

Reel I

[See also "B.J. Russell" Code 157 (1979):14-16.]

Feb. 2, 1975

First Proofreading: Alma D. Williams

also present: Richard B. Allen  
DIGEST: RALPH ADAMO MARIE LOUISE SPENCER  
CHECK: RICHARD B. ALLEN

William Russell announces that it is Ground Hog Day, and that he is being interviewed by Richard B. Allen about the American Music Records.

RBA asks how American Music Records got started. WR says he got the idea for recording after 1942 when the first Bunk [Johnson] records were made in New Orleans. WR says the equipment was very bad during the war, especially in New Orleans. The BJ records were done on a Federal twelve inch recorder.

0057 WR decided that he couldn't do much worse. In 1943 he got a disc recorder. (WR explains that there were no tape recorders in America until they were found developed in Germany and Denmark after the War.) WR's brother, who was an electrical-transformer engineer got the parts together. They bought second hand things: an old [Rec-o-cut (sp?)] turntable with the feed screw (for about twenty dollars); a Knight amplifier; and a new American dynamic ~~XXXXXXXXXX~~ microphone, which they bought wholesale for about ten dollars.

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also present: Richard B. Allen

0141 WR worked at the time for the transformer company in Pittsburg [Pennsylvania] and planned to go to New Orleans at vacation time. But a week before he planned to leave, WR got a letter from BJ. BJ had just gone to San Francisco to play a concert at a museum that Rudi Blesh had arranged. BJ had decided to stay in S.F. and play wherever he could.

0160 While he was in S.F., WR made a couple of records of BJ that he never planned to release. He didn't expect them to be of high enough quality. WR recorded BJ playing with Bertha Gonsoulin at her home. This cut was "to get Bunk's lip in shape "because he would often not pick up his trumpet for months in New Iberia. WR also recorded BJ talking when he lived at Bill Colburn's house. On the talking sides, BJ spoke about Pete Lala's, Tony Jackson. These were <sup>eventually</sup> issued on the American Music label, <sup>(1950s)</sup> but WR says he just made them because he wanted the information.

0225 When WR got to New Orleans in May of 1943, George Lewis had arranged a date with Kid Howard, who GL thought was ~~the~~ best available trumpet player. They rehearsed one day, and recorded the next. The recording was on a Sunday at the Gypsy ~~Ted~~ Room.

0255 WR says he had never intended to go into the record business. WR had talked before he went down about the possibility of Blue Note [issuing the records]. Blue Note was then owned by Alfred Lion and Frank Wolff.

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also present: RBA

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WR says <sup>Wolff's</sup> his name is really Francis, but everybody called him Frank. Alfred Lyon had gone into the Army, and FW was still running the business in New York. It was a "small-time" business then, recording such people as Meade "Lux" Lewis and Sidney Bechet. It had very few records out and wanted something from New Orleans.

However, the people that WR recorded were non-union, so FW and AL decided to put them out on a special label. WR sold the material, at least ten sides, outright and it was issued on the Climax label.

0322

WR still had no intention of having his own label and was recording the music simply because he liked it. Then in 1944, WR decided to issue material he recorded on his own label. He says he "somehow picked the name, American Music." WR got into the recording business "theoretically" because he figured he couldn't do any worse than some other people. "Actually," he says, "some of the things I recorded were worse."

WR says some of the Climax recordings were so bad technically that they couldn't be used. WR suggests looking at the cut on first the records.

They were recorded on acetate, steel and aluminum base, which WR had picked up in Pittsburg. You could no longer get "blanks". But WR's brother did get a few from an electrical wholesaler.

0377

WR says the cut on the records indicated such a strange pattern, like a "vibration pattern", that he couldn't figure out what was wrong. The trouble was that the cutting head was bouncing up and

down, cutting and then skipping. The skip would occur at a different point each revolution as the circles grew smaller. WR was also having thread trouble. WR was using the ten-inch and twelve-inch blanks, and often half the blank would be wasted due to the technical problems. So on some numbers, like the "Careless Love Blues", the recording would end in the middle of a phrase.

0441 In 1944, WR bought a better machine, a Federal sixteen-inch recorder. It was the same make as the bad machine WR had used for BJ's first records in 1942. But one day before WR left on his trip [to New Orleans?], the same day he got the machine, the turntable shaft was frozen with rust and wouldn't turn. WR's brother did get it to work, but it recorded at the wrong speed, 82.6 [rpm]. So everything WR recorded had to be played back at the faster speed.

