



Bunk Johnson.

Information

Number 10

The Swedish Bunk Johnson Society

Fall 1997



Picture by kind permission of Mike Hazeldine

EDITORIAL

In our next issue we hope to dig deep into Ralph Collins' book *New Orleans Music - A Revised History*. It is a book that will keep the jazz friends discussing long into the night and is a vital contribution to help us clarify our thoughts about the origins of our music. In this issue we give you an article about Bill Russell from Ralph's pen. We have also devoted one page to a very nice

picture of Bunk's New York band at Washington Square (outside Gene Williams' apartment). Our thanks go to Nils-Gunnar Anderby who bought the picture and forced the Information Department at his bank to make a nice scan of it for B.J.I. We regret that it won't come out of the copying machine in the same lovely condition as it went in.

I'd like to point your eyes at the output of 504 Records, Mike Dine's excellent label. It is becoming the most interesting, independent (i.e. of GHB) label around for people like us. We hope to have Mike in our ranks shortly and will give him opportunity to tell you more. Send him a line and an IRC (at 20 Clifton Road, Welling, Kent DA16 1QA) and ask for his catalogue. I can thoroughly recommend the latest Sweet Emma CD (504 CD67), recorded by Bill Russell in 1960 which gives us an opportunity to hear Andrew Morgan in great form together with Percy and Big Jim. Get it or regret it later.

And now on with the show:

PRES' RELEASE

(Words from our President)

While writing these lines I am listening to a 1948 session of Humphrey Lyttleton. Marvelous music and it's very thrilling to think that this music was made just a year after Bunk Johnson's last recordings on Columbia, "The Last Testament". When one great horn is silenced, another guy is picking it up beeing the keeper of the flame. And in this case he (Humph) makes it in Europe, showing the international context in which this our music is dwelling.

In this the second issue of the year we welcome a buch of old and new contributors. .

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Floyd Levin, one of our Californian correspondents, has provided us with a marvelous article on Ram Hall (it is so good that it is published in the current issue of New Orleans Music - that should tell you!) and another about Kid Ory's funeral. Of course we are very grateful for that. Mike Pointon, our man in London, gives us a little history of our forerunners in UK, "*the Bunk Johnson Appreciation Society*". In his article Mike is doubting whether we in Sweden were aware of the existence of that society. Sure Mike, we were, and not only aware of it, if I am right informed our distinguished member Åke Sahlberg (and perhaps some more) also was a member of it.

Our man in Rymenam (Belgium) Marcel Joly gives us a touching story of how he discovered Bunk Johnson.

Harold Drob has kindly given us his permission to publish a nice little item "... *don't deny my name*". Obviously Harold is still doing a lot of research on Bunk and he is carrying on his habit of visiting New Orleans once a year.

With this issue we will conclude the story on BBC "*Bunk & Bill*" and I will here also take the opportunity to clarify that BBC stands for "*British Broadcasting Corporation*" - and nuttin else. This is important because I want to stay a friend with Mike Pointon.

Hopefully we will include the New Directory with this issue, so that you can get an idea of some new members.

Our Chief of Transcriptions Tom Pauli, strikes again. Now, when he is finished with the Gus Statiras recordings, he has moved a bit north, to New York and the Blue Note recording session from Spring 1945. "*Lord, let me in Your Lifeboat*" - the magnificent recording, with Sidney Bechet & Sandy Williams et al., made just before those unhappy scenes in Boston. As always, Tom's transcription is first class, and we are very glad to publish one of his masterpieces in every issue so far.

As you can read elsewhere in this issue we are trying to establish a more formal cooperation

with the Jazz Archive at the University in Stockholm. We have already had some co-arranged very successful meetings.. It started with the very fortunate evening with Harold Drob in 1994, then we had Don Marquis with us and this summer we had Orange Kellin as a special guest. Also we have some plans for a December 17 meeting "*An Evening with Rolf Wahl*" (see: "Meet a prominent Member" in last issue). And we are negotiating with Sam Charters for a meeting early spring. We have some more in the pipe-line. These meetings are open for everybody interested. Not only members of this Society.

And I will end this little introduction like I always do: By inviting you all to contribute to this magazine. I am sure our Chief Editor will be flabbergasted for every item. And don't forget the possibility to advertise. If you have got anything to sell, to trade, something you will buy - you are all welcome.

DILL PICKLES

* One of the most outstanding researchers in the subject of jazz, that I know of, **Dr Rainer E. Lotz** of **Bonn, Germany**, has recently published a masterpiece indeed. I cannot remember seeing anything like it before. It is a book, a compilation of his long time research on **Black Music & Black Musicians** and the title of the book is "**BLACK PEOPLE**" and there is a CD added to it. With music you have never heard - or even *heard of*, I dare to claim. This is a Labour of Love - and a completely MUST for everybody who has got the slightest interest in **Black Music Research**. The book is published (a limited edition) by **Verlag Birgit Lotz** - and I will highly recommend you to drop her a few lines ordering a copy before it is too late. **Verlag Lotz, Jean Paul Strasse 6, 53173 Bonn, Germany**. I promise you'll never regret it. A marvelous book - completely outstanding. Already a "classic".

* **Raymond Lee**, discographer, has not only completed his **discography on Orange Kellin**,

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but in the pipeline, very soon to be published, you can also find a compilation on **Jim Robinson** (titled "**Big Jim**"). More in o follow are discographies on **Billie&DeDe Pierce** and **Kid Sheik**. You can reach Raymond at: **Sounds of New Orleans, 5 Broadhurst Walk, Elm Park, Essex RM13 7HD, England.**

* Concerning the CD with **the Imperial Band** on GHB label, that we talked about in a previous issue, we understand that George Buck plans to include it in his "autumn collection" as he puts it. That should mean sometimes in January 1998.

* Our distinguished member and **Remastering Champ of the World, John RT Davies** strikes again. This time on **TIMELESS** with two outstanding masterpieces. Two CDs (Vol I-II) titled "**Ragtime to Jazz 1912-1919**" (*Timeless CBC-I-035*) and "**Ragtime to Jazz 1916-1922**" (*Timeless CBC-I-045*). Absolutely captivating music. From "**Red Onion Rag**" (*Roy Spangler 1912(or 13?)*) to "**Telephone Blues**" (*The Syncopating Skeeters 1922*). You are absolutely forbidden to miss them. There you'll get it - how our music started. Give **Bo Scherman** a call, will you. Or get it at your nearest record dealer.

* **Hal Smith** our devoted member and top drummer has moved, on a permanent basis, to **Bay St Louis in MS**, but his workplace for the next 6 months (at least) will be on **Bourbon Street, Hotel Sonesta, Can Can Café** together with a bunch of other fellas in this society in **Silver Leaf Band, Orange Kellin, Chris Tyle** and eventually **Duke Heitger**.

* **BARFOTA JAZZMEN** have released their 3rd CD called "**Ma Ragtime Babe**" (*Fota CD-005*) - with a lot of ragtime stuff. Many thanks to **Dr Karl Koenig** for providing some of the arrangements. The participation on **Vol II of "Trad Jazz Around the World"**, however, will be postponed until futher notice.

* One of the oldest and most interesting bands in Stockholm "**The Swingsters**" now has a website. Find out more about their music, the members, coming gigs, records, what they look like etc at <http://www.srk.se/swingsters>

* **Sylvia "Kuumba" Williams**, back in New Orleans is now right in the middle of busy rehearsals of a play "**My Pretty Baby**", and the premiere is scheduled for around october 1997 at the **Petit Theatre** in French Quarter, Chartres and Toulouse (uptown-lake corner) in N'Awlins.

* The classic jazz stage in **Stockholm**, the "**Pawnshop**" has changed management. We do hope that the new owners will have the responsibility to keep up with the policy of traditional jazz that has made the pub world famous.

* **The Swedish Bunk Johnson Society** has entered a more formal and organized cooperation with the **Jazz Archive at the University of Stockholm** (with it's curator, **Jens Lindgren**, also a distinguished member of this society). Together we arranged the legendary seminar with **Harold Drob** in 1994. We also arranged the meeting with **Don Marquis** that took place last year at the Jazz Archive. The evening with **Orange Kellin** (see a report somewhere else in this issue) in August was a smash success. And now we have got some plans to invite **Sam Charters** to an evening (we are only waiting for his final acceptance) and later maybe we'll do something on "**The Gazell Club**", the legendary Jazz Club in the Old Town in Stockholm. Also we do some negotiating with **Rolf Wahl** (see "*Meet a prominent member*" in **Issue #9**) about an evening on his travelling in **New Orleans in the 60s**. We 'll be back with more information. We will also use the Archives' premises for our next annual meeting.

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NEW BUNK RECORDS

Not much, not enough. But last time we should have reported that Blue Note has released a 4CD-box called *Hot Jazz on Blue Note* (8358112). One title with Bunk: Days Beyond Recall (with Sidney Bechet (New York City 1945-03-10) first issued on Blue Note 564.

The BUNK JOHNSON APPRECIATION SOCIETY IN LONDON

by Mike Pointon

It would have been around 1958 that I first heard about the British Bunk Johnson Appreciation Society and I somehow found out that they had regular meetings in a private room above a pub called "The Porcupine", in Charing Cross Road in London's West End. It was opposite the Ken Colyer Club at Studio 51 near Leicester Square (where we were lucky enough to hear George Lewis and his band sitting in with Ken on his 1959 visit).

