essay, about a dear friend who departed several years ago, was among the discarded segments of my original manuscript. It was deemed "dispensable" by the spurious individual responsible for editing my "gems". I have, again, gathered the rejected material from the "cutting room floor", and pragmatically submitted it to this publication, whose editor, hopefully, is less scrupulous!

THE DAY WE BURIED KID ORY

I will never forget that January afternoon in 1973 – the day we buried Kid Ory.

A large crowd listened attentively to the whispered sounds of Teddy Buckner's muted trumpet as he softly played "Just A Closer Walk With Thee" in the crowded mortuary chapel.

When he reached the final bars of the beautiful hymn, Teddy slowly moved toward the open casket. He concluded with a tender sustained note that hung like a bell tone above the still body of his former leader. The casket was slowly closed and our group of pall bearers was ushered to the pulpit.

We slowly guided the casket carriage through the chapel to the hearse waiting in front. The bronze casket seemed very light as we gently lifted it through the rear door. A battery of television cameras recorded the final journey of jazzman Edward "Kid" Ory, the initial tailgate trombonist.

We followed the hearse on a cross-town trip to the Holy Cross Cemetery where we were joined by the Southern California Hot Jazz Society's great marching band. Seventeen of the nation's leading jazz musicians, lovingly assembled by

SCHJS musical director Gordon Mitchell, played their final tribute to Kid Ory as we carefully lifted his casket from the hearse and carried it to the nearby grave site.

Pianist Alton Purnell was wearing a derby and clad in typical New Orleans funeral garb. His chest was emblazoned with the Jazz Society's red sash. Alton led the procession up a steep hill from the cemetery entrance to the grave. Four trombones preceded the band, followed by a battery of reeds and trumpets. Barry Martyn, with his big bass drum, brought up the rear punctuating the joyous beat.

The band was followed by scores of Kid Ory's friends and fans. We watched the casket, draped with fragrant flowers, being slowly lowered into a grave, while the band's final strains of Ory's classic, "Muskrat Ramble", filled the cool air.

As we stood silently overlooking the verdant hills of southwest Los Angeles, I thought of that evening 24 years earlier in Pasadena when I heard Kid Ory's Creole Jazz Band for the first time. The many happy hours we spent in the Beverly Cavern listening to his music back in the late '40s soon filled my thoughts. I recalled several convivial occasions visiting Ory and his wife Dort and enjoying his excellent Creole gumbo and Dort's memorable fried oysters.

I was cheered by the memories of a long friendship with the world's most famous jazz trombonist. Within his lifetime, he saw the music of New Orleans spread to distant corners of the world. His unique style formed the accepted approach to dixieland sounds in bands from Joe Oliver to Herb Alpert.

His "Muskrat Ramble", since its initial performance on a 1926 recording by Louis Armstrong's Hot Five, has become the most renowned standard in the entire history of jazz. It will continue to play a vital role in the

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repertoire of every traditional jazz band.

Every time the enduring tune is played, it always concludes with Ory's familiar trombone coda. Although jazz is an improvisational music, no one has deemed it necessary to alter a single note of the succinct phrase Ory originated on that Hot Five recording of "Muskrat Ramble".

The setting sun reflected its bright hues onto the Pacific Ocean visible from the Holy Cross Cemetery knoll on which we stood. The mourners followed as the band moved down the hill playing "Didn't He Ramble?". They slowly returned to their cars.

Before leaving, I paused to watch a few workmen remove the green plastic shrouding the mound of earth that would soon fill the open grave. As the workers shoveled the soil into the grave, I could hear the band in the distance playing a cheery reprise of "Muskrat Ramble".

I gathered a few flowers that had fallen from the casket and said farewell to the original tailgate rambler — a friend, and a musician whose great influence will continue as long as Classic Jazz lives.

IN SEARCH OF ERIK FRISELL

by Sven Gustafsson

Our president, Claes Ringqvist, arrived home from his latest visit to New Orleans with the sensational news that a Swedish seaman had made recordings at various clubs in the city as early as 1946. This from an entry in Bill Russell's diary, where he has dutifully noted even the very hotel where the visitor stayed - the Delgado on Canal Street.

