Who was Bennie Pottle?

Who was bassist Bennie Pottle? This name is seen in discographies, but I have never heard anything about a Bennie Pottle. Could he be related to the Louisiana musical family? Al Rose and Edmond Souchon, *New Orleans Jazz: A Family Album*, Louisiana State University Press, c. 1984, lists a Bonnie Pottle as a bassist and drummer. Could Bennie be a misprint?

As readers of this newsletter may have gathered from my previous articles, spellings of names in jazz are problematical. Musicians change their names as well as the titles of compositions. Even place names can be difficult. The accepted and even esteemed reference works differ. To expand with some examples:

Many liner notes and discographies refer to Harry Brunies. Why? His New Orleans relatives called Henry Brunies by his nickname of Henny. In fact, his brother Georg considered him to be the world’s greatest trombone player and credits Henny with developing many of the stunts used by trombonists later. After Henny taught himself how to read music, he passed away, so Georg, being superstitious, never learned how to read.

This Brunies material is based on Georg Brunies’ (sic) interview, reels I and II, 3 June 1958. For more details, see Brunies Brothers’ band interview, 19 October 1957, with notes on Merritt and Abbie Brunies’ scrapbooks. Merritt’s band recorded in 1924, 1925, and 1926, and these sides reveal that Henny was indeed a model for Georg.
Georg Brunis’ name was originally George Clarence Brunies according to John Chilton’s Who’s Who of Jazz, but he changed it after consulting a numerologist. Georg Brunis’ wish is followed. The name is his to change.

The Archive also has an interview with Richard Brunies. Doubtless, there is more on Henny in other sources. For example, Footnote’s index has three entries for Henry/Harry Brunies. Was Harry a Chicago nickname or a misprint? What is its original source?

Today, it is almost impossible to realize the difficulties of early discographical work. Look at the names in Hilton R. Schleman, Rhythm on Record, first printed in 1936. On page 177, for example, Gilly Bushong is given as a member of Oliver Naylor’s band in 1929. Brian Rust, Jazz Records, 1897-1942, page 1123, has Lester “Gilly” Bouchon with Oliver Naylor on January 1925. No doubt Rust is correct, but I never recall any one calling Bouchon “Gilly.” Does a reader have any suggestions? Or documentation? A quick look at Bouchon’s folder in the Archive reveals nothing on “Gilly,” even in his obituaries.

Imagine trying to find out the spelling of names like Bouchon when half a world away and in the early years of jazz research. I mean this to reflect well on the early researchers, since getting any information on these musicians must have been very difficult for foreign writers, yet they were the first to study jazz records and musicians. What patience and hard work were needed! Undoubtedly, foreigners continue to write and publish most discographies. Lists of small publishers cited (p. 219-220) and periodicals cited (p. 221-225) in Daniel Allen, Bibliography of Discographies, volume 2, jazz, clearly points to foreign leadership. Surely we must be grateful to these pioneer discographers, whatever their origin, for gathering so much information which stands up today and for leading the way to later corrections through their attempts.

Esquire 1945 Jazz Book, edited by Paul Eduard Miller, supplies us with some unusual
names and some unusual spellings. Isidore Barbarin is even given as Paul Barbarin, Sr., in an Onward Band photograph facing page 2. The first name Isidore seems certain since he signed the release for his interview this way. But signatures may be misleading; for example, Lawrence Marrero made his first name appear to be Laurence; however, he confirmed that it was Lawrence upon questioning. Many of us have

problems with our handwriting. I come from a family filled with physicians myself. A few musicians could not sign their names; in fact for this reason, I feel that we will never know the spelling of Albert Gleny’s/Glenny’s last name with certainty. Why not choose Gleny since it was so spelled on his first recordings in 1940 and was standard for years?

In Miller’s paragraph on page 6 about the St. Joseph Brass Band of Donaldsonville led by Claiborn (i.e. Claiborne) Williams, he mentions drummer Buddy Kyeri. Such an odd name calls for verification. Miller had the help of pianist Richard M. "Myknee" Jones, who had lived in Donaldsonville, but Jones may never have bothered with spelling names when a youngster there. One could go to vital statistics, other similar records, business records, newspapers, old telephone books, and other directories, but the most logical and easiest method would be, in my opinion, to ask Bernard Lemann (originally of Donaldsonville, who heard Claiborne Williams’ band) and guitarist John L. Jones (of nearby Smoke Bend and a cousin of Richard M.), since both John L. Jones and Dr. Lemann are keen observers interested in history. Richard M. Jones was also an arranger, talent scout, producer and composer. James M. Doran in his biography of Richard M(arianey) Jones in The New Grove Dictionary of Jazz states that his first composition was "Lonesome Nobody Cares" (1915). The Hogan Jazz Archive’s catalog of notations of music reveals a piano copy of "I’m Lonesome Nobody Cares for Me" by Marianey Jones, 1920, and an arrangement from 1919. Certainly, a list of uniform titles of compositions would be useful in filing and finding.
Willie J. Humphrey insists that he is not a junior since his father was named William E. Humphrey. In fact, the former signed his release for an interview "Willie J. Humphrey." Nevertheless, the summary of their interview is filed "Willie Humphrey, Sr." and "Willie Humphrey, Jr.," so this mistake will be made again. Once such an error spreads, it can not be removed, let alone be stopped. Carelessness wins again and again.