Although I had become interested in Bunk's music there wasn't much chance to get many of his records apart from the Victors (released here on HMV), the Deccas (Brunswick and Vocalion), the Ernestine Washingtons (UK Melodisc) and the four unreleased film soundtrack sides on Esquire (UK). Luckily there were underground devotees who made acetates of some of the AMs, which we could get at specialist dealers, as the original LPs and 78s were hard to obtain. I remember the first time I heard the Jazz Information session was on a bootleg dubbing and it was a revelation to me. The Jazz Man sides were harder to get in complete form, although some had been released here on 78. I did manage to get a copy of the UK Columbia LP of "The Last Testament" which surprised me by its contrasting approach to all the material I had already found.

The "Guru" of the Society was *Graham Russell*, who had somehow managed to release the

Bunk's Brass Band sides on his own (I think) Dixie label and I believe, the V-disc veterans sides. (I don't know if he ever had any direct contact with Bill Russell - they certainly weren't related) Graham's assistant was *Rae Wittrick*, a lady who looked after all the administrative aspects of the Society. Rae told me recently that another leading light when they formed in the early 50s was *John Norris*, who is now renowned as the editor of Coda Magazine in Canada. But by the time I joined I think he must have emigrated.

As far as I can remember a record player would be used and examples of Bunk's music and other aspects of New Orleans jazz played and discussed. I know the list was varied and recall hearing some of the what were then rare Joseph Robicheaux' New Orleans Rhythm Boys sides for the first time and some of the post-war Lee Collins Circles with Chippie Hill. There wasn't a partisan fanaticism about Bunk and Russell made quite a few analytical comments about the music we all loved. But above all there was a true dedication to "spreading the gospel" and the Society somehow arranged to make limited edition releases of 78s from rare material on its own Purist label. I have retained two to this day: *Big Chief Battle Axe* (4657-1A) / *Franklin Street Blues* (4659-3B) (Purist P 1004) from the Jazz Information session and the *Sheik of Araby* (AM 840) and *Lady be Good* (AM 887) on Purist 7/8. I also have Purist 5/6: *Old Time Religion* and *Saints go Marching In* by Papa Celestin (1950/51). I also recall Purist releasing the two available Styvesant V-discs on a 12" 78, to my great delight (Purist P 1002). The other Purist release was perhaps the most significant: A LP (un-numbered) of Bunk talking from Bill Russell's 1942 interview (A-15352.X) in an unedited form.

At the meetings were quite a few faces from Studio 51 who were to become well-known on the UK New Orleans jazz scene, including - if I remember correctly - Barry Martyn, Jim Holmes and Dave Mills as well as others who moved into

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other fields, such as Vincent Dugleby, now a distinguished broadcaster on financial matters. The Stagg brothers, Tom and Bill, were regulars. Of course Tom now lives in New Orleans and in fact, according to Rae Wittrick, took over the Society's files when it disbanded sometime in the 60s which led, I believe, to the founding of *Footnote* and then *New Orleans Music*. The short lived Eureka Magazine also came out of this tidal wave of enthusiasm for the music, which spawned limited editions of early recordings of such bands as Kid Thomas' which were then little-known here.

Sad to say, *Graham Russell* died in the 70s but the Society was a driving force for many a young jazz enthusiast. I wonder if jazzers in Sweden knew of our activities at the time? I'm just proud to have been involved with the British version of what was to become such a worthwhile consortium in later years and to have eventually met Bill Russell who inspired it all.

MEET A PROMINENT MEMBER



Dr. Karl Koenig.

Dr Karl Koenig has been around for a long time. Born in the South, but raised on the East coast he later joined the Air Forces during the war. After that he decided to devote his time, fulltime, to intensive studies of music, music theory and music history. This resulted in a Ph.D. For the latest four decades he has been researching jazz music, especially its evolution and history.

In 1983 he founded "**Basin Street Press**", a publishing company that since the very beginning has been kind of a flagship of the literature on jazz and its history.

Karl has been a key figure in increasing the scope and awareness of the history of this very special kind of music in New Orleans. For many years he belonged to the panel of the *Jazz Museum of the Louisiana State Museum* (today at "The Mint") as a musicologist. Also he has developed international reputation for his detailed knowledge of the history of jazz. When it comes to the music that originated from the Parishes around New Orleans, Karl Koenig is second to none. He has done an incredible amount of research concerning the old music from *Thibodeaux, Mandeville, Madisonville, Covington, Bogalusa, Pouchatoula, Donaldsonville, Napoleonville, Plaquemines etc. etc.*

He has lectured, appeared on radio and television and he has served in numerous committees and panels dealing with the history of jazz in and around New Orleans. In the summer of 1997 he was invited to Europe (Italy, Switzerland and Austria) for the first time to lecture and to give seminars on old music and also to rehearse some orchestras trying to play old dance band music.

Karl is also a devoted, versatile and diligent pianist and leader of a more conventional "Big Band", but also of the "**Musicum Jazz Antiqua**", an orchestra (12 - 18 pieces) that performs early jazz and dance music.

His life long research in the early and pre-years of jazz has resulted in a couple of dozens (sic) of

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publications. Most of them available on his own "Basin Street Press" which we presented in more detail in #9.

Myself, I first got to know him when his, today classic book, "**Jazz Map of New Orleans**" was published about 15 years ago. That book was soon followed by "**A Closer Walk**". Those two booklets are not only collectors items today, but also they are absolutely necessary to everybody who comes to New Orleans and who wants to know about the city in the light of the old maestros, *King Oliver, Louis Armstrong, Bunk Johnson, Sam Morgan, Wooden Joe Nicholas, etc*, The books are filled with maps and details and I cannot recommend them enough for every visiting fireman coming to the Crescent City.

I have been in touch with Karl (and vice versa) through the years and I try never to miss him when in New Orleans. In may 1996 I got the opportunity to spend a few days at his wonderful home in Abita Springs, north of the Lake Pontchartrain, together with him and his lovely wife Lynne. We had hours and hours of interesting talking about the old days and it is a great privilege just to sit and listen to his enormous knowledge about the old days and of the history of jazz.

Karl liked the idea and very much wanted to join our society - and we are so proud to have him as a member.

I will highly recommend you to drop him a few lines asking for his free catalouge with all his beautiful books and sheetmusic.

His adress is: **Dr Karl Koenig, 20460 Will Road, Abita Springs, LA 70420, USA**

E-mail: karlynnne@communique.net

(You can also have a look at his web-site <http://www.basinstreet.com>.)

Claes Ringqvist



Just a nice filler:

BILL RUSSELL, the voodoo curator.

by Ralph Collins

*Bill Russell and I arrived in New Orleans at about the same time in 1956. Bill was there to open a shop in which to sell his American Music label records and to research and ultimately publish biographies of **Bunk Johnson** and **Jelly Roll Morton**. I was there to research the history of New Orleans music, eventually to write the book "**NEW ORLEANS JAZZ: A Revised History**".*

At that time suitabale research was extremely difficult in New Orleans because of the racial segregation laws that were in effect and were strictly enforced. Legally there was no way for black musicians and white researchers to get together. The only loophole in those laws allowed both races to do their shopping in the same stores, so I began to seek a convenient shop in which to conduct interviews. The quest led to Bill Russell's shop at 600 Chartres Street in the French Quarter.

Bill detested the segregation laws and was pleased to conduct research at his shop. Before long we became good friends, meeting daily and sharing our research. As Bill did not drive I was able to use my car to get around town and to visit out of town places seeking retired musicians. In the period before a bridge was built over the Mississippi river we used the auto ferry to visit the small towns across the river. In Algiers, one of those towns, we were able to visit regularly with Professor Manuel Manetta whose testimony was on a par with that of Morton. At first only notes were taken, it was some time later that we used a tape recorder for interviews with musicians.

In 1958, with the opening of the Jazz Archive at Tulane University, the situation began to change. Bill was appointed as the Archives first curator. After some discussion it was decided that much of our research materials would be donated to the Archives. Thoughts of writing biographies of Morton and Johnson were gradually abandoned although Bill retained an interest in

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Manetta's biography and continued those interviews. The major part of his efforts, however, were increasingly devoted to the Tulane Jazz Archives and so I continued my research independently.

Bill was a classical violinist and viola player. It was during this period that he became interested in repairing those instruments until his record shop began to look more like a violin repair shop. Eventually he played viola with the New Orleans Philharmonic Orchestra. As the segregation laws began to crumble in the early 60s we began a series of recordings at Tulane which, in turn, began a rise of recording activity of New Orleans music.

Places were opened for musicians to play in the French Quarter. Bill became a member of a group that operated one of those places. All these activities occupied his time and his research declined.

In an effort to encourage his research I occasionally took Bill to a bar where Buddy the bartender had been a schoolboy friend of Louis Armstrong. He had retained a warm heart for musicians who used the backroom for social gatherings rich with humor and musical reminiscences. Although "Mr Bill" as the musicians called him did not drink it was a novel experience for him which he enjoyed very much.

On the fabled night of the voodoo in New Orleans Bill decided, against my better judgement, that we should explore along Bayou St. John. This was the supposed but mythical meeting place of the equally preposterous and fictional voodoo people. As we stumbled through the weeds at the side of the bayou our flashlight was observed by a passing police patrol car. When Bill told the officer of our search for voodoo ceremonies we found ourselves in danger of arrest. Either we were playing jokes on an officer of the law or, more likely, we had certainly escaped from some mental institution. We were saved from spending a night in the pokey only by Bill's University credentials. Those reassured the cop who had always known, fortunately, that eccen-

tric University officials were completely nutty but relatively harmless. I was not amused but Bill retold the incident, embellished it and enjoyed it for years. The story of the nutty voodoo curator was his favorite yarn among close friends. But not, I feel sure, at the University.

Some time later it became necessary for my friend to return home to take care of his aging parents. We put the contents of his shop into a large truck which I drove to his home in Missouri. Shortly after that I returned to California and did not see Bill again for three or four years although we continued to write to each other.