Interestingly enough, there is more information

about this man in Tom Bethell's book "George Lewis A Jazzman from New Orleans" in which he pinpoints a location, a date and even the time of another occasion three years later. On the first of July 1949 at 9.30 P.M. Bill Russell, who that very day had returned to New Orleans after having visited Bunk Johnson for the last time, went to Manny's Tavern where George Lewis' band played. "A visitor to New Orleans named Erik Frisell was in the audience, recording the band with a 'Brush' tape recorder. It didn't sound so hot due to distortion and possible overheating, Russell commented on the tape that was made that evening" (quote from the book, page 223).

A Swedish seaman named Erik Frisell? Naturally, finding this man and his recordings appeared to be an undertaking for the Swedish Bunk Johnson Society. This is the report of what has been accomplished so far.

Apart from what has been reported at the beginning of this article there are no more facts about Erik Frisell to be gleaned from Bill Russell's papers. None of the indexes of his material at the Historic New Orleans Collections contains a reference to Erik Frisell - that is to say, not even to the entry that we know of!

We have concentrated our efforts to finding him in Sweden. Today there is no living person with the name Erik Frisell born within the time brackets that would have enabled him to be in New Orleans at the given years. We know of fifteen persons who have died between 1950 and 2002 , and have tried to find relatives to them via the parish records to find out if any of the Eriks might have visited New Orleans. In addition we have instigated a search at the central archive of Swedish seamen, without any positive response.

Some local newspapers were interested enough

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to follow up on the investigation. One – The Dala Demokraten – relayed the question about Erik Frisell over three columns (with a nice picture of Bunk Johnson). The Trollhättans Tidning also featured the story. No response came of this – with the exception of one report of a senior citizen, who had been fond of whistling and humming. Might this be our man our informant wanted to know.

We must now conclude that we have found nothing along the Swedish trail. No seaman has been issued with seaman's papers in Sweden during the time in question. In folk music circles the name Frisell is well known and respected, but no one from that particular family knows anything about recordings.

We have unearthed some information – an athlete named Erik Frisell competed for Sweden at the 1912 Olympic Games in Stockholm. (His event was the 800 meters track running but he didn't survive the preliminaries.) We were excited for a time over records of "M/S Erik Frisell", but it turned out that this Swedish cargo ship was sunk by a German U-boat in the Irish Sea in 1940. The ship was named after a wellknown Swedish financier, but he died in 1942.

Here is where we might call upon all you other members of the Society to pitch in – Swedish members and the International Board alike. Research can be fun!

"Now is the time for all good men to come the aid of the Party!"

After all, we don't know for sure whether Erik Frisell was Swedish. The name is very Swedish sounding, but mightn't he be an American, born in Minnesota? The designation "sailor" or "seaman" could of course be a nickname and nothing more. If he had seaman's papers they could of course be issued in some other country.

It is nevertheless hard to let go of the suspicion that there is something to be found here in Sweden.

During our research we have heard a rumour that some time during the sixties or seventies a female Australian journalist visited someone in the district of Värmland to listen to his recordings. This resulted, according to the same story, in an article and a song. Presumably this was published in Australia? We have searched the archives of the local press in the hope that there might have been some mention of it. Regrettably we have so far found nothing.

This might be just another of those wild goose chases that especially jazz history is full of, but it fuels the imagination!

Claes Ringqvist, Per Oldaeus and Nils Gunnar Anderby from the Society have contributed valuable work to this investigation.

If you feel that you have any leads to Erik Frisell and/or his recordings please contact the editor of Bunk. Info. or Claes Ringqvist.

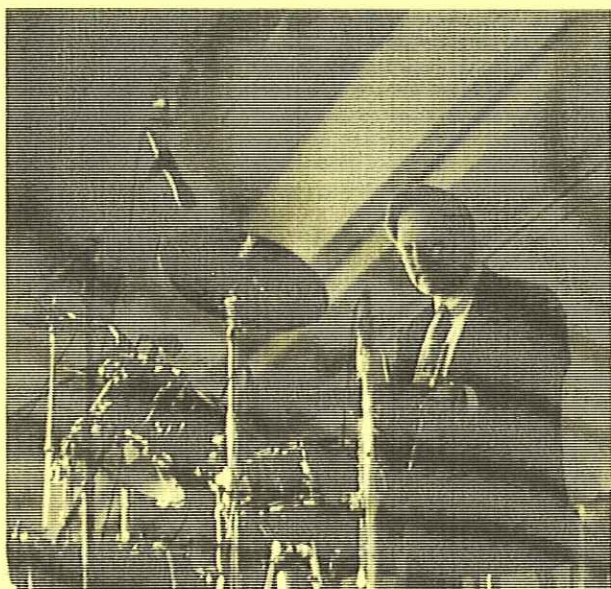
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MEET A PROMINENT MEMBER