Women's names are uniquely confusing due to the problem of their changing them to those of their husbands. For example, Billie Pierce's maiden name was Wilhelmina Goodson according to John Chilton's *Who's Who of Jazz*, but she changed it to Pierce when she married Joseph Lacroix "De De" Pierce. The liner notes of Emile Barnes, *American Music* by Emile Barnes (American Music 641) include another name "Willie West." She told me that this was her professional name when I interviewed her about 1952 for the owner of a record company who shall remain nameless, since his names and their origins are too confusing. Let us allow for a little more William Russell folklore. My manuscript notes from ca. 1952 may reveal more.

I have even seen "Pierce, Billy," on a Billie Pierce folder. Walter William "Billy" Pierce played for the White Sox, Tigers and Giants. Billie Pierce pitched boogie, not baseballs. Many other coincidental correspondences can be found. This is especially frequent in death notices and obituaries in the local newspaper.

About 1977, Clive Wilson and I were discussing production of a Johnny Wiggs LP, and I recommended Joan Whitehead's photographic portrait of Johnny for the back cover of New Orleans NOR 7206. In Clive's "A Resident Englishman in New Orleans," in *New Orleans Music*, February 1990, p. 15, he has a paragraph on Joan. This caused others to wonder what happened to this talented photographer. Years ago, I got a letter from her. As I finally half-remember, she moved to New York City and her last name was Kaufman or Kaufmann or something similar perhaps. My memory is far from perfect and my archives are worse.

Dr. Bernie Steinau remembers my telling him that her maiden name was Shapiro. Hyphenation of maiden names and married names or even divorced names would solve many problems.

To see what Joan Whitehead looked like in 1950, look at the photograph of her flanked by Herb Morand and Albert Burbank on p. 114 of Christopher Hillman, *Bunk Johnson, His Life and Times*, Turnbridge Wells, Spellmount and New York Universal Books, c. 1988. Kneeling in front are Bernard M. Steinau, then a medical student, left; and the late Robert W. Greenwood, then a student of the classics and jazz. Orin Blackstone, part-owner of J & M records, and I were in the studio. Neither Dr. Steinau nor I remember who took the photograph, but he says that Joan and he both had cameras.

By accident, I found gravestones of Frank Duson, Eddie Ellis, and Sam Morgan. The last gave birth and death dates, and it was useful in writing my liner notes for VJM VLP 32, a 12" LP. There is also information on Morgan in the "Records of the Day, deaths," in *The Times-Picayune*, and the local city directories. There are even catalogs of New Orleans cemeteries at the Louisiana State Museum library.

Even as famous a name as King Oliver is hard to deal with. The New Orleans city directory for 1918 has the following entry: Oliver Joseph, musician r( esidence) 2715 Dryades [Street]. But Walter C.Alien and Brian Rust, *King Joe Oliver*, has a list of Joe (sic) Oliver's compositions on p.
59-63, giving names exactly as the Copyright Office indexes or on the phonograph record labels. Some are given as Joseph Oliver, some as Oliver, and a few as Joe Oliver and King Oliver. What is the choice? Joe Oliver was always Joe Oliver to his fellow musicians in New Orleans, and Allen and Rust obviously like Joe since they use this name on p. 59. Even today, some Orleanians still refer to him as that, but throughout the world he remains King Oliver because that was his professional name which appears on his recordings. There is, amazingly, a baseball player named Joe Oliver, who catches for the Cincinnati Reds. Another illustration of the need for care in identifying people, proving the need for careful verification.

The Louisiana name Coycault is pronounced "Kwa'ko". I was dumbfounded when I first heard it; however, my friend Bernard M. Steinau, M.D., knew how to spell it from all his years as a medical student and resident at New Orleans' Charity Hospital where he saw an immense number of patients and read their histories. Patient's records are ordinarily confidential, but perhaps some data are available. Later on, I learned about the West African practice of naming children after the day of the week on which they were born from Prof. Robert C. Reinders. He is still remembered by his former students at Tulane as an excellent classroom teacher with a mind which functioned as though it had facts on index cards. I filed this naming fact away and was quite surprised about 1981 to meet a West African student named Kwa'ko, whose name I can not now spell. He confirmed this naming system. Reinders also mentioned Cuffee as a day-of-the-week name. Perhaps a study of West African names will reveal some which have been Gallicized in Louisiana. With only a few courses in anthropology, I shall leave this to the Africanists.