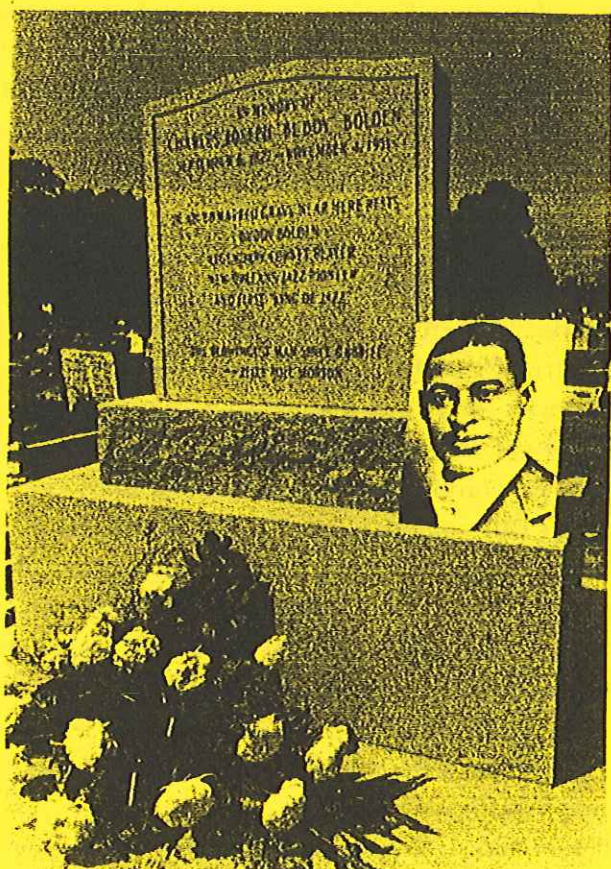
In 1969 Bill visited me in Los Angeles. He had returned to New Orleans and his interest in Jelly Roll Morton had been restored. He wished to examine the probated last will of Morton. Together we searched through the files of the Los Angeles County Hall of records discovering information as to the disposition of Mortons considerable music royalties.

Bill had long realized that his earlier theories about the history of New Orleans music were erroneous. Those writings as expressed in the first chapter of the book Jazzmen, however, had been very influential. It was agreed that I would accept the task of revision while Bill concentrated on biographies.

Although he was unable to reach his aim of author and biographer, Bill Russell was still able to live a very productive life. He will always be remembered by those who knew him well for his kindness, intelligence and good humor. The world was enriched by his presence and is made poorer by his departure.

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THE BUDDY BOLDEN MEMORIAL

By Don Marquis

When the book, "In Search of Buddy Bolden", was published by Louisiana State University Press in the Fall of 1978, I was very happy. It meant that nearly fifteen years of research and a lot of years of telling friends about what I was trying to do was finally available for them to read and make their own judgements about. Saying that you are working on a book and having one published are two very different things.

The book was well received, and I felt that I had made a contribution to Jazz history.

There were a few things that concerned me. One, was that I felt somewhere was a close relative of Buddy Bolden still living. The other was that no one knew where exactly he was buried and he had no grave marker or tomb stone.

I knew he was buried in Holt Cemetery, but that was a "Pauper's" Cemetery and if the family did not keep the site up, within two years, the re-

mains were pushed aside and some one else buried there, with no trace of who was buried in that spot before.

It was not until 1993 that some things began to come together. Following a three part series of early days of Jazz in the New Orleans Times-Picayune, I recieved a call from Mr Henry Brown, a local school teacher. He informed me that he had a cousin in Chicago, who was Buddy Bolden's grand-daughter. Would I be interested in contacting her? I would.

Thus began a series of letters and phone calls to Mrs Gertrude Bolden Tucker. Her father was Charles Bolden Jr. She did not live under his roof very long, and he died when she was eleven years old, but she was a direct link and had some information about the family. It was my desire to one day get her to New Orleans for some kind of special event.

In early 1996, Delgado Community College hired a new Public Relations Director named Joe Brennan. Mr Brennan called me one day in May and said:

"I just read your book about Buddy Bolden. As I sit in my office, which looks out over Holt Cemetery, I am reminded that he has no grave marker. Do you think we could or should do something about that?"

I replied that such had been a goal of mine for a long time, however could get little support from the community.

What ensued was an initial meeting of about ten interested parties. By the third meeting, things were falling into place. It was decided to erect a monument in Holt Cemetery; have a Jazz Funeral for Buddy; invite Mrs. Tucker to New Orleans for that weekend and to hold the event on September 6, 1996, which would be the 119th anniversary of Buddy Bolden's birth.

Everyone came through - Stewart Enterprises said they would provide the monument. New Orleans Parish Coroner, Dr. Frank Minyard said he would sponsor the Olympia Brass Band. Nina Buck offered to set up the Birthday party at the Palm Court Jazz Café.

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Delgado Community College would provide the facility, food, beverages and importantly do the Public Relations. They also took care of two round trip tickets for Mrs Tucker and her one daughter, Rita Camille Bell. (Chicago is 1, 000 miles from New Orleans)

Mrs. Dian Coleman Winingder, owner of the Downtown / Superdome Holiday Inn, and who was responsible for the Buddy Bolden Breezeway murals in her hotel, offered rooms for the two ladies. Plus any meals they cared to eat there.

Delta Airlines made available their V.I.P. Room at the New Orleans Airport and gave permission for a brass band to meet the plane at the arrival gate.

The New Orleans Jazz Club provided an outstanding 12-piece brass band to meet the plane, and also presented T-shirts and posters to Gertrude and Rita.

The Louisiana Music Factory held a two hour session for the Bolden descendants to sign copies of the books and other bits of memorabilia.

THE ARRIVAL

The plane arrived on time. Gertrude and Rita were among the last to de-plane. The band struck up a lively number, while Gertrude was welcomed by a cousin from Las Vegas, which was another surprise. It took about fifteen minutes to make it through the corridors to the V.I.P. Room

A lot of talking and presentations in the V.I.P. Room, then to the Holiday to get checked in. That evening was a special dinner at the Palm Court.

THE JAZZ FUNERAL AND MONUMENT PRESENTATION

The Olympia Brass Band marched for almost an hour from a stage at Delgado to all around Holt Cemetery. There were over 1, 000 Second Liners and a lot of media - The marching ended at a stage set up by the marker. The monument was

unveiled to thunderous applause. Stewart Enterprises had done a magnificent job. Mayor Marc Morial spoke as well as some other folks.

BIRTHDAY PARTY AT PALM COURT

There was a big birthday cake and some special guests. Alvin Alcorn (84 years old) was there. His mother knew Buddy Bolden and his family. Blue Lu Barker (Danny's widow) was present and many other jazz fans. Later Gertrude, Rita, Eunice and some others went to Funky Butt on Congo Square, where some great young trumpet players did a tribute to Buddy. Gertrude, at age abaat 75, stayed until 2 a.m. Her daughter and cousin stayed later.

FINAL DAY

Local writer, photographer and tourguide, John Mc Cusker, took the Bolden family to see the house at 2309 First Street, as well as other pertinent landmarks. Joe Brennan and I took Gertrude and Rita for breakfast and to the airport. It had been one great event and Buddy Bolden, at last, was given a proper farewell and a lasting monument to his contributions to Jazz.

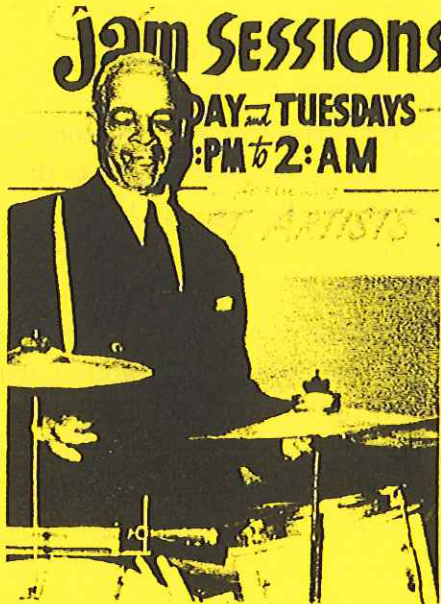
Picture: Outside 2309 First Street. Bolden lived here from about 1885 until 1905. L to R: Eunice Turner, Rita Bell, Don Marquis, Gertude Tucker.



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I REMEMBER MINOR "RAM" HALL

by Floyd Levin



MINOR "RAM" HALL - 1956
Photo by Floyd Levin.

"The rhythm section was the strongest I have ever heard. This was the real jazz!"

Those extravagant phrases are extracted from my first published article that appeared in the english magazine, Melody Maker, in 1949. They remain accurate assessments of the buoyant beat that propelled Kid Ory's Creole Jazz Band during the years when **Minor "Ram" Hall** was seated behind the drums.

His modest drum kit included only a minimum of percussion accessories - a snare drum, tomtom, bass drum and cymbals. Yet, in his hands, they produced a gentle pulse or a driving beat depending on the material involved.

He continually showed us the correct way to play drums in a New Orleans jazz band. Never obtrusive, continually supplementing the rich ensembles, Ram's presence was always simmering beneath the surface. He created an irresistible momentum without intruding on the band's unified sound. When they were really swinging, you realized that a subtle drummer was making it happen.

Ram worked with very few bands during an entire career that was inexorably linked with Ory and his fellow band members. As noted in my initial published article, he was the first member of the Ory band I met at the memorable Pasadena concert. I soon learned that he was among the last of the great New Orleans drummers who took part in the great migration that brought Crescent City jazzmen to Chicago in the early 20s.

