



Bunk Johnson.

Information

Number 8

The Swedish Bunk Johnson Society

Autumn 1996

EDITORIAL

Have you ever had your hard disc die in front of your eyes? Realising that it was six months since you had the sense to back up your files? Well, I have, and it was no pleasure I can recommend. Among those files that I have had to reconstruct was the Bunk Johnson discography. So when you read this first Instalment among the enclosures I ask you to consider this and read it with very critical eyes. My hope is of course that you will report all the omissions and mistakes that inevitably must be there. A few members have got copies printed just before the accident. May I ask you to check as carefully as your temperament will allow? We decided to publish the discography in parts, starting with this issue, knowing fully well that when Mike and Barry publish their book a lot of things will be put right that are now uncertain and/or incorrect in our current work.

As another enclosure we give you part II of Mike Pointon's and Ray Smith's radio programme "Bill and Bunk" on BBC. We gladly repeat our thanks to them for their kind permission to publish this very interesting material.

In the true spirit of the SBJS, Floyd Levin did not only help with the transcription of the BBC Bunk programme, but he has also contributed with a very readable article on Mutt Carey.

With this issue Tom Pauli finishes his meticulous work on the Statiras recordings. Only he knows what he will come up with next, the rest of us will have to wait for the spring issue. While you're waiting, consider if you haven't got some nice material concerning Bunk to share with the rest of us!

Hakan.Hakansson@mbox200.swipnet.se

PRES' RELEASE

(Words from our president)

We plan to celebrate our 11th Annual Meeting on January 11th, 1997, hopefully at the same spot as last year. We will send the details in a circular letter later on. Last year I must say, we launched a marvelous program consisting of a lot of foreign friends and guests, including speakers like *William F. Wagner* ("Brother Bill"), *Mike Hazeldine*, *Brian Wood* et al. We sure will have problems to live up to that standard again this time but of course our ambitions are to endeavour to do so in a not too distant future. So maybe we will have to stick to a more domestic program at this coming meeting.

But of course we will *not* miss the **Annual Quiz** by *Åke Sahlberg* (co-chaired by *Olle Törnqvist*) or a feature of live music (not quite settled yet at the time of this writing). Nor will we miss the results of that excellent artistry in the kitchen by our distinguished "*Proudhommebrothers of Sweden*", *Anders Alm* and *Sven Stahlberg*, who have promised to do their best again. And all of us who have been there before know what that means: **Absolutly brilliant Cajun Food.**

Tom Pauli, our distinguished transcriber strikes again. This time he comes up with the last of those so called *Statiras-recordings* from New Orleans, February 9, 1945 "**Make me a Pallet on the Floor**". It is always so flabbergasting to look at Toms transcriptions. They are second to none, an opinion we share with a bunch of international authorities.

So far we have not seen this excellent music on CD, but believe me, I have tried to persuade Gus Statiras (a member of our society) way back in Tifton, Georgia, to issue them. And sooner or later they will come out, I am convinced.

Bunk Johnson.

At present this music, 4 titles altogether, ("Weary Blues", "Tiger Rag", "Pallet on the Floor" and "Careless Love". There's a "missing" "Sister Kate", that maybe should be a "Just a closer Walk". The research on this goes on) is spread out on a couple of vinyl records, pretty hard to get sometimes. The original 78:s (on *Metronome*) are Collectors Items today, something that didn't stop my close friend Nils Gunnar Anderby to present me a complete set, more or less mint conditon at the last meeting. I have now been thinking for almost a year but still I don't know how to reciprocate him for this his marvelous gift.

Our new (?) correspondent in California, US, *Hal Smith*, who made great success in last issue with his "*Remintscenses from the Bay-Days*" unfortunately cannot contribute in this issue due to a big tour with the *Jim Cullum Jazz Band*. But he has promised to come back in forthcoming issues. And again I will stress: This magazine is open to all of you who have something to say, to sell, to advertise and so on. Do not hesitate to contact any of us in the editorial staff.

I will also stress that our **Annual Meetings** - of course - are open to every and any **International Member** who, for any reason will pass or dwell in Stockholm at the time for the meeting. Just tell us so that we can be of any help with accommodations and such things. (Claes Ringqvist)

DILL PICKLES

Member **Per Oldaeus** is currently doing a research on *Spencer Williams'* period in Sweden 1951 - 1957. He would like to get in touch with anyone who can help. Per is in Dublin now, but you can reach him c/o B.J.I.

The Swingsters, one of Stockholm's oldest and best trad bands, probably the only one on this side of the Atlantic to play music from the Caribbean, has released a cassette. It was recorded live at the Old Town Festival in Stockholm. May

1966. The music is charming and the cassette recommended. Available from Nils 'Cannonball' Rehman, Yrkesvägen 7, S-121 32 ENSKEDE, Sweden.

The Historic New Orleans Collection has published "William Russell Collection - Bunk Johnson Papers, a guide prepared by Marielos Hernandez-Jehman with Nancy Ruck". To get more information contact THNOC at 533 Royal Street, New Orleans, La 70130.

Bernard Klatzko, Glen Cove, NY, former owner of the Yazoo and Herwin labels and also co-producer of the magnificent magazine *78 Quarterly* has become a member of our society. Very welcome, Bernard! We hope to see you write something here soon!

Dr Karl Koenig, the distinguished musician, author, publisher etc, has got a very good and interesting catalogue on books, sheet-music and more on his publishing company Basin Street Press. Write for a free catalogue to Books-New Orleans Jazz, 20460 Will Road, Abita Springs, La 70420.

Mike Hazeldine and **Barry Martyn** are working hard on their book about Bunk Johnson. They have compiled such an enormous amount of material that the book is going to be delayed. We may have to wait yet another year or two. But we trust the guys know what they are doing

and that the waiting will be sweeter by knowing the end result will be great.



MAKE ME A PALLET ON THE FLOOR

Tom Pauli's comments on his transcription of Bunk Johnson's recording of that song Feb 17, 1945..

Here is another number from Bunk's famous Statiras session February 17, 1945. The theme of Make Me A Pallet On The Floor (see Ex 2) is sometimes attributed to Buddy Bolden. Even if this should not be true, it was anyhow one of his favourite numbers. It has a rather peculiar hexatonic tonal structure. Gettysburg March (see Ex 3) is another example of a theme with exactly the same tonal structure. Both themes are fundamentally pentatonic; when written in C major their pentatonic tonal material is: c - e - g - a. But to these tones is added a sixth one, a d sharp alternatively an e flat inserted between d and e. Besides, both themes lie within the space of an octave: when written in C major from middle g to the g an octave above middle g. All this is summed up in Ex 1. The sixth tone is marked with an X above it in Ex 1, 2 and 3.

If we compare Bunk's 'Statiras' version of this number with that of Careless Love (see my transcription in B.J.I. #6, autumn 1995) we will see that they have almost the same formal structure. In both cases we have to do with 16 bar themes, The second half of which are used as introductions followed by 8 choruses. Chorus 1 (bars 9 - 24) and chorus 2 (bars 25 - 40) are ensembles in both numbers. In chorus 3 (bars 41 - 56) and chorus 4 (bars 57 - 71) George Lewis plays solo in Careless Love, while in Make Me... Bunk drops out with the others continuing to play. In chorus 7 (bars 105 - 120) in both numbers Bunk plays pianissimo and the drops out. The chorus 8 (bars 121 - 136) follows as a forceful conclusion in both numbers.

In Make Me... Bunk keeps relatively close to the theme all the way, and his improvisations are not so adventurous as in the other three 'Statiras' numbers. This seems, however, to be a matter of a deliberate and tasteful restraint and not a lack of inspiration.

Eventually we have to notice some details in this version of Make Me... In the bars 86 - 87 (see

also Ex 4) Bunk plays what we have earlier called his Honeysuckle Rose-phrase; from now on we will use the shorthand name "Bunk's HR-phrase". In the bar 128 (see also Ex 5) he plays a phrase that he often uses at the end of 8 or 16 bars long periods, when the chord is a dominant 7th. Let us call it "Bunk's D-phrase". Later on we will meet it almost as often as his HR-phrase.

Also enjoy Jim Robinson's effective walking-bass figure at the beginning of chorus 4 (bars 57 - 58, Ex 6) and Bunk's fine concluding phrase in the bars 133 - 136.

Correction:

B.J.I. #6, page 5, column 1, 5th sentence in second paragraph:

Reads: Depending on whether we use b flat, e flat or a flat as the...

Should read: Depending on whether we use b flat, e or a flat as the...

✂ PRESS CLIP ✂

Under the headline BUNK JOHNSON TO GET JAZZ FUNERAL NEXT YEAR IN NEW IBERIA, we quote the local press:

A former New Iberia resident will receive the tribute he deserves next year, 48 years after his death.