To learn more about name-authority problems, one should see also other materials in various archives and similar collections, especially standard reference works, vertical files, indexes, photographs, recordings, membership directories (including the very useful local chapter directories of the American Federation of Musicians), and notations of music. I find liner notes for recordings especially helpful as their authors are usually dedicated and have had access to data from phonograph record companies' files and an interest in the music itself. These lead to clues. Barry Kernfeld's work has an entry listing "Libraries and archives." Research at these institutions may be done in person or, often, by mail or telephone.

Photo from the Johnny St. Cyr Collection.
Louie Armstrong's band on a visit to the Walf's Home (1931). "Big Mike" Reuben McKendrick is seated third from the left.
One should never trust books. Usually their authors are under pressure, causing errors. It is better to go to primary sources and immerse oneself. A case in point is the telephone book: it has to be right because the customers will complain. Think of the musician who gets his jobs by telephone. His name should be right.

Vernacular music terminology shifts so rapidly that I feel as though I have stepped through Lewis Carroll's looking glass to find a panel consisting of Casey Stengel, Yogi Berra, and George Steinbrenner moderated by the White Knight. For those who may have forgotten the chapter titled "It's My Own Invention," the White Knight states that the name of the song is Haddocks' Eyes, that the name really is the Aged Man, that the song is called Ways and Means, and the song really is A-Sitting On A Gate, and the tune is my own invention. Logician Carroll was well equipped to point out the slippery quality of language. I leave this problem to those musicologists who are logical and plead for forgiveness for all errors in excerpting Carroll.

Some musicians' names seem beyond belief. As Associate curator Alma Williams pointed out, the Mike McKendricks are confusing (see photo page 5). Big Mike and Little Mike sang and played banjo and guitar. One other Mike played violin, and the final one was a pianist. Their mother and father must have been as confused as discographers now are when dealing with the Mikes' identities.

Nicknames, which musicians and music lovers like, could be the subject of an entire article. There is a folder on them in the Archive for anyone who wants to do research and, we hope, write.

This seems to be a good point to mention that mistakes are inevitable, but we can improve scholarship in our field.

Thanks to Kahne Parsons, Alma Williams and Prof. Joe (i.e. Joseph?) Guillote.

Richard B. Allen

Photo courtesy of John Steiner.
A still shot from Paramount's short subject "Rhapsody in Black and Blue" (1931) featuring the Armstrong orchestra and included in the Bastide donation.
Recent Major Donations to the Hogan Jazz Archive

The life’s blood of the Hogan Jazz Archive is the steady stream of materials generously donated by collectors, musicians, family members, and others who realize the importance of preserving the historical record of this unique American art form. The past year has been particularly bountiful, with several substantial donations of special interest to the Archive. These various gifts have done much to broaden the scope of the collection, expanding areas where the holdings were limited or providing new depth in areas which had not hitherto been emphasized. Donations arrived from all over the world, including France, Holland, Japan, Australia, Great Britain, the Soviet Union, and Yugoslavia, affirming the international interest in the Archive’s continuing mission and underscoring the fact that jazz has truly become a world music.

Here, then, are a few of the more notable donations recently received: The Dr. Michel Bastide Donation: Dr. Michel Bastide is an ophthalmologist who is also the cornetist with France’s Hot Antic Jazz Band. Through the good offices of the New Orleans Jazz Club’s Helen Arft he was put in touch with the Hogan Jazz Archive when it was learned that he was considering the donation of his extensive jazz film collection. With additional help in working out the logistics of transportation from drummer Stephen Joseph, the films finally arrived in June 1990. Major assistance in covering the cost of shipment from France was received from the University Librarian’s office, with the result that the Archive now boasts one of the largest collections of jazz films in the country. As with many major donations, receipt of the Bastide collection was very much a cooperative affair, and the Archive is indeed fortunate to have so many friends in the field.

Dr. Bastide’s collection consists of 110 films ranging chronologically from Bessie Smith’s "St. Louis Blues" in 1928 to a performance by Wild Bill Davison in Denmark in 1979. Although the collection features a broad range of musicians such as Cab Calloway, Duke Ellington, Fats Waller, Woody Herman, Gene Krupa, Count Basie, Benny Goodman, and Artie Shaw (most of whom are associated with the Swing Era), there are numerous selections with New Orleans-style artists. There are fifteen films of Louis Armstrong covering the period from 1932 to 1970, and other reels capture performances by Sidney Bechet, Kid Ory, Jack Teagarden, Mezz Mezzrow, and Bob Crosby’s Bob Cats. Of special interest to Gospel fans are two Mahalia Jackson pieces. The Bastide donation has expanded dramatically the film holdings of the Hogan Jazz Archive, offering a wide assortment of materials of interest to both jazz fans and scholars. Plans are to set in motion a fund-raising effort for the transfer of these films to video for patron use, allowing the Archive to preserve the 16 mm films as master copies.