The first time I heard Ram, he was playing in the "Punch Bowl", a lunch time gathering place for musicians working at Douglas Aircraft Company during World War II. He had recently been discharged from the army and was working in a production control booth at the Santa Monica plant. I had no knowledge of New Orleans jazz at the time, but, a few years later, I recognized him as Kid Ory's smiling drummer at the Hollywood Jade Palace.

Ram was born in 1897 in Sellies, a small town near New Orleans. In 1916, after some brief drum lessons from his brother Alfred, "Tubby" Hall, his first New Orleans job was with Ory at Pete Lala's club in old Storyville. He replaced Henry Martin.

He told me later that Martin was his inspiration, his favorite New Orleans drummer - and the best rhythm drummer he ever heard.

Unfortunately, history has failed to properly recognize the man who greatly influenced Minor Hall. This might be the first time Martin's name has appeared in print.

Recalling that early Ory band, he told Orrin Keepnews in a January 1949 issue of Record Changer Magazine "That was one of the best bands in New Orleans. We played in parades and dances and advertised those dances using a wagon with a couple of horses, a couple of mules, and we drove around with Ory sitting in back playing on the tailgate"

Very little has been written about Ram Hall. His name occurs briefly in a few reference books, but usually to merely mention his work with the Kid Ory band. As our friendship warmed, I was able

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to learn about most of Ram's interesting background listening to him reminisce while he puffed his fat cigar between sets at the Beverly Cavern in Los Angeles.

During our conversations, I hastily scrawled notes on the back of the menus that fortunately have remained in my files since the early 50s. His recollections might reveal some previously unpublished segments of jazz history.

I learned that Ram was an avowed baseball fan and could quote the batting averages of almost every player in the National and American League. He was also a great Creole cook. Much to the annoyance of the Cavern's irascible Chinese Chef, he often brought a pot of his speciality red beans and rice with sausage, to serve the band between sets. From personal experience I can confirm his culinary skills.

When I asked about his youthful experience with Kid Ory in New Orleans, Ram said, *"That was a long time ago, I was only 19 years old. But I remember some of the tunes we played - "Careless Love", "Idaho Rag", "Make me a pallet on the Floor" and "Oh, Jack Carey" named after Mutt Carey's brother who played trombone - the title was changed to "Tiger Rag" when the Original Dixieland Jazz Band recorded the tune."*

"In about 1917, my brother got a job in Chicago playing with Sidney Bechet and soon my family moved there. When the army took Tubby, I replaced him at the De Luxe Cafe. That was where I met Ed Garland, he was playing bass. A young girl, Lil Hardin, was pianist and Lawrence Duhé played trombone (i.e. clarinet, ed.s corr.) and led the band."

"Mutt Carey joined us briefly, but when he went back to New Orleans, Joe Oliver took over and re-named the group "King Oliver's New Orleans Jazz Band". We traveled to California in 1921 to play at the Pergola Ballroom in San Francisco and at Leek's Lake in Los Angeles with Jelly Roll Morton. Ed Garland stayed there, but I returned to Chicago to join a band led by Jimmie Noone. Baby Dodds took my place in Oliver's band."

Ram left Noone's band when he recieved a call

from Mutt Carey to work in a group he was forming in Los Angeles. For several years, Carey's "Jeffersonians", with Hall and clarinetist Joe Darensbourg, worked in saloons, taxi dances, night clubs and eventually at Frank Sebastian's Cotton Club in Culver City.

After his stint in the army, and the Douglas Aircraft job, Ram resumed his long association with Kid Ory at the Jade Palace in Hollywood in 1945 and remained with him for the rest of his career.

In 1956, illness interrupted Ram's participation in a European tour with Ory. His last job was with an all-star New Orleans band led by Barney Bigard at Ben Pollack's "Pick-a-Rib" on Sunset Strip. During each performance, Pollack would climb on the stand and play a rousing drum duet with Ram. They moved in unison creating precise dual rhythmic flow that has neer been duplicated.

Despite the valued role Ram played in jazz's history, he never achieved a secure financial position. When his illness required hospitalization, he was admitted as a welfare case at the Sawtelle Veterans Hospital where he died of cancer in 1959. He was only 62 years old.

'
During his staid military funeral, I stood with a few of Ram's friends watching the somber army drill team discharge a loud rifle salute. The 21 salvos that reverberated across the vast West Los Angeles Cemetery seemed to be echoing the candence of Ram Hall's expressive bass drum.

His pearlized snare drum, a pair of sticks and a small brass cymbal are among my treasures that I have bequeathed to the New Orleans Jazz Museum.

I will always remember Ram Hall - his bald pate, his sly grin, and his flirtatious behaviour when a comely fan caught his eye - *and he never missed a beat!*

(Copyright **Floyd Levin**, 1997, by courtesy of the author)

Bunk Johnson.

PRESS CUTTINGS

PROGRAM OF JAZZ TRACES ITS HISTORY

Topnotchers in Field Present a Concert at Town Hall to Aid Group for Yugoslav Relief.

Real jazz was presented on concert form at Town Hall last night by Bunk Johnson's New Orleans Band and other bands and soloists. Orson Welles, master of ceremonies and narrator, began the proceedings by reading an outline history of jazz, which traced it back the pre-war Southern Negro. The first part of the program was illustrative of this early development, "the roots of jazz".

Bunk Johnson and his band opened the concert with "New Orleans Street Parade", in which "Maryland, My Maryland" was the marching tune around which the jazz was built. One of the pioneers of modern jazz, Mr. Johnson has been playing the trumpet in organizations now known as jazz bands since the Nineties, when he appeared in Buddy Bolden's Ragtime Band in New Orleans. He disappeared for several years, working in the rice fields in Louisiana until he was found in 1938 by Louis Armstrong and returned to music. At the age of 67 he still is a master of the art of the jazz trumpet. The "parade" was followed with "New Orleans Concert Hall," featuring music of Gottschalk, in which the other members of the band, George Lewis, clarinet; Jim Robinson, trombone; Warren (Baby) Dodds, drums; Lawrence Marrero, banjo; Alcide (Slow Drag) Pavageau, double bass, and Alton Purnell, piano, were heard to advantage.

Charity Bailey, a young woman with a sad, sweet and rather light voice, sang "Songs of the Negro Creoles," accompanying herself at the piano. Other featured artists were Mme. Ernestine B. Washington, gospel singer, who sang three authentic spirituals in the campmeeting "shouting" manner; Josh White of Cafe Society Downtown, who sang two songs; Big Bill Broonzy, blues singer, and Clarence Williams' Washboard Band and Henry (Red) Allen's Riverboat

Band.

The concert, with the running commentary read by Mr. Welles, was informative and it was good jazz - in fact it was the best jazz this reviewer has heard in a long time. It had exciting rhythm, rich tone and a real tune, and it had "what it takes" in the way of individuality and life. The program, of course, was built on jazz compositions rather than pure improvisation, and the concert was therefore a different thing from the improvised variety now usually heard. The capacity audience was continuously enthusiastic.

The proceeds of the evening were to go for Yugoslav relief, under the auspices of the Greenwich Village American Committee for Yugoslav Relief, of which Mrs. Eleanor Roosevelt is honorary national chairman.

Source: New York Times 2 January 1946 page 23
B.k.p. Björn Bärnheim.

THE DAY WE BURIED KID ORY

By Floyd Levin

I will never forget that winter afternoon in 1973 - the day we buried Kid Ory.

We 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

Bunk Johnson.

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 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.

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 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 most famous Jazz trombonist in the world. 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 Olive 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 repertoire of traditional Jazz.

Every time a band plays the enduring tune, it always concludes with Ory's familiar 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.

The setting sun reflected bright hues into 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?"

Most of the people had 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." Barry Martyn's booming bass drum punctuated the joyous beat.

I gathered a few flowers and said farewell to the original tailgate rambler - a friend, and a musician whose great influence will continue as long as Classic Jazz lives.

A NEW DISCOGRAPHY STANDARD

If there is such a thing as a European paragon of New Orleans music, it must certainly be Sammy Rimington. He needs no introduction, but his fans certainly need someone to document what he's doing while this task is still fully possible. It seems Sammy has chosen his friend Lennart Fält to do just that.

Bunk Johnson.

Lennart (Blood & Tears Productions) has just published his Sammy Rimington discography. After having supplied Gerard Bielderma with facts for his two Sammy discs (1985 and 1988 editions), Lennart decided that he could do a better job by himself.

The published result certainly proves him right. As a matter of fact I think this book could be a model for how this type of discography should be designed. It's spiral bound which means it can and will lie flat on your desk. There is no risk for it to change into a loose leaf file after ordinary use (experiences from Hymn To George, no doubt!). The printing is clear and easy to read.

As printing is very expensive Lennart obviously has done everything possible to reduce costs without actually going cheap. I could have wished for more photographs. I would also have preferred that some sessions started on the top of the page instead of very low down, making it necessary to flip the page to get a full view of a session. I do, however, understand the need for cost-effectiveness. Indeed, I sympathize with it.

The book has a titles index, labels index and a musicians index. All of them impressive by sheer volume alone. I see, for instance, that Sammy has recorded over 850 songs! I didn't count the other indexes but if you're a good musician, you'll probably find your name in this work. Sammy seems to have recorded with almost everybody from New Orleans as well as from Europe.

The book is available from Lennart Fält, P.A.Hanssons väg 66A, 215 67 MALMÖ, Sweden (e-mail: lennart.falt@malmo.mail.telia.com). The price is SEK140:-

I have tried to make this presentation as impartial as I can, but let it be known to the reader that Lennart and I are good friends. This challengeability could possibly have been avoided by letting someone else write this, but the book is too good to give away.

HH

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Send in yours!