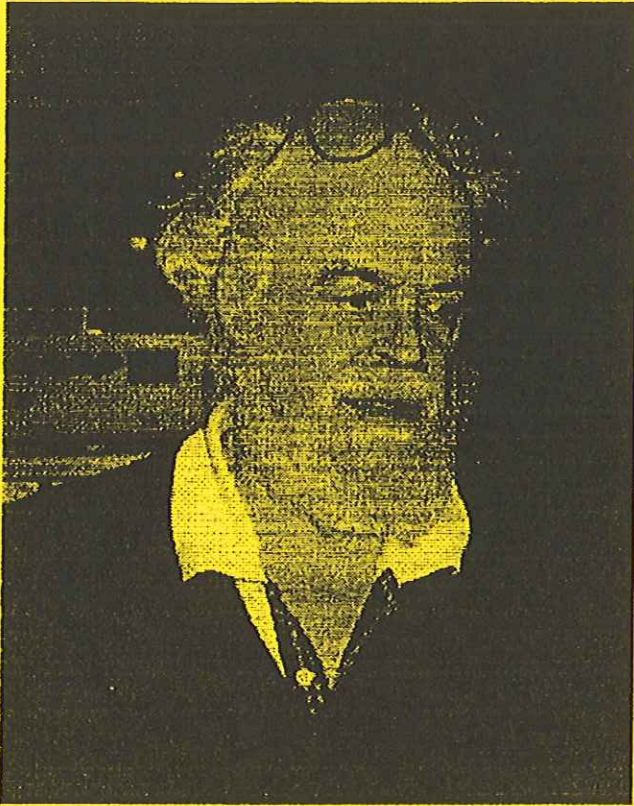
New Orleans native William Geary "Bunk" Johnson will be honored with a funeral befitting a jazz pioneer.

Lafayette author, composer and musician Austin Sonnier Jr. is organizing the overdue jazz funeral, tentatively scheduled for July 7, 1997.

"After 48 years it's time to do the right thing" Sonnier said of his plans to organize the event.

Editor's note: Member Austin Sonnier has in a letter declared that the funeral will take place Saturday July 5, 1997 at St Edward's Catholic Church and cemetery, New Iberia.

MEET A PROMINENT MEMBER



John R. T. Davies

The name of **John RT Davies**, does it sound familiar to you?? I presume it does, and that probably depends on the fact that you'll find it on almost every first-class remastered CD there is today. And not only today, but for the last decades, I would say. I suggest you'll have a closer look at the sleeve notes of the CD:s you are going to buy - and if you'll find the words "*Remastering: John RT Davies*" - that will absolutely guarantee first class sound.

In June this year (1996) John RT was invited to Stockholm by the Jazz Society, The Swedish Duke Ellington Society, Club 78 and the Jazz Archive, to give a lecture on "**The Philosophy of Remastering**". He gave an absolutely marvelous performance at the Sound Laboratory & Archive in Stockholm, where he gave further details of his art and profession.

How did it all start, then? His purposeful collecting of records started at a very very early age and by now he has got a career of more than half-a-century as a devoted jazz-record collector. And the result of this you can admire at his home in Burnham Bucks, outside London (30 min. from Paddington Stn), where thousands and thousands and again thousands of 78:s are meticulously piled and classified on the shelves. It looks like he has got more or less everything worth having. And I have tried to "cheat" him myself by "ordering" very unusual records to play - just to test him. But so far of no use: Every time he has dived into his shelves and returned with the records asked for and with a smile in his face presented them as "in a pretty good condition". No wonder the re-issuing companies are forming queues outside his door asking for his help and advice. In his huge collection he has got more or less everything and when it comes to knowledge, John RT Davies sure is second to none.

Parallel to this his career as a devoted collector John RT has made his living as an active and highregarded musician. Maybe there are some of the readers who remember him from those roarin' days in Stockholm in the beginning of the 60:s, when the eminent British orchestra "**The Temperance Seven**" visited the legendary ballroom "Nalen". In that band you could find an odd member, performing in a fez on his head and playing trombone and altosaxophone alternately. At that time he listened to the name of **Sheik Haroun Wadi El**. That was the man who later became the world's leading remasterer, **John RT Davies**.

His musical career started in the legendary **Crane River Jazz Band**, a band he founded together with his mates Ken Colyer, Sonny Morris, Monty Sunshine and his brother Julian Davies, in the end of the 40:s. These guys were a bunch of fundamentalists who were opposing the

establishment and they were the first band in Europe who played in the pure, real old New Orleans revival style. Ken Colyer remained faithful unto his death (1988) playing this music, but the others drifted apart to other styles and other activities.

John RT still works as a musician on a freelance basis, but his main occupation is his remastering work.

Back to the philosophy - what are the principles about that?

John RT is convinced that the history should NOT be changed. I.e. you should NOT add or take away anything from the originals. The very aim of his work is simply (it sounds simply, but it is NOT simple, I can guarantee) to restore the original sound from the mint conditioned (if possible) 78, to the new planned CD. No more - no less. He doesn't like those arrangements with adding echo to make the sound more "modern", or even worse; to try to make it sound stereophonic. You must simply not manipulate the sound, because it is the original source, the stored, the archived. You do not change in the original writings of a Shakespeare play - nor will you change in an original recording by King Oliver. What you will do is to help to preserve the original sound for the generations to come.

So when you are going to buy some nice music from the old masters, please do have a look at the sleeve notes - and when you'll see the name of **John RT Davies**, then you will know for sure that it is the best remasterings provided today. You'll find them on labels like, **HEP, TIMELESS, MEDIA 7, JSP** and on a number of others. So just watch out!!

We are extremely proud to have **John RT Davies** as a member of the Swedish Bunk Johnson Society. (Claes Ringqvist)

NEW BUNK RECORDS

Document Records, Austrå, has released three new CDs of interest to members of this society:

DOCD-1001 BUNK JOHNSON AND HIS NEW ORLEANS BAND contains the complete Deccas, Victors and V-discs from Nov 1945 to Jan 1946. It contains all previously issued alternative takes as well.

DOCD-5462 SISTER ERNESTINE WASHINGTON contains the five titles (There were two takes of Does Jesus Care?) she made with Bunk's band four days before the V-discs.

DOCD-5463 GREAT GOSPEL PERFORMERS contains the two Jazette sides mentioned in B.J.I. # 7.

Our advertising record dealers will be happy to supply you with more information.

IS IT ABOUT MY GRANDFATHER?

Most every evening when I'm in New Orleans I pop into Preservation Hall for at set or two, not because I am over fond of the "touristy" performances but more as an act of homage to the past, paying one's dues as it were. There is mostly a sort of formula approach these days; two choruses in, everyone has a two chorus solo, finishing with two choruses ensemble out. This linear approach, where a number can be five or fifteen minutes long - just chorus upon chorus - has a respectable tradition as functional, serial music for dancing, except that there isn't any dancing at the Hall.

These are thoughts that went through my head when listening to a tape in my car. The preceding track had been "Just a little while to stay here" from the *Georg Lewis : On Parade* LP recorded in San Francisco, June 18 1953. By some quirk of fate I had not heard much of Kid

Howard lately and was surprised, as one is occasionally after a lapse of time, just how good the Kid was on those tracks. Good down home, rock solid music, perfect for dancing - the sort that compels you to pat your foot and rotate that pelvis. However the next track was "Saint Louis Blues" (MX 109) recorded July 29 at San Jacinto Hall from the *Bunk Johnson 1944 (2nd Masters)* CD, and here I immediately noticed an added dimension that I am not denigrating Kid Howard. It is not in my nature to criticise one musician in order to applaud another. I celebrate variety and diversity and will also do so.

There are, of course, linear or serial aspects to "Saint Louis Blues" since it has a beginning, a middle and an end. I would also venture to suggest that it and all the other tracks are eminently suitable for dancing, especially "Yes Yes in your Eyes"! But what I immediately noticed about SLB was the extra dimension brought about by the addition of Sidney "Little Jim" Brown on tuba, and his having the nous to leave most of the rhythmic propulsion to Marrero, Pavageau and Dodds. Including both a tuba and a string bass in the same group is not an ideal combination that springs readily to mind but since Brown plays almost a second trombone role, and fortuitously the two Jims know enough not to get in each others way, the result is an exciting enrichment of the melodic and the harmonic structure of the number that enables Bunk and the others to excel. behind the George Lewis "solo" (I use parenthesis to indicate that these are not really solos in the usual sense) there are some exquisite attention-grabbing dissonances from Bunk that are picked up by him again in the solo. Thus we have an immediate sense of creative ornamentation that develops the structure in other directions. There is drama and suspense of an extremely high order that transcends what might have been a run of the mill canter through choruses of what is not really a true blues in terms of its chord structure. Bunk, however, magically transmutes base

metal into gold, infusing the number with a sombre dignity that has all the genuinely haunting pathos of the classical blues chord sequence and none of the spurious, jaunty decadence with which this number is sometimes associated. Historically, I believe we are doubtly fortunate in that there was not a vocalist in the accepted sense in the band, for if there had been a vocal the genuine pathos might inevitably have become bathetic.

Many trumpet players drive their bands like jack-hammers whereas it seems to me that Bunk rides the rhythm like a surfer, exploiting every swirl of the musical current in a perfect symbiosis. The extra flux provided by Sidney Brown affords Bunk more opportunity, greater freedom. This, then, is not routine serial music. here we have an architecture, where the planning and spontaneity are evidenced in the structure of the performance and where the function and arrangement of its components are completely in accord with the appropriate ornamentation.