From the Al Rose Collection.
A "donor's jam session" with Raymond Burke, Knocky Parker, and Al Rose at the latter's home in Key Largo, Florida, in 1961.

The Raymond Burke Donation: Raymond Burke was arguably the most lyrical of all New Orleans clarinetists. He began on homemade instruments at age nine, and over the course of his career worked with Sharkey Bonano, Johnny Wiggs, Wooden Joe Nicholas, Johnny St. Cyr, and many others. While he rarely left New Orleans, his affiliation with these artists and with Preservation Hall earned him a worldwide reputation. For many years he ran a small curio shop on Bourbon Street, and he was an avid record collector, amassing a huge collection which was estimated...
to have exceeded 30,000 discs at one time. Following his death in 1966, his collection was maintained for the use of jazz researchers at the family residence on Ursulines Avenue. Ultimately, Burke's heirs decided that the collection required professional care and handling, so they contacted the Archive. Thanks to the generosity of Frank J. Manale, Curtis Barrois, and Catherine Tassin, the donation of approximately 11,000 phonograph records, cylinders, homemade recordings, and V-Discs has greatly expanded the recorded sound materials held at the Archive, filling many gaps. Burke was a man of broad tastes, and in addition to a wide range of jazz recordings covering the years from 1917 to the mid-1950s, there are numerous foreign labels, early spirituals and vaudeville, and several Presto recordings of live performances at night clubs in the 1940s. Most of his collection is composed of vintage 78s, although there is a nominal assortment of LPs as well. Cleaning and sorting of the discs will require considerable time and effort, and so it will take a while for the impact of the Burke donation to reach the shelves. As a bit of lagniappe, numerous copies of *The Roosevelt Review* providing details on entertainment at that hotel were also included in the donation. Raymond Burke's collection is the largest recorded sound donation ever received by the Hogan Jazz Archive, and it is a treasure not only because of its quantity but also because its quality reflects the tastes of one of the great New Orleans clarinetists, offering insights into the man as well as the music.

*The John W. "Knocky" Parker Donation*

Knacky Parker began his career as a pianist with Western Swing bands in Texas in the 1930s (Light Crust Dough Boys, Bob Wills) before cultivating an interest in jazz and ragtime which redirected his musical orientation in the following decade. He worked with Albert Nicholas, Omer Simeon, Zutty Singleton, Tony Parenti, and various other New Orleansians in the years that followed, while also finding the time to complete a Ph.D. in American Studies at the University of Kentucky and to teach at the University of South Florida, where students affectionately referred to him as "Professor Knocky." Donated by Parker's widow, Patricia, and their daughter, Lynn Pope, the collection reflects the diverse talents and interests which made Knocky so special as a musician. Of particular value to the Archive are the several hun-

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*Photo from the Harriott Blum Collection.*

Pianist James Carol Booker III at Mason's Las Vegas Strip in July 1977 for the Louis Armstrong Jazz Jam. Booker's early recordings are a part of the Tad Jones donation.
—that its arrival was like a visit from Santa Claus. The donation is presently stored in 60 boxes awaiting sorting and processing, which may take the better part of a year.

The Tad Jones Donation: Tad Jones has been a local jazz and blues researcher for almost two decades and has contributed numerous oral history interviews to the Archive’s collection. As co-author of Up From The Cradle of Jazz and as a contributor to Living Blues and other journals, he has done much to enrich our knowledge of New Orleans music. In June Tad donated his collection of 1,470 New Orleans rhythm and blues singles and 420 LPs, a nearly comprehensive sampling of the genre. While these are not jazz materials per se, they are closely related to the jazz heritage in New Orleans, and the excellence of this collection as an example of the broader traditions in New Orleans music makes it useful for comparative purposes, or in its own right.

Among the artists featured in Tad’s collection are Huey "Plano" Smith, Earl King, James Booker, Charles Brown, Lee Dorsey, Barbara George, Aaron Neville, Earl Palmer, Paul Gayten, Champion Jack Dupree, Tommy Ridgley, Bo Dollis and the Wild Magnolias, Louis Jordan, Lee Allen, Little Brother Montgomery, The Rouzan Sisters, Fats Domino, and many others. The Tad Jones Rhythm and Blues Donation is housed separately from the recorded sound stacks as a special supplementary collection. Processing of inventories and shelf cards has already been completed, and these materials are ready for patron use. Hopefully, this donation will attract younger patrons to the Archive, facilitating exposure to the broader jazz and gospel traditions from which rhythm and blues drew much of its inspiration.