I hereby authorize the Swedish Bunk Johnson Society to use my piece, "My Name is Willie Gary, Don't Deny My Name" in the Christmas issue of its newsletter, as submitted and with indication that it is copyrighted by me.

Thank you,

Harold Drob

MY NAME IS WILLIE GARY, DON'T DENY MY NAME

Just about everything you can imagine about Bunk Johnson has been subjected to intense scrutiny, in particular questioning what he himself stated as fact, including his date of birth, involvement with Buddy Bolden, worldwide comings and goings, etc. Even his name! There are those who claim he was "christened Geary", although this is not based on any baptismal record, but on a questionable "Gerry" that appears on the 1900 Census. These days he is invariably either shown as Geary Johnson or William Geary Johnson, neither of which can be justified. There is no birth certificate, baptismal record, or early official record of any kind that would establish the name originally given him.

Bunk said his name was WILLIE GARY JOHNSON. Willie, not William. Gary, not Geary. He was very emphatic about Willie, letting everyone know that he was not William. This includes members of his family with whom I have spoken. U. S. Government records showed his name as "Willie Gary Johnson" which should be official enough, but I do have evidence of documents that show him as William, and even a signature as such. So there was some ambivalence on his part or perhaps pressure from recorders of official documents who would not accept Willie as a proper name. Willie or William, I wouldn't bicker about it, but since he did, I should think that he should be shown as Willie, which is indeed a common proper name in the Southern United States.

As for Geary, therein lies a strange story! During his lifetime, there is no document which he signed, or was personally involved with, on which his middle name appears as Geary. I know no one who knew him who thought his middle name was anything but Gary. The first time Geary appears is in Rudi Blesh's "Shining Trumpets", which did appear while Bunk was still alive. How did the "e" get added into Gary? And why Rudi Blesh? Blesh was responsible for Bunk's appearance in San Francisco, originally for his lectures at the Museum. He also played a part in Bunk's appearance in Concert at the GEARY Theater in San Francisco. I can picture Bunk joking about the Geary Theater being the appropriate place for him to appear because of the similarity to his middle name. This may have led to Blesh's mistake and maybe that is how it all began! But why it became the thing for everyone to make Geary his middle name is beyond me! (It is humorous to note that in the 1988 "Jazz, The Essential Companion", Bunk is listed as "Geary" and the theatre as the "Gary" theater. This is also true of its successor: "Jazz, The Rough Guide", published in 1995!)

Let's let the man at least have his name as he said it was and from now on call him WILLIE GARY JOHNSON, since there is no good reason to do otherwise.



LORD, LET ME IN THE LIFEBOAT

Transcribed by

as played by

Tom Pauli

BUNK JOHNSON

March 10, 1945

A1

5

10

A2

15

20

25

30

35

40

45

LORD, LET ME IN THE LIFEBOAT (cont.)

Handwritten musical score for "LORD, LET ME IN THE LIFEBOAT (cont.)". The score is written on ten staves, with the first two staves containing introductory notation and the remaining eight staves containing the main melody. The key signature is B-flat major (two flats). The time signature is 4/4.

The score includes the following annotations:

- Staff 1:** A5 (boxed), Sandy Williams trombone solo, A6 (boxed), Sidney Bechet clarinet solo. Measure numbers 16 and 15 are written above the staff.
- Staff 2:** A7 (boxed). Measure numbers 97, 119, 113, and 127 are circled.
- Staff 3:** Measure number 130 is circled.
- Staff 4:** Measure number 135 is circled.
- Staff 5:** A8 (boxed). Measure numbers 140 and 145 are circled. The word "run" is written above the staff.
- Staff 6:** Measure numbers 150 and 155 are circled.
- Staff 7:** Measure number 160 is circled.
- Staff 8:** The year "1997" is written at the end of the staff.

The score concludes with three empty staves at the bottom.

LORD, LET ME IN THE LIFEBOAT (cont.)

Sidney Bechet's solo

A6

115

120

125

A7

Ex 1

The phrase in bar 37 and the phrase in bars 148-149 are of entirely different rhythmic structure, but both are built upon the note sequence in Ex 1.

Bunk plays his HR-phrase in bars 135-136.

"BUNK & BILL"

(Bunk Johnson and Bill Russell)

Copyright: Mike Pointon

A Transcript of the British Broadcasting Corporation's Four Original London Broadcasts on December 15, 22, 29, 1992 and January 5, 1993

Record research and editing by Floyd Levin.

This is the concluding chapter in Floyd Levin's compilation of "Bunk and Bill," a series of four BBC broadcasts heard in England a few years ago. The programs were based on rare interviews with jazz historian Bill Russell conducted in New Orleans in 1990. Russell, greatly responsible for the revival of interest in New Orleans Jazz, died in 1992.

[Program #4]

Announcer: Michael Pointon and the late Bill Russell present the last program in this series on New Orleans trumpeter, Bunk Johnson, who died in 1949. [A ragtime number is heard...then the volume is lowered for Michael Pointon's introduction...]

MP: Bunk Johnson, in 1947, playing "Minstrel Man," a ragtime two-step from 1911. ["Bunk Johnson-The Last Testament of a Great Jazzman - Columbia LP CL829, also on CD Delmark DD 225] [Music up...then lowered...] ...this number exemplified the sort of arranged music Bunk preferred to play when surrounded by musicians who could read it. It also showed the repertoire and style he probably used as a young man. Compared to George Lewis and the other musicians who played with him in New York in 1945 at the Stuyvesant Casino, Bunk was from an earlier generation with a more legitimate approach to jazz. Although he made some exciting records with those untrained musicians, his own musical experience had been much wider. He had, in fact, been a minstrel man much of his life, playing many kinds of music besides jazz.

After the New York engagement, Bunk returned to New Iberia. But he often did guest spots at concerts in places as far afield as Chicago and Minnesota, usually with his new-found friend, pianist Don Ewell. According to Bill Russell, Bunk was never at his best when he guested at concerts. Here's a somewhat dispirited sounding Bunk in such a situation at New York Town Hall in 1947, the worse for wear after the long trip from the south.

Announcer from 1947 radio broadcast:

Yeah, we got a handful of band and a handful of horns. Bunk Johnson, Mr. Jazz! [loud applause from large crowd]
Bunk Johnson, up from New Orleans! [more applause, for about 15 seconds...]
[Piano intro for slow blues, then Bunk's horn...]

MP: Part of a chaotic all-star concert. Surprisingly enough, many young jazzmen had been inspired by Bunk's playing in New York. At least one had trumpet lessons with him. [Bunk-sounding trumpet is heard with a jazz band] That was Jerry Blumberg, producing an amazing echo of Bunk Johnson's trumpet style, with the Stuyvesant Stompers, pianist Dick Wellstood and Joe Muryani [clarinet, soprano sax] In 1947 a young ex-serviceman gave Bunk the chance to choose a band of his own, this time with musicians able to read music. His name was Harold Drob. Bill Russell helped by bringing along pieces from the famous "Red Back Book of Quality Rags," [Publisher- Stark, 1909] an old standby from Bunk's early days.

BR: I'd had those made for Bunk beginning in 1942, when we first recorded Bunk for Dave Stewart's Jazz Man label. Bunk told me, when I came to New Orleans, to stop in St. Louis and try to pick up a bunch of the Red Back Books, which came out about 1916 originally. So, Bunk had those to use in the 1947 date for Harold Drob. They were specializing and trying to get some of the rags which Bunk always wanted to play, and then a few of the other numbers, too, some of the favorite numbers that Bunk had, that he liked very much. Most of those came out very well. As I say, he played better in that session than he did in the others. But he still wasn't entirely satisfied, maybe, with the rhythm section as far as the beat goes. But a lot of people think it's his best band, since Bunk did play better than he ever did on the others - they are better records in that respect, of course - and they didn't come out until they had long-play [33 1/3 rpm]; that was in the early '50s, after Bunk died. ["The Entertainer" is heard - from the LP "BUNK JOHNSON The Last Testament of a Great Jazzman" - Columbia CL 829, and Delmark CDDD 225)]

BR: Bunk did play better on that than on any of my records as far as the lip goes. He really could play any of those things without missing anything. Not that he missed a lot of stuff on mine, but these were a bigger range, higher and lower an all, and he did a wonderful job, I thought. Naturally, I like anything that Bunk did. [laughs] Maybe I was prejudiced. But, I remember talking to Bill Colburn once about those. He's a close friend, the man with whom Bunk stayed in San Francisco in 1943 and '44 for a while. He said, too, in talking to Bunk once, Bunk did admit the Columbia LP tunes didn't have as much "down home" beat as some of the earlier New Orleans groups.

The Columbia session had Danny Barker [guitar, banjo] there, and of course he doesn't always play the old style of just four straight chords. And they also had Wellman Braud [bass]. By the way, Harold Drob - I'm sure he wasn't making it up - when he went to pay Wellman Braud, Braud said, "You shouldn't pay me, I should pay to play with Bunk." He enjoyed playing with Bunk that much and had that much respect for him. They were supposed to have Hank Duncan on the date, the pianist with whom Bunk had recorded for Blue Note, but he had some union trouble or something; I forget, nothing serious. So they had to get [Don] Kirkpatrick, who's a good pianist, too. [A piece with a jazz-Latin beat is heard, "Maria Elena"]

BR: The Columbia recording was made at little Carnegie Hall. It was done on disc. Tape was just starting to come in then, but they didn't have any tape commercially available. And they naturally didn't even think about that, they just did it on disc. And they had two or three sessions.

MP: Did you keep in touch with Bunk after he went back?

BR: Oh, yes. I was always writing to him and he'd always be writing to me, and Gene Williams, and everybody. He was a great letter writer. Maybe some of his letters aren't so great, but I mean - he liked to write letters.