Hal Smith



Born: Indianapolis, Indiana 30 July, 1953. Raised in La Jolla, California. Married to June Miller since 31 December, 1976. Current residence: Encinitas, California.

MUSICAL CAREER:

Lessons on banjo, piano (late 50s), clarinet (early 60s). Heard first live jazz at Disneyland in 1962 Firehouse Five Plus Two. Took lessons on trombone, but settled on drums in 1963. Taught self to play drums and washboard by playing along with the family player piano and with records. (Took drum lessons from Jake Hanna in Los Angeles, 1983).

Studied jazz drumming on records and heard Ben Pollack, Nick Fatool, Fred Higuera, Smokey Stover, Clé Frazier, Jake Hanna, Wayne Jones, Lloyd Byassee, Vince Hickey in person.

Played in Dixieland band at La Jolla High School, 1969-70. Performed at Sunday-afternoon jam sessions at jazz clubs in Orange County and Los Angeles, 1967-70. Sat in on

washboard, then drums with South Frisco Jazz Band 1970. Joined Fink Street Five in 1970. Next, was invited to sit in on washboard and drums with the Turk Murphy San Francisco Jazz Band, 1971. Led first band Down Home Jazz Band, 1971. First recording with Bill Mitchell duo and quartet 1971/1972. First recording as a bandleader Down Home Jazz Band, 1973.

Worked as a printer after graduating from California State University at Long Beach, 1976 (B.A. degree in Journalism). To Portland, Oregon 1977; worked briefly with Don Kinch's Conductors Ragtime Band playing tuba. Moved back to California (Oakland) in 1978 to play music full-time. Since then, as a professional musician, have had residences in Cincinnati, OH (1980-81; 82); San Antonio, TX (1981-82); Portland, OR (1982-84); St. Paul, MN (1984-1986); Chicago, IL (1986-88); New Orleans, LA (1988-92); San Diego, CA (1993-97); Bay St. Louis, MS (1997-99); returned to San Diego in 1999.

Band credits: Jim Cullum Jazz Band; Dukes of Dixieland; Summit Reunion; Lawson-Haggart Jazz Band; Marty Grosz's Orphan Newsboys; Grand Dominion Jazz Band; Climax Jazz Band; Turk Murphy San Francisco Jazz Band; Salty Dogs; Classic Jazz Quartet, Silver Leaf Jazz Band; South Frisco Jazz Band; Chicago Rhythm; Golden State Jazz Band; Tim Laughlin's New Orleans All Stars; Hall Brothers Jazz Band; Golden Eagle Jazz Band; Magnolia Jazz Band; Sunset Music Company; Wholly Cats; Mahogany Hall Stompers; Elysian Fields Orchestra; Creole Rice Jazz Band; Jack Maheu and Friends, Steamboat Stompers; Minstrels of Annie Street; Banu Gibsons New Orleans Hot Jazz; Pat Yankee and Her Gentlemen of Jazz; Cynthia Sayers New York Hot Jazz Orchestra; Orange Kellin Trio; Waldos Gutbucket Syncopators; Varsity Ramblers; New Orleans Classic Jazz Orchestra; Lakeshore Serenaders;

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Jazz Cardinals; Euphonic Jazz Band; West End Jazz Band; Red Rose Ragtime Band; Crescent City Rhythm Kings; Bill Carters Jazz Band; Dixieland Rhythm Kings; Vince Giordanos Nighthawks.