The Jan Shapiro Donation: Professor Jan Shapiro of Berklee College of Music has spent much of the past several years researching the history of New Orleans’ famed Boswell Sisters under the auspices of the National Endowment for the Arts.

When the project was completed, she reciprocated for the assistance provided by the Archive in obtaining the NEA grant by donating her interview tapes, complete with transcripts, to the oral history collection, along with a discography developed in the course of her research. The donation consists of twenty hours of interview material, including a session with Helvetia Boswell shortly before her death. Other informants were Garvin Bushell, Bob Crosby, Maxene Andrews, Kay Starr, Mannie Klein, Joe Williams, Danny Barker, Dolly Baker, Ben Leedy, Harry Hoffman, Marge Ryte, and local Boswell expert David McCain. The interviews attest to the tremendous impact the Boswells had on the jazz vocalists who followed them and to their ability to invest the popular...
songs they sang with a jazz feeling which was all their own. While the Boswell Sisters are no longer "household names" as they were in the 1930s, the work of Professor Shapiro and others shows that their music has not been forgotten.

The Al and Diana Rose Donation: It is somewhat misleading to speak of a Rose donation as though it were the product of a given fiscal year, for in fact the stream of donations from the Roses has been continuous for more than a decade. Yet each year always yields some delightful surprises. Some 35 singles from labels such as Southland, Good Time Jazz, New Orleans Originals, Jazzete, and Pirata included music from Tony Parenti, Don Ewell, Knocky Parker, Johnny Wiggs, and the Imperial Band, among others. Particularly noteworthy is a 78-7" Melodisc record of "Yama Yama Blues" by Frisco Five (Louisiana Five) from 1920. The Roses provided more than 50 sheet music pieces, many of New Orleans imprint such as Puderer and Pico's "Arabella Brown," W.J. Braun's "Cotton Picker's Rag," Puderer and Verges' "If That's Your Dream You'd Better Wake Up," and A.J. Piron's "If Your Man Is Like My Man (I Sympathize With You)." As usual, the rags, marches, cakewalks, and popular tunes generously provided by Al and Diana were remarkably well preserved, making the job of processing these materials much easier.

Over a hundred photographs were donated by the Roses over the past year. Especially rare are a series of snapshots from 1925 featuring members of Johnny Bayersdorffer's band, including Lester Bouchon and Ray Bauduc.

Many of the shots picture the bandmen in overalls at the side of their Chevrolet, apparently attempting to coax it into good working order. In the same set are shots of members of the Gulf Coast Serenaders from July 1925 featuring Dutch Flick (Godfrey Hirsh played piano in this Biloxi band for a time). Other graphics materials included a charcoal portrait of "Little Abbie" Brunies by Al Rose.
several French jazz posters dating from the 1960s, and a film of Jack Laine's band marching in a Mardi Gras parade prior to World War II. Various Storyville items completed the donation: a Sanborn map of the District and a scrapbook of memorabilia relating to Al Rose's involvement with Storyville on several levels (historian, film consultant, actor) attest to his lifelong dedication to this topic.

Patrons like the Roses, and all those mentioned above, make repositories like the Hogan Jazz Archive possible. But it should not be forgotten that dedicated collecting, the accumulation of memorabilia, realia, and ephemera related to New Orleans music, stems from love of the music itself. Ultimately, this is the motor that drives the jazz community to collect and to preserve the historical record, to prospect in junk shops for relics of an earlier age, and to expend the necessary time and effort to expand our understanding of the city's ongoing cultural heritage. It is a cooperative enterprise which, like the music, brings people together, enriching all who participate. It is good to know that the City That Care Forgot still attracts those who remember to care.

Bruce Boyd Raeburn

The Wonderful World of Wiggs

Ensemble play is at the root of jazz and depends on the talents of the individual players as well as the atmosphere of the moment. Rarely is one able to find a written record of any one group of players, but music manuscripts recently donated to the Archive by friends of the late Johnny Wiggs provide a glimpse into his WSMB band, which played here in New Orleans during the mid 1940s. The WSMB radio shows were crucial in the revival of interest in local jazz which followed in the late '40s. It was also an important period for Johnny Wiggs, marking his reentry into jazz after a short retirement. He penned many of his original tunes during this time and played them with this band. This article will review Wiggs' life and music and show how it was reflected in the songs he wrote.

Johnny Wiggs' life spanned several generations of New Orleans jazz. He was born in New Orleans in 1899 and grew up in a house on Henry Clay Avenue. His first instruments were the mandolin and violin, but he later fell in love with a friend's cornet and managed to save enough candy money to purchase his own instrument from the Sear's Roebuck catalog. Before long he was playing with classmate Wingy Manone in front of a neighborhood saloon for loose change.