MP: Of course, some of them were to get himself work, like this one to Don Ewell.

Reader: 638 Franklin Street, New Iberia, Louisiana, September 22nd, 1948. Dear Don: Another letter, as I have not heard from you. Now I hope that you and Penny are in real good health and y'all are enjoying the very best of it at this present. Now Don, do you think that you could find a good job for you and me together playing with a real good organization, something like a real good quartet or good trio in some fine nightclub in Chicago, playing every night for dancing just as you're doing at the Jazz Limited? So if you can look up a job right there it'll be a great help to me and I'll say you are my true friend. Now, this is my reason I'm askin' you to look up a job of that kind, that's because I'm way down and everything. I've been that way for some time, and I think you'll do your very best in tryin' to help me to pull up on my feet and be, well, Bunk Johnson again in life.

MP: Did you actually meet him again, later on?

BR: I went back to New Orleans at Mardi Gras time, that would be February or March of '49. He had the stroke about October or November, '48, the year before he died. I went down to the Mardi Gras with some friends from Chicago, one a newspaper reporter. We went over to see Bunk, took a few photographs. He was up and walking around, but one side was partly paralyzed and the left hand was useless. He didn't do much talking - just a little. But then he got worse that spring and by July he'd had some more strokes. I went over just the week before he died, and stayed there a couple of days, and he didn't feel like talking to anybody. His daughter'd say, "Aren't you going to talk to Bill?" But he'd just say, "Talk about what?" He didn't want to talk about anything, he didn't feel like it, naturally, when he could hardly talk. I even stayed there with them one night so his wife could get some rest. She would usually sleep in the same room to make sure he didn't need any help or had another stroke or something. And the day I was recording Wooden Joe Nicholas I got a telegram from Maude saying Bunk had died, the 7th of July 1949.

I went to the funeral [in New Iberia] with two or three other people from New Orleans. He had joined the Catholic Church, and they of course didn't allow any brass-band funerals - so they had no band. They wouldn't have had, probably, a band anyway over there. They had...some of the old orchestra came to the funeral, the Banner Band, I guess, that he'd played with once, but as far as brass bands go, I don't think they had much of that in New Iberia.

MP: Looking back, how do you think we should view Bunk Johnson's position in the history of jazz?

BR: Oh, I never think about it, or worry about it. It's something we don't have any control over, anyway. It depends on the future. A hundred years from now [laughs], maybe none of this music will be available - if the world still exists. But, I've never even thought much about it, I just feel it's going to last a long time. His music should last a long time, although it does have to have people who'll play it - otherwise it just depends on records for the rest of its existence.

MP: Of course, now you've got some of your Bunk recordings - at last - on the proper speed.

BR: Yes. We corrected the pitch of them. They'd been issued, first, a half a tone too low. I didn't know any better in those days, I guess. But on the compact discs, they're up to speed at least and the fidelity was in some ways improved. Maybe not really improved, but the various noises, the distortions you might say, were taken out.

[An example is heard, "There's Yes-Yes in Your Eyes" - AMCD3]

MP: Bunk Johnson and his band in 1944 with a twenties song, "There's YesYes in Your Eyes." Bunk contributed in no small measure to the revival of interest in New Orleans jazz that began in the 1940s. His memory is kept alive not only by Bill Russell's American Music recordings but also by the Jazz Archives at Tulane University in New Orleans. That's also a memorial to Bill Russell himself, who died in August, 1992, when he was eighty-seven. He helped found the [Tulane] archives, and it was, thanks to Bunk Johnson, that a grant making it possible was obtained from the head of the Ford Foundation.

BR: Mr. McNeil Lowery's [Ford Foundation head] favorite record was the spiritual, "Lord, Lord, You Sure Are Good To Me." [AMCD3] That was Mr. Lowery's favorite record of all time! So when he said, "Oh, the guy who recorded that must know something," [laughs] He didn't know it was just luck that I happened to get a good record there, and lucky that I had sense enough to record Bunk in the first place. But he did like it, so anyway, we got that [Ford Foundation] grant. [Bunk's horn begins the spiritual...]

Announcer: Bunk Johnson and his jazz band in 1944 with Lord, "Lord, You Sure Are Good To Me," ends the series, "Bunk & Bill," which was presented by Michael Pointon and produced by Derek Drescher.

[End Program #4]

This BBC radio series, "Bunk and Bill," covers only a segment of Bill Russell's important contributions to jazz's history. He was also an expert at repairing string instruments - and a fine classical musician. He appeared regularly playing violin with the New Orleans Ragtime Orchestra. But Russell's most compelling contributions were his exploratory research and his fine recordings that remain as vital scholastic and aural documentations of an important segment of American music.

I am very proud to have known Bill Russell. Over a thirty year period, we spent many hours together - mostly in his crowded apartment in New Orleans. His "files," cartons piled high around the room, were filled with rare letters, clippings, photos, and notations from which he re-constructed much of the history of New Orleans music. Those valuable files are now in the Historic New Orleans Collection. They have been preserved, catalogued, and will remain permanently available for research by interested persons.

FLOYD LEVIN

("Bunk and Bill" was transcribed from the original BBC broadcasts by Richard Miller.)

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Floyd Levin's correspondence and interviews with Bill Russell and his correspondence with Mike Pointon.

HOW I DISCOVERED BUNK WHILE I WAS LIVING IN BELGIUM IN 1959 AND WHY IT TOOK ME SO LONG

by Marcel JOLY

The answer to the second part of the question above is very simple, it's the name of a man: **Hugues Panassié**.

I was still very young (about 11 or 12) when I was already attracted by all kinds of American music. The first tune I knew was 'Because of You'. At the age of fourteen I delivered a lecture on jazz in class although my knowledge of the subject was almost inexistant. I didn't even know Louis Armstrong was black! Then the rock and roll wave arrived and I became an ardent fan of Bill Haley, Elvis Presley and Little Richard. Very soon after this the first of a long series of coincidences put me in class next to a guy who was good friends with another classmate whose mother was British. Every Summer vacation both boys spent time in England. When they came back they were full of stories about the fantastic music they had heard over there. Their hero was Chris Barber. I can still see them on the school playground chanting 'I scream, you scream, we all scream for ice cream'. With my renewed interest in jazz I went to the public library to see what I could find out about this fascinating music, not having the faintest idea that this was the start of a life-long quest for the Holy Grail.

Before I go on with my story I need to tell you something about my country. Belgium is a bilingual country: in the northern part people speak Flemish (Flemish and Dutch are like English and American), in the Southern part they speak French. Very few Belgians in those days knew any English, not even the higher educated ones. So it was only normal that the books about jazz that I found in the library were written in Dutch or French. I ignored the ones in Dutch because they looked (and were!) very amateurish and concentrated on the ones written in the language of Molière. Two names came to the fore: Robert Goffin and Hugues Panassié. The first one was a Belgian lawyer and poet who actually wrote the first documented book on jazz, 'Aux frontières du Jazz' published in 1937. The book that would become my Bible was 'Le dictionnaire du Jazz' by Hugues Panassié. I took it home and kept it for months. Nobody else asked for it! I copied large parts of it by hand because I didn't have a type-writer and xerox-machines were still science-fiction. In the end I knew that book almost by heart. Later I would get a present from my girlfriend (who later became my wife and still is): she bought me a pocket-book called 'Jazz, van New Orleans tot Cool', a translation in Dutch of 'Das Jazzbuch' written by Joachim Ernst Berendt. I still think that this book, published in 1953, is an excellent introduction for a newcomer in the jazz field. For me it opened my mind, I became aware that Panassié's ideas were not the only ones on the subject.

By that time I had started buying records, first 78's to play on our old phonograph (with an electric motor but still with steel needles!). The harvest was poor and I remember my excitement when a new department store opened in the town where I lived and offered 78's at 15F (the normal price was 60 F) including many Sidney Bechet recordings on the Vogue label. Hugues Panassié said Sidney Bechet was OK, so my joy was complete. On my 18th birthday my future wife bought me a portable record player on which I could play LP and 45 rpm records. I was really on my way now and the first LP I bought was one by Louis Armstrong containing 12 numbers recorded by the Hot Five. Soon I had LP's by Jelly Roll Morton (the General solo session), Sammy Price, early Ellington, Basie etc. According to Panassié I was listening to 'le vrai jazz', the real jazz.

Much later I became aware how much the Belgian attitude towards jazz was influenced by the French writers. The jazz world in France (and in Belgium of course) was divided in two camps bitterly opposed. On one side were the followers of Panassié for whom jazz ended after the swing period. On the other side

of the fence were the followers of Charles Delaunay. Panassié and Delaunay had worked together a lot before World War II. After the war Delaunay became enchanted by the new developments in jazz when the first records by Charlie Parker and Dizzy Gillespie arrived in Europe. This meant the end of the collaboration (for Panassié bebop was NOT jazz) and from then on it was real war between the two of them.