We are fortunate to be able to compare the different versions. MX 211 recorded two days later is surprisingly different in conception, not only though the absence of Sidney Brown, but because of what seems to be a wholly different frame of mind in Bunk's approach. I have no doubt from a close and repeated comparison between the two versions that whilst other musicians might have played virtually identical roles in both line-ups, Bunk accommodated for the presence of Brown on MX 109 and was enabled through the denser texture of the ensemble to incorporate different figures and adopt a subtly different role. Whilst MX 211 swings more because Bunk uses a lighter more lilting lead, it would be unperceptive to claim this results from the absence of a lumbering tuba since lumbering is not an adjective to describe Brown's lively playing. It would be more accurate to understand that on MX 109 Bunk seized upon Brown's

his successor at the Museum. (CR)

I PLAYED AT BUDDY BOLDEN'S FUNERAL

By Christer Fellers

In the future when I am sitting by the fireplace in the cold winter time in Sweden playing nice melodies on my Bach trumpet, my young grandchild asks me: "Grandpa, how long have you been playing that old trumpet?" And I tell her: "For long, sweetheart, I even played at Buddy Bolden's funeral".

"When did Buddy die, grandpa?"

"Back in 1931" I reply.

"But that means you are more than 100 years old grandpa. You look old, but not that old"

I tell her the following true story.

I am on Delta flight 2039 arriving in New Orleans from Atlanta Sept 5, 1996. When I get off the plane, a New Orleans brass band is playing happy, swinging jazz at the gate, including a grand marshal and everything. My first reaction is "how on earth did they know I was on the plane?" The obvious answer to the question brings me back to reality almost instantly - they didn't. The brassband is welcoming the granddaughter and great granddaughter of Buddy Bolden. I ask around and find out that the reason for their arrival is that they have been invited to be present at the funeral of the great jazzman some 55 years after his burial in an unmarked grave.

The next day I phone my old friend Lars Edgran and ask him to tell me how to find Delgade Community Collage, where the parade was going to start and to meet me at 6 p.m. I have brought my trumpet - just in case there would be an opportunity to "sit in" with the brass band. I ask Lars if he thinks it would be OK to play with the band. "Why don't you ask Milton Batiste", he says. I talk to the trumpet player and he says "yeah sure - why not" and I am suddenly a member of the Olympia Brass Band for a short but happy time. For me this is the

great moment I have been waiting for after some 40 years of playing jazz - to play with a New Orleans brass band.

I think for myself as I'm waiting for the parade to start: 'I have been fascinated by this highly emotional music from the first time I heard Jelly Roll Morton's Didn't He Ramble; I remember saying 'this is the best music I've ever heard'. I cry when I hear the fantastic Eureka Brass Band play West Lawn Dirge - it's so beautiful. I get goose pimples when Bunk Johnson's Brass Band plays Just A Little While To Stay Here on the AM record. It is consequently not an inexperienced trumpet player who joins the Olympia Brass Band at Buddy's funeral. During the years with the Imperial Band in Stockholm, we played all the tunes in the New Orleans brass band music tradition. A highlight in the career of the Delta Brass Band lead by the great trumpet player Rolf Wahl, was when we welcomed the George Lewis Band in Stockholm.

My thoughts are brought back to reality when the drums begin to play the introduction to the first tune Nearer My God To Thee. What a fantastic feeling to play with this band, following the great brass band tradition! I'm trying to play some second trumpet part to the best of my ability. The next tune is Just A Closer Walk With Thee. The marchers proceed to Holt Cemetery close to the collage. The Buddy Bolden marker is unveiled and speeches are made by Don Marquis and several other distinguished speakers. Now the band starts to play Didn't He Ramble, Just A Little While To Stay Here and some more of the tunes usually played after the ceremony. The band is swinging in a fantastic way. The band returns to collage and the ceremony is over. A happy Swedish trumpet player puts down his horn in its case and says to himself: "I played at Buddy Bolden's funeral - nobody will believe me".

"But you believe me, honey, don't you?"

Note: The Bolden funeral is also covered on Internet. Check <http://www.doc.edu/buddy.html>.

presence as a liberating force. Browns melodic and harmonic contributions on tuba enabled Bunk to evolve his own part as almost an abstraction of what a standard trumpet lead involves. It is surely not without significance that MX 109 was rejected because it ran to over five minutes (05'18", precisely) and was thus too long to be used at that time. But we have the evidence of our ears to confirm that the length was not a linear expansion in terms of extra choruses but an architectural function of Bunk's design. That Bunk was able to do this so effectively and so nonchalantly is perhaps why we are gathered together. Not, I hope, in solemn pedantry, although that has its own place and importance, but in joyful celebration of an exceptional musician. To acknowledge that joyfulness and diversity, get out your Bunk recordings and see if you agree. Whilst you are about it, get out your Sam Morgans as well and see if you are also in agreement that Sidney Brown played the hell out of that tuba.

The title of this piece? It is what Roland Evans, Junior ("Bunkie") said to me back in April of this year when I telephoned to confirm the arrangements about collecting some booklets Harold Drob had sent to Emily Mae Evans. Yes, it was then, and is now, truly all about the one and only Willie Bunk Johnson.

Walmer, Kent, Oct. 1996. Brian Wood

DON MARQUIS at the Jazz Archive in Stockholm.

On Wednesday October 23rd, DON MARQUIS passed Stockholm on his European pilgrimage. He arrived two days before and was well taken care of by members of the *Friends Of Traditional Jazz* in Stockholm, also from some of the members of SBJS. Not the least I will say many many thanks to Olle and Åke Sahlberg who really took care of Don and let him have a look not only on jazzy places but on a lot of other things as well. The Wasa Museum and so forth. A big bunch of

flowers to Kerstin Arghe who let Don stay at her magnificent apartment right in the middle of Stockholm. Also a lot of thanks to Jens Lindgren, curator at the Jazz Archive, who so kindly unlocked his auditorium for us that very evening and let Don use the stage. Also a lot of thanks to Agneta Brorson et al, who through their catering service made it possible for us to survive.

The evening was a huge success with an absolutely packed auditorium. You couldn't find a single seat unused.

Don started his talking without any slides, or photos or anything. Just a manuscript he pretty well knew by heart after years of talking about his favourite subject: Buddy Bolden. I presume most of the people in the audience had read the book - and if so there would be no problems to follow what Don had to say. Even if you had not read the book I think the speech was very detailed and clear and implied no problems.

Perhaps what was real news to many of us was the new Grave in the Host Cemetery, way up at City Park. The grave was inaugurated earlier this autumn. With a brassband (Olympia) and all. And by chance we had a member of the Executive Committee - Christer Fellers - on the spot, joining the band. You can read more about that event in some other place in this newsletter.

But it is good to know, that Buddy Bolden, after 65 years, at last got his resting place in New Orleans. Two of his relatives were also invited to this ceremony.

From Stockholm Don went by train to Lille in France. And from there he was going back to London and a few days together with the Ken Colyer Trust people. In the beginning of November he will be back in New Orleans. On Friday November 15 he will run his retirement party at the Palm Court Café. We will sadly miss Don as chief of the Mint, but I don't think he will be out of sight when it comes to jazz only because of a retirement.

So far we don't know for sure who's going to be



(Christer Fellers is a member of the SBJS executive committee, a GHB recording artist and a guy who can make a trumpet sing.)

I REMEMBER THOMAS "PAPA MUTT" CAREY

By Floyd Levin

Despite the vital role that Thomas "Papa Mutt" Carey played in a broad segment of jazz history, his prominence has been overshadowed by more flamboyant colleagues who enjoyed wider acclaim.

He was the last of the truly great original New Orleans trumpet players. Except a few brief articles written half a century ago, his rightful place in jazz history has been sadly neglected. This oversight is especially appalling in view of his many accomplishments.

Carey was one of the early New Orleans trumpet kings. He was among the first musicians who triggered an era by introducing jazz to audiences in the north and on the west coast. In the early '20s, he participated in the first recordings and the first radio broadcasts of authentic black New Orleans jazz. Three decades later, the revival era, sparked by his horn, inspired many young musicians who are still carrying the banner of pure jazz.

While it is not generally known, renewed in-

terest in ragtime music was also triggered into worldwide commercial acceptance by Mutt Carey's initiative. Although he has been dead for 48 years, the warm memories of moments spent with the pioneer jazzman remain very vivid. In 1948, to a young fledgling reporter, he seemed like a very old man, but he was only 57 when he died the following year.

Mutt was born in 1891. He was the youngest of 17 children, many of whom were musicians. As a teenager, he listened to Buddy Bolden playing in a city park and heard the Olympia Orchestra led by another young cornetist, Freddy Keppard.

After these experiences, and encouragement by his brother Jack Carey, he abandoned his ambition to become a fireman. Mutt began playing the cornet in 1912 and was soon working in his brother's Crescent Band and in the venerable Imperial Orchestra replacing Manuel Perez. He joined Kid Ory's band in 1914 and began a lengthy relationship with the great trombonist that continued until 1947.