Wiggs recalled some of the scenes of these early days in two of his unpublished songs, "Bottle Man Blues" and "Blackberry Woman." "Bottle Man Blues" recalls the time when Wiggs was around eight years old and heard the bottle men pass by his house, blowing a horn and calling to the neighborhood children to come exchange their bottles for dolls' furniture and candy. Wiggs felt that these bottle men were among the most gifted blues players he ever heard. Similarly, "Blackberry Woman" recalls the street ellers who picked blackberries in the then wilderness around New Orleans and sold their berries on the street.

When Wiggs was twelve, his family moved to Mississippi, but returned to New Orleans three years later to live in a house close to Tulane University. Walking home one night past the Tulane Gym, Wiggs heard the siren song of Joe Oliver's cornet. Oliver was playing at a script dance along with Johnny St. Cyr, Johnny Dodds, Kid Ory, Clarence Williams, and "Red Happy" Bolton. Wiggs credited Oliver with the inspiration for "Who Struck John?", a phrase which was the only response Oliver would give when asked to name any of his band's tunes. Wiggs and his musician buddies returned to the gym often, and were inspired to form their own band. Wiggs played gigs in the evenings, joining Norman Brownlee's band and later Dee LaRoque, while attending school during the day. He left New Orleans a few

Photo by Joan Whitehead
Johnny Wiggs at the back door of Orin Blackstone's New Orleans Record Shop (c. 1960).
Examples of manuscripts from the Johnny Wiggs Collection.

times, going to Shreveport for a gig with Peck Kelly and Snoozer Quinn, and later to New York City where he played on the "subway circuit." He returned to New Orleans, and found a day job at Werlein's while continuing to play at night with Tony Parenti and Ellis Stratakos.

Local jazz waned in the 1950s, so Wiggs chose other outlets for his talents. He left Werlein's and established the State Board and Orchestra School, where he taught hundreds of New Orleans youngsters, including Pete Fountain and George Girard, until the pressures of work and music forced him to close the school and cut down on his playing. He took courses in architecture and mechanical drawing and taught those subjects first at Fortier and then Warren Easton, but returned to the jazz scene in 1944 when he organized a band with Armand Hug, Chink Martin, Monk Hazel, Julian Laine, and Bujie Centoble. Wiggs took this band on WSMR radio and recorded five records between 1944 and '45. It was this group which first played and undoubtedly helped shape the songs and arrangements which have been donated to the Archive. The music manuscripts are written on the reverse of old mechanical drawings from Wiggs' teaching job at Warren Easton, or are copied on the school's blueprint machine. These titles include "Bucktown Bounce," "Chef Menteur Joys," "Postman's Lament," "Canal and Royal," among others.

Wiggs and his group were members of a small minority of local musicians still playing traditional New Orleans jazz. In order to promote local jazz, Wiggs and several friends joined forces and organized the New Orleans Jazz Club in 1948. Wiggs often played on the Club's radio program on WWL each Sunday night. He recorded an album under the show's theme song, Congo Square, and on its liner notes, spoke about the background of some of his compositions. The title for "Ultra Canal" came from Lafcadio Hearn, but was inspired by the memory of the country people coming to the city on canal barges to sell their produce, dressed up in a fashion which Wiggs and his wife referred to as "Ultra-Canal"! "Two Wing Temple in the Sky" was inspired by the Rev. Utah Smith, who sang at a Mid-Town church called the Two Wing Temple. The song opens with a few bars played in a melancholy gospel style and alternates with a jazz break.
These manuscripts, along with many of Wiggs's recordings and interview transcripts are available to the researcher at the Hogan Jazz Archive. For published information on Johnny Wiggs, the following articles are useful: Al Rose, "Both of...Johnny Wiggs," The Second Line, (Sep.-Oct., 1961), and Peter R. Haby, "Johnny Wiggs," Footnote, (Nov. 1977).

Kahne Parsons

Review


The entire history of jazz, although it has a rich and colorful heritage, is tightly compressed within a relatively short period. Despite its brief existence, segments of the music's formidable background still remain shrouded behind a misty veil. We actually know more about many Fifteenth-century Renaissance masters than we do about some of jazz's early pioneers.

Thanks to the indefatigable efforts of Donald M. Marquis, a very important window into New Orleans' intriguing past was opened in 1978 when his In Search of Buddy Bolden was published by Louisiana State University Press. Marquis was able to accurately document the life and times of Buddy Bolden, the legendary jazz cornetist, the first "King" of New Orleans jazz, whose brief career helped launch the jazz era.

In Search of Buddy Bolden has since gone into a second printing and paperback rights have been sold to Da Capo Books. This very important biography was the recipient of the prestigious Louisiana Literary Award presented to Marquis by The Louisiana Library Association in Baton Rouge.