Within the boundaries of this story it makes no sense to dwell further on Delaunay and his cohorts unless to state that they were too busy with the new style of jazz to pay much attention to the revival of the New Orleans style. A lot of time and energy was spent in the two leading French jazz magazines (Delaunay's 'Jazz Hot' and Panassié's 'Bulletin du Hot Club de France') by fighting each other. Although my natural sympathy went to Panassié - I was never too fond of bebop - I have to say Jazz Hot's polemics were much funnier than Panassié's. The latter was at his best when he was writing about something he liked. His enthusiasm was the kind that would send you to your record shelves to play again the records he was raving about in purple prose. When he was writing about something he disliked he became mean, vulgar and very childish. His favourite nickname for Delaunay and his friends was 'les zazotteux' which meant exactly nothing. The other side called Panassié 'le pape de Montauban' (the pope of Montauban, after the village where Panassié lived) and this nickname was full of meaning. Indeed the Hot Club de France had become more of a religious sect than a democratic jazzclub. The members were expected to accept all of Panassié's ideas without any reservation. Those who had the nerve to say or write something which was not completely in accordance with these ideas were excommunicated without any chance of redemption unless they were willing to confess their errors in public. Panassié was a real fanatic and sometimes his behaviour was really funny. Somewhere in the sixties (and I am jumping ahead of my story now) I had been reading some issues of the Bulletin borrowed from a friend, and I wanted to subscribe. The only way to get the Bulletin was to become a member of the Hot Club de France. So I wrote to Panassié, showing exaggerated respect, and asked to become a member of the club. The 'pope' didn't answer himself but I received a letter from Madeleine Gautier, his life companion and most faithful disciple. Madeleine wrote me that it was unusual to become a member unless you were introduced by two regular members; in my case, because I showed so much respect, they were prepared to make an exception. The only thing I had to do (besides paying my membership dues of course) was to promise that I never would talk in public about bebop as being jazz!

"Where is Bunk in all this?" I can hear you think. Well, that's exactly the point: Bunk was nowhere in Panassié's world.. Strangely enough, while he was always waving the New Orleans flag in all his writings, Panassié took no interest at all in the revival. A possible reason for this attitude could be found in his character. In 1938 he had been in New York for 5 months (this resulted in his best book 'Cinq mois à New York') trying to start a kind of New Orleans revival around Sidney Bechet, Tommy Ladnier and, strangely enough, Milton "Mezz" Mezzrow, one of the few white jazz musician he considered to be equal to their black colleagues. Although they made some fine recordings (not specifically pure New Orleans in character) his efforts hadn't the results he had expected, especially not in the States. When a couple of years later some unknowns like Bill Russell and Gene Williams brought Bunk Johnson back out of oblivion and even succeeded in making him the talk of New York for a while, all this without asking Panassié's blessing, the pope of Montauban decided that he would have nothing to do with all this nonsense. Let's have a look what he had to say about Bunk in his 'Dictionnaire du Jazz': "He was rediscovered by *enthusiastic but misguided amateurs* (Italics are mine!) in 1941, made a number of records, played in California and New York, and enjoyed a second but unfortunately *undeserved* fame. Johnson was undoubtedly a remarkable musician in his youth, as all who heard him in New Orleans at the beginning of the century have said (he could hardly ignore this after what his God, Louis Armstrong, had said about Bunk), but the records he made at the end of his life, the only ones he ever made, show *neither swing or invention nor any of the qualities which go to make up good jazz trumpet.*" Let's see what he had to say

about George Lewis: "Enthusiasts of the 'New Orleans revival' have attributed to him greater merits than he can honestly be said to possess." Big Jim comes off best: "Gained a certain fame by recording with Bunk Johnson in the 1940's. A mediocre soloist, but a good ensemble musician in New Orleans style numbers." How, for heaven's sake, do you expect the young, naïve jazz loving kid I was in those days, to go out and look for records by these men? Add to this that Panassié had succeeded in surrounding himself with a bunch of faithful disciples who propagated in France and in Belgium completely the same ideas. Michel Perrin, for example, in his 'Histoire du Jazz' (Encyclopédie Larousse de poche - 1967) doesn't even mention George Lewis and says about Bunk: "They made him make records which, unluckily, don't give any idea about his past splendor".

It's time now for another in those series of coincidences I mentioned above. In 1959 I was studying physical therapy in Antwerp. In the school was a basement room where we spent time between classes and ate our lunch. In that room we had a record player. Those of us who had records at home brought them along to play them on the old machine. One day a fellow student brought three funny looking 10" records with him. The sleeves looked somewhat amateurish, the records were pressed on red vinyl and had a light blue label; the label's name was simply 'American Music' (LP 644 by Bunk and LP 639 and 645 by George Lewis and Kid Shots, so that you know right away what I'm talking about). A fourth record looked more 'normal', it was on the Philips label (which distributed Columbia in Europe in those days) and the artist was again Bunk Johnson, the title 'Last testament of a great New Orleans Jazzman'. To show you I was already an 'educated' jazz lover, I must say I was familiar with almost all the musicians who were with Bunk on his last recording session, people like Ed Cuffee, Garvin Bushell and Don Kirkpatrick. To show you my ignorance in the field of New Orleans music, I have to admit that, except for Bunk himself and Baby Dodds, all of the musicians on the American Music LP's were completely unknown to me. You want to hear something funny? Looking at the photo of George Lewis on LP 639, where he is wearing a parade cap, my first impression was that he was a policeman or a sailor!

After almost 40 years I can still feel the emotion I experienced when I first heard the American Music records. I never had heard music like that but I knew right away that this was the music I had been looking for. I asked if I could take the records home with me to listen to them properly and I could. I played them again and again and the more I listened the more I loved what I heard. How much I had learned to love Louis and Bechet and Morton, this music touched me more emotionally than everything I had heard before. I couldn't get enough of that strong, clear trumpet sound of Bunk, his style devoid of pyrotechnics but with such an inner riches. The bitter-sweet tone of George Lewis made me shiver. I never heard a more exciting trombone than Big Jim's. On these records I really 'heard' Baby Dodds's wonderful drumming. A week later I was able to buy three of the four records because the owner needed money to go out in the weekend. I was a poor student in those days. My parents gave me 5 F a day to buy two coffees. I drank water and saved the 5 F. The price of a normal LP was 250 F, I remember I paid 100 F a piece for LP 644, LP 645 and the Philips LP by Bunk! I had to borrow the money from my parents...

Next coincidence. Two years later I was doing an apprenticeship at a local hospital, told one of the nurses about my interest in jazz and found out that her husband was a jazz collector and would I like to come to their house and meet him? That's how I met my old friend Roger de Keersmaecker. Right on my first visit he gave me a spare copy of American Music LP 643 by Bunk. I also took home a little book 'Jazz - New Orleans' by Samuel B. Charters and a bunch of issues of Jazz Monthly, the best British magazine in those days. Charters' book became my new bible. In Jazz Monthly I read about recording sessions for Riverside going on in New Orleans and somewhat later the first Icons began to arrive. Soon I was on the mailing list of a British drummer, a guy called Barry Martyn, who had started his own record label called MONO. I just missed the first issue which was already sold out. Limited editions were limited editions in those days.

4

If someone would have told me then, that twenty years later I would ask Bill Russell, the legendary man behind American Music, to draw me a map to go to New Iberia to visit Bunk's grave, I would have called him a lunatic. How could I expect that I would spend hours and hours in that little apartment on Orleans Street, year after year, listening to that same Bill Russell - who had become like a guru to me - telling about George, Baby, Jelly and, most of all, about Bunk. Life has been good to me...

To close this little story, before I bore you all to death, one little snippet of new (?) information about Bunk. When I was in New Iberia I visited the rice plant where Bunk had worked now and then. The man in charge of the plant introduced us to an old black man who had worked there all his life. Oh sure, he had known Bunk. He remembered hearing him play the saxophone in a local dance band (the Banner Band? He couldn't remember). "The saxophone" I asked "are you sure? Wasn't it the trumpet or the tuba?" I mimed both instruments. "No" he said "It was the saxophone" and he mimed that instrument. Bunk was reported to hate saxophones - and so did Bill Russell! Did Bunk really play sax in New Iberia?

BUNK JOHNSON - A DISCOGRAPHY

CORRECTIONS

- 1 -

Bunk Johnson
Big Bear, Oakland

San Francisco 1943-04-12

Bunk Johnson (tpt) Al Zohn (tpt) Turk Murphy (tbn) Ellis Horne (clt) Burt Bales (pno) Pat Patton (bjo) Squire Girsback (bbs) Bill Dart (dms)

Ballin' The Jack	Unissued
Riverside Blues	Unissued
Fidgety Feet	Unissued
St Louis Blues	Unissued

According to Bill Russell Maple Leaf Rag was also recorded but no copies have been found.

Hal Smith has pointed out that the tubaist on this session sounds a bit more like Dick Lammi than Girsback. The session was recorded by Pat Patton on a 1927 transcription recorder.

- 2 -

The Yearba Buena recordings were recorded by David Rosenbaum - not Robinson. Please make a note in your copy of part 2 of the Bunk discography.

- 3 -

About the New Orleans 1942-06-11-session: Jazz Man(E)B8 should be (E)8 and (E)B9 should be (E)9.

BUNK JOHNSON - A DISCOGRAPHY

PART 3 (1944)

Bunk Johnson's Band

San Jacinto Hall, 1422 Dumaine Street

New Orleans 1944-07-29

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

105	Yes Yes In Your Eyes (no start)	American Music AMCD-15
106	I Don't Want To Walk Without You	American Music AMCD-15
109	St Louis Blues	American Music AMCD-8
110	Lowdown Blues	American Music V253, 647, AMCD-1 Storyville SLP128 Dan VC-7016, VC-4008

Part of master 110 was issued on an EP intended for use in Danish public libraries for study and education purposes with samples taken from a.o. swing, bop, blues and cool, issued by Hirschsprung with no label, but catalog number is HI51.

Master numbers 101 to 104, 107 and 108 may have been used for test recordings, but no details are listed in Bill Russell's log.