Among the yellowing notes of my conversations with Carey, are his comments about Ory's band: *"We worked every night at Pete Lala's in the 'district.' We played softly.... we didn't have to play loud to produce good ragtime music. It's the feeling that makes it swing! The bands would come to Lala's when they got off work. We'd have jam sessions that started at 4:00a.m. and continued until dawn!"*

Carey always favored muted tones. He and Joe Oliver were the first to introduce what he called "freak" sounds. Those subtle shadings that distinguished Mutt Carey's playing were always painted in muted pastels that colored his work with a soft glow. The heat was there - but it boiled beneath the surface. When he occasionally played without the mute, his open tones were strong and harmonically interesting.

Bunk Johnson.

His tenure with Ory was briefly interrupted in 1917 when Mutt left New Orleans to tour with Billy Mack's vaudeville troupe leading a four-piece band that included Johnny Dodds on clarinet and pianist Steve Lewis. The tour ended in Chicago where he replaced Joe Oliver at the Dreamland Ballroom.

When Carey returned to New Orleans, he rejoined Ory, led his own dance orchestra, and organized brass bands for parades. He was competing with the reputations of the established trumpet kings of New Orleans - Buddy Bolden, Freddy Keppard, Manuel Perez, Bunk Johnson, and Joe Oliver.

Kid Ory, who had moved to Los Angeles, sent for Mutt to join him in the Fall of 1919 and California became his home for the rest of his life. They opened at the Cadillac Cafe on Central Avenue with clarinetist Wade Whaley, pianist Manuel Minnetta, and drummer Alfred Williams - all from New Orleans. The Cadillac job lasted almost a year.

Patrons, unaccustomed to hearing the pure New Orleans trumpet sounds, were astounded by the range of Mutt's playing and his swinging clarity. He soon became the most popular member of the band.

In an interview with Reb Spikes 40 years ago, he told me: *"Mutt, who was actually the leader of that band, called the tunes and set the tempos. When we hired them to play at our Wayside Park Cafe at Leek's Lake in Watts, we billed the band as Ory's Creole Orchestra. The tune, 'Ory's Creole Trombone' was so popular that we used it as a drawing card - but Mutt led the band." Wayside Park's advertisements always included the phrase "Till Mut (sic) plays 'Farewell'."*

The Spikes Brothers decided to make their own records to sell in their music shop on Central Avenue. They arranged for Ory's band, with

Mutt Carey's muted horn leading the way, to record the first authentic black New Orleans jazz at the Nordskog studios in Santa Monica in June 1921. The original 500 copies of the Sunshine Record, "Ory's Creole Trombone" sold briskly in the local area. (This writer has previously documented the Spikes' controversy with Nordskog. West Coast Rag, Vol. 3, No. 1 - Nov. 1990)

In 1925, when Ory moved to Chicago to make the landmark Louis Armstrong Hot 5 and the King Oliver Dixie Syncopators recordings, Mutt Carey took over the band. He kept them busy at parties, country clubs, in taxi dance halls, and local clubs, including Sam Sebastian's in Culver City. L.Z. Cooper played piano, Minor Hall was the drummer, and Les Hite played reeds. Mutt Carey's big band, "The Jeffersonians," worked regularly in Hollywood providing atmospheric music on silent film sets.

Ory returned to L.A. in 1929 and resumed leadership of his Creole Jazz band until 1933. During the depression years, when the local music business dwindled, Carey worked as a Pullman porter and Ory raised chickens for a decade.

When actor Orson Welles wanted to feature an authentic New Orleans jazz band for his CBS radio show "Mercury Theater," he asked Marili Morden, of the Jazz Man Record Shop, to locate a band for an appearance on the program. She called Ory, who, hired Mutt Carey, pianist Buster Wilson, Bud Scott, on guitar, Ed Garland on bass, and drummer Zutty Singleton. Clarinetist Jimmie Noone, working at a Hollywood club with his quartet, was also invited.

The broadcast on March 15, 1944, was enthusiastically received by jazz fans throughout the country. Yielding to overwhelming audience response, the band returned and appeared each week for the next three months. Mutt Carey had

again participated in the launching of another era of jazz history.

The fifth broadcast on April 1, included Orson Welles' touching eulogy for Ory's clarinetist, Jimmie Noone, who died the previous evening. Playing "Blues for Jimmie," Carey's soul-searching blues touched the hearts of jazz lovers throughout the country. Barney Bigard, who earlier had encouraged Ory to resume his playing career, handled the clarinet role for the balance of the programs.

After the Welles' broadcasts, another radio series, sponsored by Standard Oil Company, although aimed at California school children, also brought the sounds of Ory's New Orleans jazz to a nation wide audience. The music was acknowledged by critics as "the highest point of intelligence that jazz has reached on radio."

A few months later, encouraged by the success of the Orson Welles programs, Marili Morden and her husband Nesuhi Ertegun launched the Crescent Record Company and made the first Kid Ory recordings since the Sunshine session 23 years earlier. During the initial Crescent date, the band played "Blues for Jimmie" in tribute to their recently departed colleague.

A review in Time Magazine (February 3, 1945) said, *"They are probably as close as anything ever put on wax to the spirit of old Storyville, New Orleans' gaudy bawdyhouse district."* When the recordings were reissued on LP, Ertegun, in his album notes, referred to them as, *"....among the most significant jazz records ever made."*

Another Ory record date, produced by Dr. Exner, a dentist from Seattle, Wash., took place in February 1945 at C.P. McGregor Studios in Hollywood. For the first time, we heard the pure fidelity of Mutt Carey's horn on Exner's newly introduced vinyl surface. Collectors clamored for a copy of "Dippermouth Blues" with Mutt's poig-

nant solo.

A Kid Ory Decca session a month later was followed by a Columbia album- all recorded in Los Angeles. In each case, Mutt's crisply muted horn, leaping from those grooves, created the pure essence of New Orleans jazz. The Ory band was now on the crest of its popularity and trumpet players throughout the world were trying to emulate Mutt Carey's elusive sound.

I accompanied Bill Russell, the prodigious historian of New Orleans jazz, when he interviewed Carey in Los Angeles just a few months before the trumpet player's death in 1948. Mutt had recently left the Kid Ory band after a relationship that lasted over 30 years.

During the interview, I sat with Russell and Carey on the sofa in his modest southwest Los Angeles home. Speaking softly, with a warm Southern drawl, he was enthusiastic about the success of his recent recording date in New York City, the small role he played in the film, "New Orleans," and a new band he had formed here in Los Angeles. The group, Mutt Carey's New Orleans Stompers, was to appear soon at the American Legion Hall in Pasadena. He invited me to the band's initial performance.

On May 14, 1948, my wife Lucille and I sat in the front row during the successful debut of the New Orleans Stompers. The band included pianist Buster Wilson from Ory's Creole Jazz Band and Bill Perkins playing a twin-necked guitar. Mutt played beautifully. His melodically rhythmic punch and exhilarating swing swept the band along in his wake. The group was very well received. Unfortunately, this was their only engagement. They had another booking scheduled in San Francisco, but Mutt died suddenly before the date.

The New York recording session occurred when Mutt traveled east in 1947 to play with an all-

star group at Manhattan's Town Hall. For the record date, he selected a group of unfamiliar Scott Joplin rags seldom heard in orchestral form as he played them in New Orleans 35 years earlier. This was the first recording of Joplin's classic rag, "The Entertainer," written in 1902. A pair of 78 RPM records, issued by Century records as Mutt Carey and his New Yorkers, were the only recordings ever issued with his name listed as the leader.

Twenty-six years later, Marvin Hamlisch, supervisor of the film "The Sting," remembered Carey's fine recordings and used "The Entertainer" in the picture. When Hamlisch's soundtrack record was released by MCA, it achieved gold record status. The resulting fervent ragtime revival that still boils is traceable to Mutt Carey's intuitive choice on those Century recordings.

Discussing his recent departure from the Ory band, he said, " *We played waltzes, rumbas, tangos, Ellington tunes, anything requested. We played a lot of popular songs, current hits - even hillbilly numbers. On most of our jazz dates, the audiences just wanted to hear the old dixieland standards.*"

"*Last year, we worked in San Francisco at the 'Green Room,' in the basement of the old C.I.O. Union building. The people who came there, came to dance - and we played dance music, popular tunes of the day, like we used to play in New Orleans years ago. We mixed a few jazz standards into the program. We were a big hit!*" For reasons he never explained, Mutt left the Ory band after the 1947 'Green Room' date. (Private recordings of the dance music are available on CDs "Kid Ory at the Green Room," Vol. I, II, issued by American Music on AMCD-42,43)

In 1951, the country's best selling jazz records featured Papa Mutt, at his prime, leading those brisk ensembles in the Kid Ory band. When the Record Changer Magazine's May issue listed the

final tabulations in their all-time, all-star, readers' poll, Kid Ory, logically, was rated Number One in the trombone category. Ory's sidemen, bassist Ed Garland and guitarist Bud Scott each achieved Second Place positions on their instruments. Ironically, in the trumpet division, Mutt Carey, probably the most influential New Orleans trumpet player at the time, was rated twelfth!