Now Marquis' alma mater, a small Mennonite college in Indiana, has published a revised edition of his Journal. This fascinating volume carefully follows Marquis' obsessive probing that gradually unearthed long forgotten facts that had been hidden behind socio-economic and bureaucratic barriers. We learn now how he was able to gather the details of Bolden's career that eventually led to the publication of In Search of Buddy Bolden.

Little was known about Charles "Buddy" Bolden prior to Marquis' "Search". We only knew that his horn was powerful and that he was committed to an insane asylum in 1907 and died there two dozen years later. His home on First Street in uptown New Orleans still stands. The city's current telephone directory lists fifty-four of his namesakes, including one Charles Bolden.

This Journal leads us, step by step, along the author's paths through the humid streets of New Orleans. You can almost smell the musty files as he explored forgotten archives that gradually revealed minute fragments of the Bolden story.

Like an ardent archaeologist carefully scraping away the silt, Don Marquis tenaciously continued digging for information that firmly established vital facts of Bolden's career. His fascinating sleuth work, often terminating in dead ends, eventually produced one of jazz's most definitive biographies.

The crisp journal reads like a detective novel. The suspense mounts with every page. We learn of the author's many frustrations, aggravations, and rejections that hampered his efforts to write, and rewrite, an important chapter of jazz history. We share the joy of that initial breakthrough, his discovery of a police report dated September 9, 1906, that, finally, established Bolden's age, marital status, literacy, etc.

Those efforts were hampered by family members sensitive to Bolden's insanity, who were reluctant to speak of the past. Additionally, many municipal records had long been shuttered as a protection from vandals bent upon destroying traces of illegitimacy and/or black ancestry.

Finding Buddy Bolden is not merely a recapitulation of Marquis' fifteen year search, it is also a primer for aspiring jazz researchers. His advice is to "have faith in what you are doing. If you do not have faith, forget it. If you do have that faith, don't give up."

The author has for the last ten years been Jazz curator for the Louisiana State Museum which houses one of the world's most complete collections of New Orleans jazz memorabilia. In

Photo courtesy of Don Marquis.

Don Marquis (left) with Floyd Levin during Jazzfest 1985.
addition, he is the editor of The Second Line, the New Orleans Jazz Club's highly acclaimed quarterly publication.

In my copy of "Finding Buddy Bolden", the personalized inscription on the title page says "This search was time consuming and hard work, but it was fun, and that's what jazz is all about: having a good time." That is what I thought I heard Buddy Bolden say!

Floyd Levin

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Eddie and Jay have dedicated themselves steadfastly to the cause of New Orleans jazz in many ways over the last several years. Among their accomplishments have been the organization of the annual Jazz Holiday at the Old Mint in December, the *Jazz Paths* video series currently seen on the Cox channels, the Armstrong Foundation lecture-concert series sponsored by the Louisiana Endowment for the Humanities in 1989, the Sunday jam sessions now being held at the Louis Armstrong Foundation Jazz Club at the Hotel Le Meridien, and the building of the Armstrong Foundation into a major contributor to jazz appreciation in New Orleans and internationally.

Somehow they also found the time to serve as officers of the Friends of the Jazz Archive, in which capacity they have been indispensable. Through their efforts the mailing of the Jazz Archivist is facilitated by the volunteers who sort the newsletter for bulk mailing. At the recent conference of the International Association of Jazz Educators they spearheaded the creation of a special display area for the Jazz Archive, the NOJC Collection of the Louisiana State Museum, and the Armstrong Foundation. The configuration was such that the combined impact of photograph exhibits, large-screen video presentations, brochure counters, and volunteers to answer questions acted to create a sensation among the membership of the IAJE, who flocked to the area. Many Hogan Jazz Archive brochures were distributed over those three days, thanks to Eddie and Jay. The *Jazz Paths* segment on the Archive has also expanded public outreach, eliciting much favorable commentary.

While the growth of the Armstrong Foundation has increasingly absorbed the time and energy of this dynamic duo, they have expressed their willingness to continue to serve the Archive when needed. We look forward to a productive and enduring relationship with Eddie and Jay, and in their past service they have proved themselves to be *Friends of the Archive* in the truest sense. For all they have done, we are grateful.

The Friends of the Archive will elect new officers at the beginning of 1991 after a reconstitution of the Board has been accomplished. Correspondence relating to the organization should henceforth be addressed directly to the Hogan Jazz Archive, including membership donations, responses to newsletter articles, and inquiries about the Friends. The next issue of the Jazz Archivist will report details on the

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A Word To The Friends

October 4, 1990

Dear Friends,

The past five years have been nothing short of incredible for Jay Emery and myself. Serving the Friends of the William Ransom Hogan Jazz Archive has given us a frontline seat in the battle to keep New Orleans' gift to world culture, Jazz, alive and well. What began as a three day a week input became a seven day a week project in six months. There were times when all things looked impossible and you the members stepped forward and gave the helping hand that was needed. What we are trying to say is thank you for the opportunity to serve.