Individuals: Scott Hamilton, Bob Havens, Jim Galloway, Ralph Sutton, Bobby Gordon, Ed Polcer, Bud Freeman, Dave McKenna, Bucky Pizzarelli, Yank Lawson, Eddie Miller, Tommy Newsom, Dick Hyman, Bob Haggart, Allan Vaché, Percy Humphrey, Willie Humphrey, Alton Purnell, Doc Cheatham, John Cocuzzi, Papa Ray Ronnel, Billy Butterfield, Wild Bill Davison, Art Hodes, Kenny Davern, Dick Wellstood, Turk Murphy, Burt Bales, Bob Helm, Bill Napier, Don Kinch, Danny Algure, Ellis Horne, Bob Mielke, Wally Rose, Bill Bardin, Tom Sharpsteen, Ed Garland, George Probert, William Warfield, Bill Allred, Barbara Dane, Daryl Sherman, Jon-Erik Kellso, Paul Asaro, Milt Hinton, Dick Cary, Joe Muranyi, Andy Blakeney, Duke Heitger, Evan Christopher, Rebecca Kilgore, Johnny Varro, Jack Lesberg, Mark Shane, Norma Teagarden, Keith Ingham, Pud Brown, Peter Ecklund, Vernel Bagneris.

Bands led: Down Home Jazz Band (1971-1996); Frisco Syncopators (1989-1995); New Orleans Wanderers (1995-1997); Creole Sunshine Jazz Band (1984-1999); Rhythmakers (1983-2000); Roadrunners (1996-2001).

Current: Clint Bakers New New Orleans Jazz Band; Butch Thompson Trio; Marc Caparone And His Rhythm; Bob Schulzs Frisco Jazz Band; Leon Oakleys Friends of Jazz Band; Alan Adams' New Orleans Wanderers. Leader: The Jazz Chihuahuas (including June Smith on acoustic guitar).

Broadcast Media: Minnesota Public Radio Broadcasts of "A Prairie Home Companion" with Butch Thompson Trio and guests, 1984-86. Texas Public Radio broadcasts of

"Riverwalk-Live at the Landing" with Jim Cullum Jazz Band, Roadrunners, 1999-2001. Television broadcast "Newton's Apple," 1995, with Silver Leaf Jazz Band. TV broadcasts "Club Date" with Kenny Davern, Scott Hamilton-2000; Rebecca Kilgore-2001.

Activities: Administrative and Media Director, Americas Finest City Dixieland Jazz Society-San Diego; Curator of Archives, Special Projects Consultant--San Francisco Traditional Jazz Foundation (also-Board of Directors, SFTJF); Board of Governors, GHB Jazz Foundation-New Orleans. Faculty drum instructor, AFCDJS Adult Jazz Camps, 1996-present. Contributing writer: MISSISSIPPI RAG, AMERICAN RAG, JAZZ RAMBLER (AFCDJS), FRISCO CRICKET (San Francisco Traditional Jazz Foundation), BUNK INFORMATION (Swedish Bunk Johnson Society). Won readers poll as favorite drummer MISSISSIPPI RAG (1999), AMERICAN RAG (1999), JAZZOLOGY/JAZZ BEAT (1995). Produced CDs for JAZZOLOGY (Ben Pollack, Pat Yankee), GHB (Lu Watters), BLACK SWAN (Frank Melrose). Assisted with production of CDs for MERRY MAKERS (Lu Watters, Jelly Roll Jazz Band with Ray Ronnel) and with reissues of Lu Watters and Turk Murphy for the San Francisco Traditional Jazz Foundations own label. Have written liner notes for STOMP OFF, JAZZOLOGY, GHB, ARBORS, TRIANGLE and other labels.

Favorite drummers: Sid Catlett, Dave Tough, Zutty Singleton, Baby Dodds, Jo Jones, Ben Pollack, Ray Bauduc, Jimmy Bertrand, Tubby Hall, Nick Fatool, Gene Krupa, Wally Bishop, Minor Hall, Chick Webb, Paul Barbarin, Harry Dial, Vic Berton, Kaiser Marshall, Benny Washington, Ormond Downes, George Wettling a.o.

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GEORGE LEWIS MEMORIAL DAY

MOLENHOEK 2002

At first, I would like to make one thing clear: this is NOT a concert review. Readers who expect that are advised to stop reading here. For others (are there any left?), this will be just pure consumer information, with a few personal reflections added, from "The Second George Lewis Memorial Day" on Sunday, April 21.