Mutt, a very modest man, preferred to stay in the background and, throughout his career, received little individual acclaim. Except those brief moments in a New York studio when he led his all-star band, and his short-lived New Orleans Stompers launched in Pasadena just before his death, he always remained a sideman.

During the time I knew Mutt Carey, the legendary trumpet star Bunk Johnson had recently been "discovered" by Bill Russell. Recordings by Johnson began to appear on Russell's American Music label. It is possible that Mutt was jealous of his contemporary's rise to fame, but he often spoke critically of Johnson's talent and dismissed his importance as an early influence on New Orleans jazz.

Fortunately, almost every note Carey recorded appears in pristine lucidity on current CD's. By casually listening to the finesse he inserts into an ensemble, you will note his relaxed layers of creativity - a sustained tone, a silent moment, or a counter phrase. Mutt never dominated. He created subtle gaps for the other horns that combined with his to create the smoothest improvised ensembles I have ever heard.

Although Papa Mutt Carey has been dead since September 3, 1948, I hope that, as succeeding generations of fans become aware of his achievements, he will finally receive the full recognition that his talents deserve.

Bunk Johnson.

I enjoyed the hours I spent with the great New Orleans jazzman; and I will never forget him.

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"BUNK & BILL"

(Bunk Johnson and Bill Russell) Copyright: Mike Pointon

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

This is the transcript of the second "Bunk and Bill" BBC program broadcast in England on December 22, 1993. In our previous issue, Mike Pointon, interviewing jazz historian and record producer, Bill Russell, covered the period that began when he met pioneer jazzman Bunk Johnson who was reputed to have been an early influence on Louis Armstrong.

Program #2

Lady's voice: In this, the second of four programs, Michael Pointon continues the remarkable story of the New Orleans trumpeter, Bunk Johnson, who, it's said, was born in 1879 [in New Orleans, December 27th]. He's helped by the late Bill Russell, the musicologist, who did more than anyone to revive interest in this influential musician.

MP: One of the reasons Bunk Johnson was so important to jazz historians was his link with Buddy Bolden, said to be the very first jazz cornetist. [A recording is heard of Bill Russell's interview with Bunk about Bolden]:

RB: Bunk, you seem to be the only one around who remembers how "King" Bolden used to play. Can you tell us somthin' about what style of cornet he played?

Bunk Johnson:: Well, I can give you an idea of it by whistlin' one of Buddy's old tunes. [A remarkably strong, clear, whistling cornet lead is heard...]

MP: Bunk used to say that if he could play everything he whistled, that's what he'd like to do. [Bunk's cornet is heard, backed Bertha Gonsoulin on piano, "Plenty To Do."]

MP: There's been endless speculation on how cornetist Buddy Bolden might have played in the early days of jazz because no recordings of him have ever been found. But it's quite likely that what you've just heard is the nearest we'll ever get to it. (Bill Russell explained how, in 1943, that recording came to be made in San Francisco)

BR: At the museum they were having a series of lectures and the sessions about jazz. It had been arranged by Rudi Blesh and some other friends of his out there, at the Art Museum in San Francisco. And Bunk suddenly went out there because he wasn't making any money at all, he never hardly had any jobs through that whole year before, after he made the Jazz Man records. That didn't help him commercially. So, he went out there thinking he might be able to make it. And he played at this lecture that Rudi gave at the museum. And they had Kid Ory's band come up from Southern California with Bertha Gonsoulin, a lady pianist who'd first learned to play from Jelly Roll, and we even recorded Bunk playing with Bertha. It was more or less, you might say, a practice session. He was trying to get his lip in shape for the concert. He hadn't played much for several months. And I would go over...he played over there, two or three times, at Bertha's house before the concert. And I recorded, I took my recorder along and recorded some of the things, just piano and trumpet playing. And I also recorded a couple talking sides with Bunk. At that time I had no intention of going into business or anything. I was just doing it for my own information. I thought if I did get some records that were good enough...if I recorded the whole band, like in New Orleans, I felt I maybe could sell them to some company and have them issued. But, the San Francisco things were just done for my own pleasure and information, you might say.

MP: Bunk, whose real name was Willie Geary Johnson, was born in New Orleans. He claims to have been a member of the legendary Bolden band when, according to his own account, he would have been about sixteen years old.

Reader's Voice for Bunk: The first band I played with was Adam Olivier's band, and they played my music. Now that was in the year of 1894. My friend [pianist] Tony Jackson started playing with Olivier's band, and I stayed with them about one year until I got a good chance to get with King Bolden. When Bolden heard me play with Olivier's band he wanted me to jump Olivier's and come with him because he had the most work and the biggest name in New Orleans. It was the town's talk, King Bolden's band!

MP: After playing in the Storyville red-light district of New Orleans and doing parade band work, as many jazz pioneers did, Bunk went on the road with circuses and minstrel shows. He said later that this included a trip to London, when he appeared before Queen Victoria. No evidence of this has ever been found. Those were the days when jazz was still developing from such influences as spirituals, ragtime, brass band music, and the many ingredients making up the rich, cultural atmosphere of New Orleans. It's quite likely that much of that early music was played in a rather formal, syncopated style.

["High Society" is heard as a march - Columbia A-1038]

That was a 1911 recording of Prince's band playing "High Society," which was to become a New Orleans standard. Traces of such a formal style could still be found in Bunk Johnson's trumpet phrasing on this record he made in 1945.

[Bunk's version of "High Society" is heard. It is included in the American Music CD AMCD-17.]

Bunk was a strong influence on other trumpeters, including Louis Armstrong, which Louis seemed reluctant to credit in later years. He [Bunk] also seems to have taken on pupils. Bunk spoke about helping [Tommy] Ladnier early on. Didn't he teach him "Big Chief Battle Axe?" Or something like that, I read somewhere.

BR: Yes, I think Bunk made that statement that he'd first known Tommy...he came from over across the lake, like around Mandeville, right on the other side of Lake Pontchartrain, and Bunk went over there and played quite a bit and also claims he taught Tommy Ladnier [trumpet], too. But Tommy Ladnier, of course, went to Chicago, then, in the early twenties...

MP: Yes.

BR: ...played with Lovie Austin and other bands and became quite popular. They called him the "preaching trumpet."

[Ladnier is heard playing several nice breaks plus close-harmony phrases with Jimmy O'Bryant, clarinet. Paramount 12255]

MP: That was Tommy Ladnier's "Stepping On The Blues" with Lovie Austin, 1924, with perhaps a touch of Bunk's influence coming through. It seems that Bunk left New Orleans in 1914 and was on the move until he settled in New Iberia, about a hundred miles to the west. This would be in the nineteen twenties, when gramophone records were bringing jazz to a wider public. Perhaps it was due to Bunk's somewhat vagabond career, at a time when many of his friends were being recorded, that he was overlooked.

BR: Bunk lived out in New Iberia, and he'd worked with a few of the bands...like the Black Eagle Band and the Banner Band - with Evan Thomas [trumpet] and other musicians prominent out in that section. Bunk was never really the leader although...sometimes not even the first trumpet, he would be the "hot" man, he played all these so-called "hot" solos, the more improvised, rhythmic solos. But he played with any band out there that he could get work, or even occasionally going over into Texas and playing with some of those bands.

MP: Yes.

BR: One time Bunk made a trip to Mexico. He tells about coming back with around \$4,000 once, but spent it about as soon as he got back. But, he made pretty good money sometimes on some of those Mexican trips. Mexico was never a wealthy country but he did earn good money down there.

MP: Far from being inactive in music, Bunk was leading a busy career in what were then known as "territory" bands. But in 1931, playing at a dance in Rayne, Louisiana, in a band led by trumpeter Evan Thomas which included George Lewis on clarinet, Bunk suffered a severe setback. In full view of a crowded dance floor the bandleader was stabbed to death by a jealous husband - who then smashed up many of the band's instruments, including Bunk's trumpet. Bunk thought they were lucky to get away with their lives, and he soon decided to switch to a safer job teaching music with the local parish school board. But to make a living he had to do heavy manual work in the rice fields or at the local tabasco sauce plant. In any case, playing had become difficult because he'd been having severe problems with his teeth. He could still occasionally play tuba with the Banner Band because the embouchure [required] for that instrument was not too demanding. This was the position in which Bunk found himself when he wrote this letter to Bill Russell:

Reader - simulating Bunk Johnson's voice: My dear kind friends. Only a few words I want to say to you about my delay in sending you these pictures and these letters. Now I'm pretty sure that you all know just how everthing is down South with the poor colored man. The service here is really poor for colored people. We have no colored studios. This is a Cajun town, and in these little country towns you don't have a chance like the white man. So, you just have to stand back and wait until your turn comes. That's just the way it is, so please don't think hard of me, think hard of the other fella. You all do your very best for me and try to get me on my feet once more in life. Now here is just what I mean when I say the word of "on my feet." I mean this. I want to be able to play trumpet once more as I know I can still really stomp trumpet. Now, here's what it takes to stomp trumpet is a real good set of teeth. That is just what I am in deep need for. Teeth and a good trumpet and then ol' Bunk can really go.