Bunk Johnson's Band

San Jacinto Hall, 1422 Dumaine Street

New Orleans 1944-07-31

Bunk Johnson (tpt) Jim Robinson (tbn) George Lewis (clt) Lawrence Marrero (bjo) Alcide "Slow Drag" Pavageau (sbs) Sidney "Jim Little" Brown (sbs) Baby Dodds (dms) Myrtle Jones (vcl)

201 1/2	Sister Kate (10" test)	Unissued
202	Sister Kate	Dan VC-7018, VC-4016
203	Sister Kate	American Music AMCD-2
204	Sister Kate	American Music AMCD-3
205	Good Mornings Blues (MJ)	Unissued
205 1/2	Good Mornings Blues (MJ)	Unissued
206	Good Mornings Blues (MJ)	American Music 647, AMCD-1 Storyville SLP205 Dan VC-7016, VC-4008
207	See See Rider (MJ)	Storyville SLP205 Dan VC-7009, VC-4007 American Music AMCD-1

Sidney "Jim Little" Brown (bbs)

208	Precious Lord (MJ)	Storyville SLP205 Dan VC-7009, VC-4007 American Music AMCD-12 Supraphon 0 15 23972B
209	My Life Will Be Sweeter Someday (MJ)	American Music Book CD
210	My Life Will Be Sweeter Someday (MJ)	Storyville SLP128 Dan VC-7016, VC-4008 American Music AMCD-3

Sidney "Jim Little" Brown (sbs)

211	St Louis Blues	American Music V252, AMCD-1 Storyville SLP152 Revival (D)001 Dan VC-7006, VB1003, VC-4006
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BUNK JOHNSON - A DISCOGRAPHY

PART 3 (1944)

212	Tiger Rag	Dan VC-7018, VB1004, VC-4016 American Music AMCD-17
213	Tiger Rag	American Music V251, AMCD-3 Storyville SLP152 Dan VC-7006, VC-4006

Sidney "Jim Little" Brown (bbs)

214	New Iberia Blues	Storyville SLP205 Dan VC-7009, VC-4007 American Music AMCD-17
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Sidney "Jim Little" Brown (sbs)

215	New Iberia Blues	American Music V257, AMCD-1 Storyville SLP152 Dan VC-7006, VC-4006
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The American Music 78s with a V-prefix are 30 cm and pressed on vinylite.

After recording Master 214 George Lewis said that Bunk sounded just like Buddy Petit. A little later he said he sounded like King Oliver.

Master 206 was issued as "Blue As I Can Be".

Masters 212 and 214 were intended for issue on Baby Dodds # 4.

Bunk Johnson's Band

San Jacinto Hall, 1422 Dumaine Street

New Orleans 1944-08-01

Bunk Johnson (tpt) Jim Robinson (tbn) George Lewis (clt) Lawrence Marrero (bjc) Alcide "Slow Drag" Pavageau (sbs)
Baby Dodds (dms)

385	I Love My Baby, My Baby Loves Me	Unissued
386	Honey Gal	American Music Book CD
387	Ballin' The Jack	Unissued
388	Ballin' The Jack	Unissued
389	Ballin' The Jack	American Music 643 (cut) Wolf WJS-1001 (cut) ,WJS1001CD (cut)
390	Ballin' The Jack	Unissued
391	Bugle Boy March	Unissued
392	Bugle Boy March	Unissued
393	Bugle Boy March	Unissued
394	How Long Blues	American Music AMCD-1
394 1/2	How Long Blues	American Music AMCD-8
395	Muskrat Ramble	Unissued
396	Careless Love	Unissued
397	Careless Love	Dan VC-7024, VC-4017
398	Careless Love	American Music AMCD-8
399	Untitled Blues	American Music AMCD-8 Dan VC-7018, VC-4016

Master 399 was recorded at 33 1/3 rpm. In Bill Russell's original notes he called it "33 1/3 Blues". It was issued as "Midnight Blues 2" on AMCD-8.

BUNK JOHNSON - A DISCOGRAPHY

PART 3 (1944)

Only the last 1'44" of "Ballin' The Jack" was issued on AM 643 and subsequently on Wolf.

Bunk Johnson's Band

San Jacinto Hall, 1422 Dumaine Street

New Orleans 1944-08-02

Bunk Johnson (tpt) Jim Robinson (tbn) George Lewis (clt) Lawrence Marrero (bjc) Alcide "Slow Drag" Pavageau (sbs)
Baby Dodds (dms)

401	When The Saints	American Music 638, AMCD-8 Storyville SLP203
402	When The Saints	American Music V252, AMCD-3 Storyville SLP152
403	Ballin' The Jack	Dan VC-7006, VC-4006
404	Ballin' The Jack	Dan VC-7018, VC-4016 Storyville SLP205
		Dan VC-7009, VC-4007
405	High Society	American Music AMCD-3 American Music AMCD-3 (cut) Dan VC-7024 (cut), VB1004 (cut) VC-4017 (cut)
406	Darktown Strutters Ball	Dan VC-7024, VC-4017
407	Darktown Strutters Ball	American Music AMCD-3 American Music V256, AMCD-8 Storyville SLP152
		Dan VC-7006, VC-4006
408	Lord Lord Lord	American Music AMCD-8
		Dan V7018, VC-4016
409	Lord Lord Lord	American Music 647, AMCD-3 Storyville SLP128
		Dan VC-7016, VC-4008
410	Careless Love	Dan VC-7018, VC-4016
		American Music AMCD-3
411	Careless Love	American Music V258, 647, AMCD-1 Storyville SLP128
		Dan VC-7016, VC-4008
		Tulane Alumni Fund LH15555/6
412	Panama	Dan VC-7018, VC-4016
413	Panama	American Music AMCD-8
414	Panama	American Music V255, AMCD-3 Storyville SLP128
		Dan VC-7016, VB1004, VC-4008
		Variety REL ST 19146
		Penny REL ST 19146
415	See See Rider	American Music V251, 638, AMCD-1 Storyville SLP152
		Dan VC-7006, VC-4006
416	Blues	American Music 638, AMCD-1 Storyville SLP205
		Dan VC-7009, VC-4007

A 4th Baby Dodds LP was planned for issue with a 16mm movie accompaniment. The master tape was never prepared only the movie (silent) and Bill Russell's planning notes and timings of tracks were done. It was supposed to contain masters 212, 214, 405 and 907.

416 "Blues" was recorded at 33 1/3 rpm after midnight. It was issued as "Midnight Blues" on AMCD-1

Compiled by Blood & Tears Productions for SBJS

BUNK JOHNSON - A DISCOGRAPHY

PART 3 (1944)

Bunk Johnson's Band

San Jacinto Hall, 1422 Dumaine Street

New Orleans 1944-08-03

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

501	Weary Blues	American Music AMCD-1
502	Weary Blues	Dan VC-7018, VC-4016
		American Music AMCD-2
503	Weary Blues	American Music AMCD-8
		Dan VC-7024, VC-4017
504	Clarinet Marmelade	American Music AMCD-8
505	Clarinet Marmalade	Storyville SLP127
		Dan VC-7016, VC-4008
		Seven Seas MH3026
		American Music AMCD-2
506	Yes Yes In Your Eyes	American Music V253, AMCD-3
		Storyville SLP205
		Dan VC-7009, VC-4007
507	Royal Garden Blues	American Music AMCD-1
508	Royal Garden Blues	Dan VC-7018, VC-4016
509	Streets Of The City	American Music 647, AMCD-8
		Dan VC-7009, VB1004, VC-4007
510	Streets Of The City	American Music V256, AMCD-3
		Storyville, SLP203
		Dan VC-7016, VC-4008
		Storyville SLP 128
511	Maryland My Maryland	American Music BD No 3, AMCD-17
		Dan VC-7015, VC-4013
512	Sister Kate	Unissued
513	Sister Kate	American Music V257, AMCD-8
		Storyville SLP128
		Dan VC-7016, VC-4008
		Variety REL ST 19146
		Penny REL ST 19146
514	Weary Blues	American Music V258, AMCD-3
		Storyville SLP152
		Dan VC-7006, VB1004, VC-4006
515	After You've Gone	American Music 647, AMCD-15
		Wolf WJS-1001, WJS1001CD
516	Alabama Bound	American Music AMCD-12
517	Alabama Bound	Storyville SLP205
		Dan VC-7009, VC-4007
		Supraphon 0 15 23972B
		American Music AMCD-3

Master 510 is incorrectly given as master 509 on SLP 128.

Master 514 was issued as Shake It & Break It on AMCD-3.

The correct title of masters 516 and 517 is actually "I'm Alabama Bound". It was issued on Storyville as "Alabamy Bound".

BUNK JOHNSON - A DISCOGRAPHY

PART 3 (1944)

Bunk Johnson's Band

San Jacinto Hall, 1422 Dumaine Street

New Orleans 1944-08-04

Bunk Johnson (tpt) Jim Robinson (tbn) George Lewis (clt) Lawrence Marrero (bjc) Alcide "Slow Drag" Pavageau (sbs)
Baby Dodds (dms)

601	Yes Yes In Your Eyes	American Music AMCD-8 Dan VC-7024, VC-4017
602	Ole Miss	Unissued
603	Ole Miss	Dan VC-7024, VC-4017 American Music AMCD-12
604	Ole Miss	Unissued
604 1/2	You Are My Sunshine	Dan VC-7024, VC-4017 American Music AMCD-12
605	When You Wore A Tulip	American Music V255, AMCD-3 Storyville SLP152 Dan VC-7006, VC-4006
605 1/2	Sugar Foot Stomp (1 1/2 min test)	Dan VC-7024, VC-4017
606	Sugar Foot Stomp	American Music 643, AMCD-1 Storyville SLP128 Dan VC-7016, VC-4008
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	Franklin Street Blues	American Music AMCD-12
615	Untitled Blues	Dan VC-7024, VC-4017 American Music AMCD-12

Master 606/607 was issued as "Dippermouth Blues" on AMCD-1 & 8.

Master 614 was issued as Blues In C and 615 as Long Blues on AMCD-12

Master 615 was recorded at 33 1/3 rpm.