Having a very good friend in The Netherlands, I had no practical problems whatsoever with things like tickets, accommodation etc. It was just a matter of showing up at the right place in the right time. After spending the Saturday evening at the Gorinchem Jazz Festival, quite an early start was needed the next day to be in the little village of Molenhoek before the music started at 11.30 am. The first thing upon arrival was kind of a "check-in", and right after that, carrying a nice cup of coffee and a cake, the music room was entered.

The first band on stage was the Copenhagen based "New Orleans Delight" with Norbert Susemihl guesting on trumpet. Their nicely mixed music lasted for two sets of 45 minutes each. During the 30 minutes intermission while the stage was prepared for the next band, soup and bread were served. The bar was of course open all the time.

To capture the spirit of the "Louis Nelson Big Four" recordings made during Lewis' 1964 tour in Japan, a quartet had been put together with Sammy Rimington and Philippe de Smedt in the front line, producing another 2x45 minutes of excellent music, with some of the Nelson Big Four "hits" heard. During the next intermission tacos were served, before "Sammy's Jubilee Jazz Band", a seven-piece line-up built around Sammy, kept the audience in a happy mood for the next

two hours.

Just before 8.00 pm the last notes were played, and the lucky ones that had booked a dinner, myself included, moved over to the dining area for a meal and a chat. Around 11.30 pm it was time to say goodbye to our friends and head back for Sweden, with a night stop in Dortmund.

Apart from the music of course, the "all-inclusive" idea with snacks served during the breaks was to my liking. The four-course dinner was optional, and had to be booked separately. Maybe a little exhibition of Lewis stuff, like records, covers, concert programs, pictures and so on would add to the enjoyment and strengthen the feeling of a Lewis convention.

A two days event might attract more visitors, but I prefer a one-day, small-scale arrangement with top quality music, friendly atmosphere, excellent food, perfect organisation and even nice summer weather (how many organisers manage to fix that?). For a longer stay, some jazz activities can always be found within convenient distance, and a memorial day is just one day, right?

Just the other day I talked with a good friend about the Lewis Memorial Day, and he asked: "If you had not planned your trip to Dortmund for other reasons, would you do the trip to Molenhoek anyway?" I could honestly answer that I enjoyed every minute of it, and would love to return. It's just one thing that I regret: I did not give myself time enough to find out more about the George Lewis Society. Maybe next year...

Lennart Fält

Bunk Johnson.

New Orleans Delight playing at the festival:



Postscript:

I will try to solve your problem a little bit, Lennart, and I like to tell you and the other readers of Lennart's personal reflections something more about the **George Lewis Society**.

The George Lewis Society was juridical founded on the 13th of July 2000, the exact centenary of the birth of George, in Nijmegen, The Netherlands. The society's aim is to familiarise as many jazz lovers as possible with the New Orleans style. As a first step, the society will be organising concerts with New Orleans style bands in consultation with interested jazz clubs and jazz festivals. A first attempt is the yearly organisation of the **George Lewis Memorial Day**. The next, which is the third one, will be on Sunday 27-04-2003 in Molenhoek near Nijmegen, The Netherlands.

In the coming years we hope to expand it to an intimate New Orleans weekend festival. Another step has already been made: every five years to honour a musician who has had a tremendous impact on that style, by presenting The George Lewis Award. On 7th January the first Award 2000 was presented to Sammy Rimington for his invaluable contribution through concert and recordings to New Orleans music.

The third step is to issue live recordings of concerts. We already made a double-album box with Sammy's Jubilee Band and a single c.d. with the Belgium band The New Orleans Roof Jazzmen of Pierre Claessens with guest Wendell Brunious in the millennium year 2000.

This year 2002 we recorded on the Second Memorial Day the "Louis Nelson Big Four Revisited" with the mentioned Philippe De Smed

Bunk Johnson.

and Sammy and with Jon Marks on piano and Luc van Hoeteghem on banjo. This record will be the first in a new series of **Collector's Items: The George Lewis Society Recordings.**

The last step in the next years is to build up a documentation centre for New Orleans Jazz of books, photos, c.d.'s, video, d.v.d.'s, etc., to become a platform for the collectors and admirers of this kind of music and to promote it for the younger generations to keep our beloved jazz style alive!

John van Zuidam, President of the George Lewis Society.

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