MP: Bill, you were getting to know Bunk, then, at that time. How did you perceive your relationship with him, did you start to be friends quite soon, or was there perhaps some distance between you, generation and color?

BR: Oh, no. I considered myself and Bunk very friendly. Bunk began writing letters to me about February of 1939. And his letters were so friendly - and so many letters. In later years those letters repeated the same ideas over and over again. But those very first letters, handwritten, had much of the early history - when he talked about the different bands he'd played in and the other music that he'd heard years before. He was a very friendly person in spite of some rumors you hear about him. Because sometimes he didn't always get along with musicians if they didn't play the right type of music that he liked. Even if they were personal friends, he would complain about them. But otherwise, he was very friendly and easy to get along with, I would say. Not like you read in some of the books about being a spiteful old and mean man. That's just entirely a false rumor.

MP: After the interest created by his first recordings, Bunk made the trip to California where he guested with Kid Ory's band. Their broadcast together on the Rudi Blesh Concert in 1943 was a landmark in the New Orleans jazz revival.

[Ory's solo trombone is heard, followed by Bunk's solo trumpet on "Dippermouth Blues," a recording from the Rudi Blesh concert - available on American Music CD AMCD]

Announcer, at the 1943 concert:

You have just heard "This Is Jazz," the most unusual concert of honest-togoodness jazz music played by a few of the members of New Orleans' original jazz bands, among them the famous Bunk Johnson, daddy of all New Orleans trumpeters, now sixty-three years old.

MP: It was during his stay in San Francisco that Bunk caught the ear of distinguished music critic and composer, Virgil Thompson.

Reader quoting Virgil Thompson:

Bunk Johnson himself is an artist of delicate imagination, meditative in style rather than flashy, and master of the darkest trumpet tone I have ever heard. He's also the greatest master of blue or off-pitch notes it has been my pleasure to encounter. Nothing could be more sentimental or speak more sincerely from the heart, less jittery, or move around more freely. This music is as cultured an activity as any - and more than most.

MP: It was West Coast bandleader Lu Watters who had made Bunk's comeback possible by raising money for a trumpet. So it was appropriate that Bunk should record with the young white band led by Watters that had spearheaded the interest in New Orleans jazz. Here's a track with Bunk replacing Watters on trumpet, and his only recorded vocal, on "Down By The Riverside."

["Down By The Riverside" and "Careless Love," with Lu Watters' Yerba Buena Jazz Band is included in the CD set, "The Good Time Jazz Story" 4GTJCD-4416-2]

That was Bunk Johnson on the West Coast in 1944 backed by the Yerba Buena Jazz Band. After a year in California Bunk became disillusioned, partly with union problems over working with a racially-mixed band, and partly because although he'd become a celebrity, he was still forced to do manual work for a living. He decided to return to New Iberia, but on the way he made an interesting series of recordings in Los Angeles for the World Transcription Service. The line-up included white trombonist Floyd O'Brien, who'd worked with Bob Crosby; the young Red Callender was on bass; and Lee Young, Lester's brother, on drums. Here's one of Bunk's own compositions:

[Transcription of is heard with above musicians and also Fred Washington, piano, Frank Pasley, guitar, and Wade Whaley, clarinet. The entire session is available on GHB CD 101]

MP: Bunk Johnson's V-Disc Veterans, as they were called, playing "Spicy Advice." That was probably the most polished recording session Bunk had made up to that time. He now embarked on what many consider to be the most significant part of his recording career in New Orleans. Bill Russell was in charge with his new American Music label.

BR: I got a new recording machine in 1944. I got it, really, just the day before I came down to New Orleans, but the speed was a little bit off. It recorded at about 81.6 rpm, revolutions per minute. So when you play it back at the regular 78 [rpm] speed, everything's a little bit low; about a half a tone low. Well anyway, I hadn't especially wanted to go into the business, but I thought: Well, if nobody else is going to issue them, if they are any good at all, I'll take a chance. It wasn't very expensive, but it was still hard to get records made - that was still during the war in 1944, and most companies wouldn't press for any new customer. Getting the shellac was a great problem, it was a scarce substance. So, when I did get the American Music company ready to go, to have them pressed, we went to a place called Muzak. It was an organization that furnished music for factories, and I only put out about eight records in the beginning. They were all 78s, 12-inch, starting with "Tiger Rag" and "See See Rider" and "St. Louis Blues," and some of those early American Music records that everyone seems to know about.

["Tiger Rag" - AM CD3/"See See Rider" - AM CD/"St. Louis Blues" AM CD8] *MP:* Was it you who took steps to look for another drummer? Was that your decision?

BR: Yes. I decided to get the best drummer I could find in 1944. Bunk had always talked about Baby Dodds being a favorite of his, too. Later on they didn't along. A couple years later, in New York, they had a little difficulty. But I sent to Chicago for Baby, even got him a first-class ticket so he'd have a roomette and really be comfortable coming down. His health wasn't good then. The rest of the band was mostly people Bunk had worked with before, like George Lewis and Jim Robinson, Lawrence Marrero, and so on.

MP: And "Slow Drag" [Pavageau], of course.

BR: Yes, "Slow Drag" was the new bass player.

["Tiger Rag" is heard...then volume lowered while Bill Russell talks...]

Bunk always said, "The more I play, the harder my lip gets, the firmer and better I can play." This is the truth. After he'd been playing three or four hours, his lip is starting to get good and hard, you might say, and getting more control and a bigger tone and all.

[Volume comes up again on "Tiger Rag"]

MP: A driving "Tiger Rag," one of the numbers recorded by Bill Russell for American Music in San Jacinto Hall in New Orleans in 1944. Bunk was now ready to go north to join his old friend Sidney Bechet and create a stir in New York

Lady's voice:

And you can hear about that next Tuesday at 4:30. "Bunk & Bill" is presented by Michael Pointon, the reader is Colin MacFarland, and the producer, Derek Drescher.

[End Program #2]

(Continued)

MAKE ME A PALLET ON THE FLOOR

as played by

BUNK JOHNSON

February 17, 1945

Transcribed by

Tom Pauli

1

Intro

Handwritten musical score for "Make Me a Pallet on the Floor" by Bunk Johnson. The score is written on ten staves of five-line music paper. It begins with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). Fingering numbers (1, 2, 3, 5, 10, 15, 20, 25, 30, 35) are written in circles below the notes. A box containing the number '2' is placed above a measure on the sixth staff. A bracket with the number '3' is placed above a triplet of eighth notes on the seventh staff. The score concludes with a double bar line on the tenth staff.

MAKE ME A PALLET ON THE FLOOR (cont.)

Handwritten musical score for "MAKE ME A PALLET ON THE FLOOR (cont.)". The score is written on ten staves in treble clef, featuring various musical notations including notes, rests, and dynamic markings.

Key features of the score include:

- Staff 1:** Starts with a *dim.* marking. Includes a bracketed **3** and the instruction "Ensemble with- **4** out Bunk". Measure numbers **40**, **42-56**, **57-71**, and **75** are circled.
- Staff 2:** Starts with a *f* marking. Measure number **75** is circled.
- Staff 3:** Includes a bracketed **3**. Measure number **80** is circled.
- Staff 4:** Measure number **80** is circled.
- Staff 5:** Includes a bracketed **3**. Measure number **85** is circled.
- Staff 6:** Includes a bracketed **6**. Measure number **90** is circled.
- Staff 7:** Includes a bracketed **3**. Measure number **95** is circled.
- Staff 8:** Measure number **100** is circled.
- Staff 9:** Includes a bracketed **7**. Measure number **105** is circled.
- Staff 10:** Ends with a *dim.* marking and a *pp* marking.

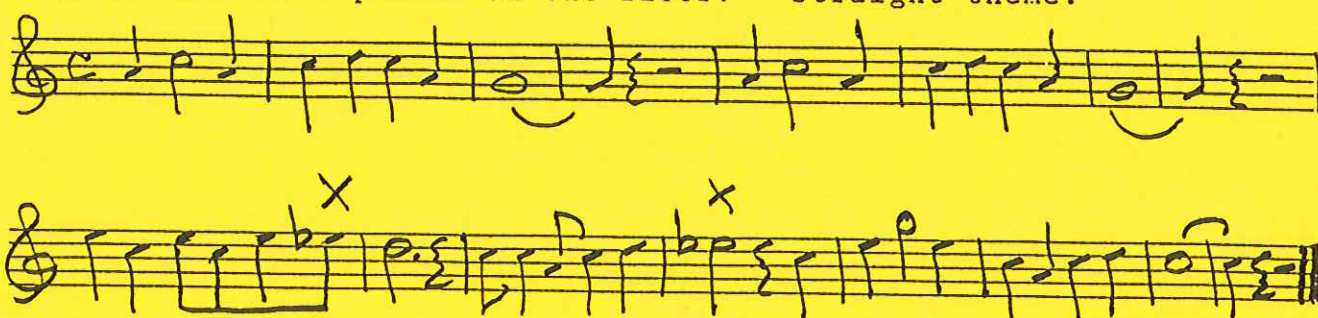
The score is characterized by frequent use of brackets and circled measure numbers, indicating specific musical phrases or sections.