Five years, however, has made its mark physically and mentally on the both of us. We must step away from the helm and take our seat among the advisors. Before doing so we wish to thank Curt Jerde, Dick Allen, Bruce Raeburn, Alma Williams, Philip Leinbach, Bill Meneray, Friends of the Library, Plato Smith, Eddie Bayard, Connie Jones, Mary Tunis, Helen Art, Frances Fernandez, Don Marquis, Haywood Hillyer III, Judge Sciambra, William Russell, Karl Koenig, Matt Anderson, Danny Barker, George Buck, John Joyce, Winston Lill, Joseph Marcal, Donald Perry, David Sager, Anita Silvernail, Ralph Lee Woodward, Al and Diana Rose for their invaluable help.

Thank you,

Signed,

Eddie Edwards,
Chairman

Jay Emery
Secretary
composition of the new Board and plans for the future. The cooperative spirit which has evolved in the last several years among jazz institutions in New Orleans has had a beneficial effect on all participants. Through the Friends, the Hogan Jazz Archive will seek to perpetuate these conditions and expand upon them. In addition to Jay and Eddie, sincere thanks go out to all the former Board members who have contributed their time and efforts to the cause. They have built a foundation for the future growth of the Friends and have helped to sustain the cooperative spirit which means so much to us all.

Bruce Raeburn
Curator

Picturing the Past

Shown above is a photo of Joe White's Harmony Kings from Jackson, Mississippi. Although we do not have conclusive personnel identifications, correspondence between Bertrand Demussey and Karl Gert zur Heide revealed that the band featured saxophonists Ross Emerson and John Poseby and pianist J.C. Woodard. Drummer and leader Joe White, who also played with the Rabbit Foot Minstrels and the Duke Huddleston Band, was praised as one of the world's greatest show drummers by Little Brother Montgomery and as one of the greatest street snare drummers by Worthia "Showboy" Thomas.

Photo courtesy Karl Gert zur Heide

Image selection and caption by Alma Williams.
Letters

Dear Mr. Raeburn,

Thank you so much for your note, and the copy of the Jazz Archivist. Daniel Weisman's article on the Louisiana Phonograph Co. was of great interest. I have researched this period in phonograph history for many years but knew little about this company.

The information on Louis Vasnier, whose name is familiar from The Phonogram, was fascinating. Two questions immediately come to mind. First, what is the earliest documented date on which the Louisiana Company was offering pre-recorded cylinders for sale? Weisman talks of a "demonstration" on January 26, 1891, but it is not clear whether it was the company's own musical cylinders or somebody else's that were played that day.

The earliest mention I have seen of the Louisiana Co. in The Phonogram was in the April 1891 issue, p. 105, in a letter dated April 28, 1891. Conyington says "we are getting under way." The first small ad I've seen is in October 1891 (the I'm missing some earlier issues), and the first mention of Vasnier by name in January 1892 (p. 29, a report of a catalog received from La.). On page 10 of the January 1892 issue there is a lengthy article on the company which states that operations began in March 1891.

Does the January 1891 newspaper coverage to which Mr. Weisman refers make specific mention of Vasnier, or to any other performers? Would it be possible to obtain a copy of this clipping? Do you have copies of any of the company's catalogs?

My research on George W. Johnson indicates rather conclusively that he began recording for the New Jersey company in 1890, probably in the fall of that year. This would seem to predate Vasnier; nevertheless the New Orleans artist would be the second black known to have made commercial recordings (the next example I know of is the Standard Quartette for Columbia in 1894). George W. Johnson lived in the north his entire life, so it is highly unlikely that you would find him in the New Orleans directories.

My other question is, simply, do any of Vasnier's recordings survive? This was not mentioned. A couple of other points are worth mentioning. Though the Louisville Co. was certainly prominent in the production of musical cylinders in the early 1890s, it was not "the leading nickel coin-slot distributor nationwide" (p. 2). References in The Phonogram and the 1890 through 1893 phonograph convention proceedings indicate that Columbia, New Jersey, New England and North American itself (which produced its own cylinders) were the most heavily distributed; also the Ohio Co., whose Pat Brady monologues were quite popular. On page 4 (middle), Edison's tinfoil phonograph was announced in December 1877 (not 1882), and exhibited widely from the spring of 1878 through 1879. An 1882 demonstration would have been rather late in the game.

Again Weisman's article is a real contribution to research in this field and I will list it in the next installment of "Current Bibliography" in the ARSC Journal. If you have published any other articles about recording history I would be most eager to learn of them, so that they might also be indexed.

Thank you very much for the article, and best wishes.

Tim Brooks

Hogan Jazz Archive

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