Handwritten musical score for 'MAKE ME A PALLET ON THE FLOOR (cont.)'. The score consists of seven staves of music in treble clef. The notation includes various rhythmic values, accidentals, and dynamic markings. Circled numbers 110, 115, 120, 125, 130, and 135 are placed below the staves, likely indicating measure numbers. A boxed number 8 is also present. The final staff ends with a double bar line and a handwritten '1996'.

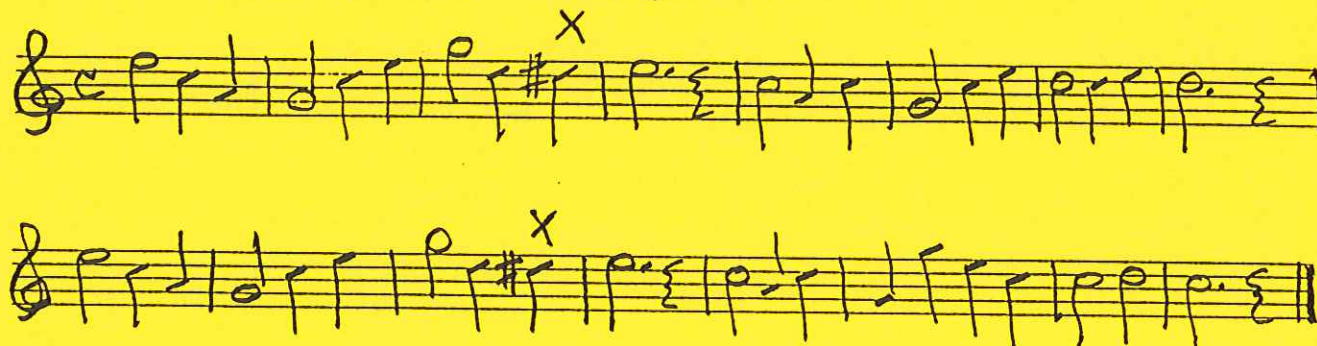
Ex 1. The tonal material of the themes in Ex 2 and Ex 3.

Handwritten musical notation for Ex 1. It shows a single staff with a treble clef. The notation includes a series of notes with accidentals, and a bracketed group of notes labeled '(h)'. Above the staff, there are two 'X' marks. Below the staff, there is a long horizontal line with a diagonal slash, possibly indicating a continuation or a specific performance instruction.

Ex 2. Make me a pallet on the floor. - Straight theme.



Ex 3. Gettysburg march. - Straight theme.



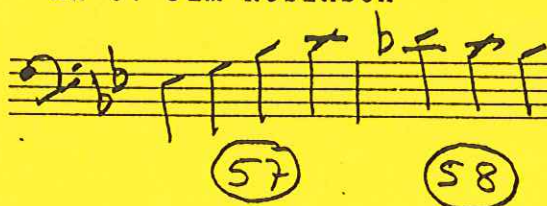
Ex 4. Bunk's HR-phrase



Ex 5. Bunk's D-phrase



Ex 6. Jim Robinson



BUNK JOHNSON - A DISCOGRAPHY

PART 1

Willie Geary "Bunk" Johnson
Bunk's home, 511 Providence Street

New Iberia 1942-02-02

Bunk Johnson (vcl)

Message To Bill Russell	Unissued
Message To Hoyte D. Kline	Unissued
Message To Herman Rosenberg	Unissued
Message To Fred Ramsey	Unissued
Message To Sidney Bechet	American Music AMCD-41
Message To Louis Russell	Unissued
Message To Clarence Williams	Unissued

Bunk Johnson (tpt)

Maple Leaf Rag	American Music AMCD-41
	Document (Au) DLP 501/502
Shine	American Music AMCD-41
Weary Blues	American Music AMCD-41
Pallet On The Floor	American Music AMCD-41
I'm So Glad I'm Brownskin	American Music AMCD-41

These titles were recorded by Mary Karoley on cardboard based acetates using a 16 MM recorder. On "I'm So Glad I'm Brownskin" Bunk plays over a record by Sippie Wallace acc. by Sidney Bechet, Clarence Williams & Buddy Christian, recorded in NYC December 2, 1924 (mx 73014-B, OK 8197).

1942-08-24 Mary Karoley recorded Sidney Bechet's "Message to Bunk" in reply to Bunk's plea. At the same occasion she recorded Bechet playing sop sax over the "Weary Blues" above. These recordings were issued on American Music AMCD-44.

Bunk Johnson's Original Superior Band
Grunewald's Music Store, 327 Baronne Street, 3rd floor

New Orleans 1942-06-11

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

A-1	Moose March #1	Dan VC- 7022, VC- 4020
A-2	Moose March #2	Dan VC- 7022, VC- 4020
A-3	Moose March #3	Dan VC- 7022, VC- 4020
B-4	Those Draftin' Blues #1	Dan VC- 7022, VC- 4020
B-5	Those Draftin' Blues #2	Dan VC- 7022, VC- 4020
	Yes Lord, I'm Crippled	Unissued
MLB.132	Yes Lord, I'm Crippled	Jazz Man 17, Ltd edn no 2, S60
		Good Time Jazz M12048,(E)LAG54
		GTJCD-12048-2, (J)3134
		Man-Da-Disc 1
		Vocalion (E)LAG545

BUNK JOHNSON - A DISCOGRAPHY

PART 1

MLB.133	Down By The Riverside	Jazz Man 8, (E)B8,LP Folkways FP57, FJ2803 Good Time Jazz M12048, (E)LAG545 GTJCD-12048-2, (J)3134 Man-Da-Disc 1 Vocalion (E)LAG545 Supraphon (Cz) DV 15138MLB.134
Storyville Blues	Jazz Man 10, (E)LP.	Gazell 1033 Embassy 130 Good Time Jazz M12048, (E)LAG545 GTJCD-12048-2, (J)3134, GTJCD-4416 Man-Da-Disc 1 Vocalion (E)LAG545
MLB.135	Weary Blues	Jazz Man 9, (E)B9,LP. Gazell 1012 Embassy 193 Good Time Jazz M12048, (E)LAG545 GTJCD-12048-2, (J)3134 Man-Da-Disc 1 Vocalion (E)LAG545
MLB.136	Bunk's Blues	Jazz Man 10, (E)LP. Gazell 1033 Embassy 130 Good Time Jazz M12048, (E)LAG545 GTJCD-12048-2, (J)3134 Man-Da-Disc 1 Vocalion (E)LAG545
MLB.137	Moose March	Jazz Man 9, (E)B9,LP. Gazell 1012 Embassy 193 Good Time Jazz M12048, (E)LAG545 GTJCD-12048-2, (J)3134, GTJCD-4416 Man-Da-Disc 1 Vocalion (E)LAG545
MLB.138	Pallet On The Floor	Jazz Man 16, (E)LP Good Time Jazz M12048, (E)LAG545 GTJCD-12048-2, (J)3134 Man-Da-Disc 1 Vocalion (E)LAG545
MLB.139	Ballin' The Jack	Jazz Man 16, (E)LP Good Time Jazz M12048, (E)LAG545 GTJCD-12048-2, (J)3134 Man-Da-Disc 1 Vocalion (E)LAG545

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PART 1

MLB.140	Panama	Jazz Man 8, (E)B8,LP Good Time Jazz M12048, (E)LAG545 GTJCD-12048-2, (J)3134 Man-Da-Disc 1 Vocalion (E)LAG545
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A number of single chorus balance tests were recorded on two 6-inch aluminium discs.(Moose March, Those Draftin' Blues, A1 -B5).

Jazz Man 8, 9 & 10 originally appeared with white labels and were later reissued with green labels. Jazz Man 16 & 17 only appeared with green labels. Jazz Man(E)B8 & B9 were issued by Tempo Record Society.with yellow labels. S60 and Jazz Man(E)LP were limited to 100 copies.

Jazz Man 17 was coupled with Hot House Rag by Wally Rose, pno (Master 117).

The Folkways FJ numbers are re-packings of the earlier FP series with the same notes on the cover.

The Man-Da-Disc 1 was issued by Mike Hazeldine in 100 copies (1961) before the GTJ.

Bunk Johnson (recorded interview) New Orleans 1942-06-13
Grunewald's Music Store, 327 Baronne Street, 2nd floor

MLB.141	Bunk's Life Story (A)	Jazz Man Ltd edn 1 Good Time Jazz M12048, GTJCD-12048-2, (E) LAG.545 Man-Da-Disc 1 Vocalion (E)LAG545
MLB.142	Bunk's Life Story (B)	Jazz Man Ltd edn 2 Good Time Jazz M12048, (E) LAG.545 GTJCD-12048-2, Man-Da-Disc 1 Vocalion (E)LAG545
MLB.143	Bunk's Life Story (C)	Jazz Man Ltd edn 1 Good Time Jazz M12048, (E) LAG.545 GTJCD-12048-2 Man-Da-Disc 1 Vocalion (E)LAG545

Bunk Johnson (talking and whisteling)

(AM)	"Buddy Bolden's Style"	American Music 643 Dan VC 7022, VC 4020 Unnumbered Purist LP
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Prior to the Bunk recording, Jazz Man had issued several sessions by Lu Watter's band which finished with MLB-131 (Muskrat Ramble). A further Lu Watters session was recorded in April 1942, which at that time, Jazz Man intended to issue three titles from, using "master" numbers MLB-132, 133 and 134. The session notes of Bunk's Jazz Man recording clearly state that the opening title "Yes Lord, I'm Crippled" (the issued version) as master number 135. These numbers continue through to the last title, "Panama", as master number 143. After the Bunk session Jazz Man cancelled the idea of the three Watters numbers and re-numbered the masters from the last issued Lu Watters' master number.

BUNK JOHNSON - A DISCOGRAPHY

PART 1

The three talking sides were never intended for issue when they were made and no master number was assigned to them at the time of recording.

Jazz Man (unlike Bill Russell) never gave master numbers to every take, only to the issued titles. Therefore their "master numbers" are really pressing matrix numbers.

Jazz Man Ltd edn nos 1 and 2 was limited to 50 numbered copies (all were signed by Bunk Johnson), S60 and Jazz Man(E)LP to 100 copies. The Bunk Johnson Appreciation Society usually issued records under the "Purist" label, but the issue of this session was as "Jazzman".

The interview was transcribed by Ralph J. Gleason, whose typographical arrangement captures the rhythms and cadences of Bunk's speech. The text was printed in Mr Gleason's "Jam Session, An Anthology", published by G. P. Putnam & Sons, New York, 1958. The text is also reprinted on the inner sleeve of Good Time Jazz M12048 (the LP - it is not included in the CD issue). It first appeared as 3 A4 sheets in Man-Da-Disc 1.

On (AM) Bunk talks about Bolden's style, questioned by Bill Russell about his positions in Bolden's and Adam Olivier's bands. Bunk also whistles one of Bolden's tunes (Zulu's Day) with breaks a la Bolden, adding his own diminished chords. He also talks about parades with dubbed in excerpts. The recording was made within half an hour after Gene Williams did the Jazz Man interview. This 12" steel acetate was never given a master number (although in 1944 Bill Russell wrote "0" against this disc).

Bunk Johnson's Jazz Band

New Orleans 1942-10-02

WSBM Radio Station, Hotel Roosevelt, Canal Street

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

4657-1A	Big Chief Battle Axe	Purist 1004 NoLa LP6, +NoLa TC006+ Mosaic MR20-134 Jazz Information 13 Jazztone J717 Guilde du Jazz J717 Commodore 657, CEP80, DL30007, 6.24547 AG Melodisc MLP12-112 Mainstream M56039, S6039, (J)XM31 Vogue (F)Int40027 Top Rank (D)HJA 16505 Cadillac SGC/MLP12-112 Mosaic MR23-123
4657-1B	Big Chief Battle Axe	Jazz Information 14 Jazztone J1013 Guilde du Jazz J1013 Commodore 658, CEP80, DL30007, 6.24547 AG Melodisc MLP12-112 Mainstream M56039, S6039, (J)XM31 Vogue (F)Int40027 Top Rank (D)HJA 16505 London (J)SLC458 Cadillac SGC/MLP12-112 Mosaic MR23-123
4658-2A	Dusty Rag	Jazz Information 14 Jazztone J1013 Guilde du Jazz J1013 Commodore 658, CEP80, DL30007, 6.24547 AG Melodisc MLP12-112 Mainstream M56039, S6039, (J)XM31 Vogue (F)Int40027 Top Rank (D)HJA 16505 London (J)SLC458 Cadillac SGC/MLP12-112 Mosaic MR23-123

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4659-3A	Franklin Street Blues	Jazz Information 12 Jazztone J1013 Guilde du Jazz J1013 Commodore 656, CEP79, DL30007, 6.24547 AG Melodisc MLP12-112 Mainstream M56039, S6039, (J)XM31 Vogue (F)Int40027 Top Rank (D)HJA 16505 London (J)SLC458 Cadillac SGC/MLP12-112 Mosaic MR23-123
4659-3B	Franklin Street Blues	Purist 1004 NoLa LP6, +NoLa TC006+
4660-4A	Thriller Rag	Jazz Information 11 Jazztone J1013, J1212 Guilde du Jazz J1013 Commodore 655, CEP79, DL30007, 6.24547 AG Melodisc MLP12-112 Mainstream M56039, S6039, M56011 S6011, (J)XM31, (J)PS1307 Vogue (F)Int40026, Int40027 Top Rank (D)HJA 16505 London (J)SLC458 Cadillac SGC/MLP12-112 Concert Hall SMS7130 Indiana Historical Society IHS1001 Mosaic MR23-123
4661-5A	Sobbin' Blues No2	Jazz Information 16 Jazztone J717, J1212 Guilde du Jazz J717 Commodore 660, DL30007, 6.24547 AG Melodisc MLP12-112 Mainstream M56039, S6039, (J)XM31 Vogue (F)Int40027 Top Rank (D)HJA 16505 Cadillac SGC/MLP12-112 Mosaic MR23-123
4661-5B	Sobbin' Blues	Jazz Information 14 Jazztone J1013, J1212 Guilde du Jazz J1013 Commodore 658, CEP80, DL30007, 6.24547 AG Melodisc MLP12-112 Mainstream M56039, S6039, (J)XM31 Vogue (F)Int40027 Top Rank (D)HJA 16505 London (J)SLC458 Cadillac SGC/MLP12-112 Concert Hall SMS7130 Mosaic MR23-123

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PART 1

4662-6A	When I Leave The World Behind	Jazz Information 11 Jazztone J1013, J1212 Guilde du Jazz J1013 Commodore 655, CEP79, DL30007, 6.24547 AG Melodisc MLP12-112 Mainstream M56039, S6039, (J)XM31 Vogue (F)Int40027 Top Rank (D)HJA 16505 London (J)SLC458 Cadillac SGC/MLP12-112 Mosaic MR23-123
4663-7A	Sometimes My Burden Is So Hard To Bear	Jazz Information 16 Jazztone J1013, J1212 Guilde du Jazz J1013 Commodore 660, DL30007, 6.24547 AG Melodisc MLP12-112 Mainstream M56039, S6039, (J)XM31 Vogue (F)Int40027 Top Rank (D)HJA 16505 London (J)SLC458 Cadillac SGC/MLP12-112 Mosaic MR23-123
4664-8A	Blue Bells Goodbye	Jazz Information 13 Jazztone J717, J1212 Guilde du Jazz J717 Commodore 657, CEP80, DL30007, 6.24547 AG Melodisc MLP12-112 Mainstream M56039, S6039, (J)XM31 Vogue (F)Int40027 Top Rank (D)HJA 16505 Cadillac SGC/MLP12-112 Mosaic MR 23-123
4665-9A	Shine	Jazz Information 15 Jazztone J1013, J1212 Guilde du Jazz J1013 Commodore 660, DL30007, 6.24547 AG Melodisc MLP12-112, (J)XM31 Mainstream M56039, S6039, Vogue (F)Int40027 Top Rank (D)HJA 16505 London (J)SLC458 Cadillac SGC/MLP12-112 Mosaic MR23-123

BUNK JOHNSON - A DISCOGRAPHY

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4666-10A	Yaaka Hula Hickey Dula	Jazz Information 15 Jazztone J717 Guilde du Jazz J717 Commodore 660, DL30007, 6.24547 AG Melodisc MLP12-112 Mainstream M56039, S6039, (J)XM31 Vogue (F)Int40027 Top Rank (D)HJA 16505 Cadillac SGC/MLP12-112 Mosaic MR23-123
4667-11A	Weary Blues	Jazz Information 12 Jazztone J1013 Guilde du Jazz J1013 Commodore 656, CEP79, DL30007, 6.24547 AG Melodisc MLP12-112 Mainstream M56039, S6039, (J)XM31 Vogue (F)Int40027 Top Rank (D)HJA 16505 London (J)SLC458 Cadillac SGC/MLP12-112 Mosaic MR23-123

Matrix 4657-1B was issued as 'Big Bells Goodbye' on Top Rank HJA 16505.

Purist 1004 was limited to 99 copies.

Indiana Historical Society IHS1001 is a 2LP set entitled 'Indiana Ragtime'.

Concert Hall SMS7130/7139 is a 10LP box entitled 'The Jazz Story'

The Mosaic issue is an album with 23 LPs entitled 'The complete Commodore Jazz recordings vol 1' limited to 2500 copies. The Bunk Johnson titles are on record no 18 which has MR23-123 18 in the wax. Weary Blues # 2 (4667-t-1) and #3 (4667-t-2) issued on that record are in fact identical with 4667-11a but pressed at a half-tone higher speed. Likewise 4659-t (Franklin Street Blues) is identical with 4659-3B.