0480 WR says he also made a couple of sides at 33  $\frac{1}{3}$  rpm of "long-playing blues".

0491 RBA asks if WR came to New Orleans alone in 1944. WR came with his youngest brother, who was a student at Chicago University of. WR's brother was a jazz fan, but not really a collector.

0505 WR mentions Johnny and Baby Dodds, who played in Chicago. Baby Dodds also came to New Orleans. BD played drums for the recording because WR hadn't been satisfied with Edgar Mosley's work the year before. WR says he hates to criticize anybody. Even so, WR says, he never criticized EM as much as Lawrence Marrero

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did when he heard one of the playbacks a year or two later of, WR believes, a fast version of "Just A Closer Walk With Thee."

0536

The number was recorded at LM's home, and LM "complained bitterly about how the drummer was rushing things so badly." WR says: "Lawrence, who had a very steady beat, as everybody knows..." WR asked LM why he used a drummer like that when he must have known he wouldn't play to suit LM. LM explained that EM got "us" i.e., [the others on the records?] a job the week before in a barroom. (WR explains that three dollars a night was the usual fee, especially for non-union musicians.) So when LM and GL got the recording job, they "naturally" owed a piece of that job to EM to pay him back for the Saturday night barroom job. WR says this shows the attitude of a lot of musicians in New Orleans, "which may be the proper attitude at that." WR goes on to explain that they [New Orleans musicians] don't think of a recording date as anything different from "another night of music. Bunk was the same way." Baby Dodds was the same, except that he was maybe more nervous and self-conscious. But they didn't think of it as something that was "going to go down in history. They didn't look at it that way, it was another night's work..." WR says this is a good attitude. If you think of it the other way --that you're "some important artist" --you get nervous and don't always do your best. So, WR explains, he doesn't object to their attitude, but it does seem strange to use just anybody because you owe them a job.

- 0632 RBA asks who else WR recorded in 1944. WR says it was mainly Bunk [Johnson's] band he wanted to record and that Bunk all those records. could never understand why he wanted ~~XXXXXXXXXXXX~~ After five nights, BJ didn't show up for the last night of recording. Kid Shots [Madison] filled in for Bunk that night . WR says that's all he recorded that week at San Jacinto Hall.
- 0649 WR says that George Lewis had just gotten out of the hospital a few days before WR had gotten in town. GL worked on the docks during the war and had been hit by a banana truck - either a hand truck or a powered truck, WR isn't sure. The truck handle hit GL in the chest and knocked him out. He spent a few days in the hospital, "nothing really seriously wrong." But GL wondered "if he would be able to blow that week." GL wanted to check his lungs and clarinet playing. WR stayed at his house with the Federal recorder. WR had just come in from Pittsburg and stayed at GL's house about a month.
- 0680 WR set up the machine in GL's bedroom, "not in his kitchen as [the?] people usually say." GL's wife had cleared out all the bedroom furniture. They recorded the "Burgundy Street Blues" and several other numbers that WR had forgotten about until he found them on the acetates four or five years ago. (15 + mins. in)
- 0690 Another take was of "I Can't Escape From You". (This was not the same as a tune, WR thinks, by that name sung in a movie by Bing Crosby.) Later WR was told this tune was really called "You Can't Escape From Me". Due to uncertainty about the

composer or real title, WR had called the tune by various names such as "San Jacinto Stomp". GL had made a version of it for his trio. WR thinks GL recorded on unaccompanied clarinet. WR called it that since they made the record in San Jacinto.

0750 RBA asks how WR chose San Jacinto to record. WR explains that they had the Gypsy Tea Room the year before which<sup>h</sup> was probably all right." It had been called the Japanese Tea Room. There had been a [Japanese Tea Room] number one and number two. The boss was Louis Messina who was primarily a boxing promoter in those days, but he also promoted dances and had a night club. When the war with Japan started, the name of the place was changed. WR had rented a back room there to record in; it was still a noisy place.

0782 WR begins talking about the use of pianos in his recording sessions. He points out that many occasions and situations rule out the use of a piano and that it is impossible to tune any modern instrument to the pitch of the out-of-tune pianos in homes and halls.

0809 BJ had wanted to use a piano in the 1942 recordings. He got Walter Decou. WR says that BJ's band was non-union. He tried to get Walter Pichon first.

0816 WR indicates that he'd like to go into "that 1942 business", and RBA is agreeable. WR says some of that story has been misreported and that he has very complete notes from the time, "day by day and

hour by hour."

0845 But first, WR completes the Tea Room story. WR and GL decided to have a piano and to use Walter Decou again. WR always was in favor of any instrumentation the musicians wanted. By that time, WD had joined the Union-- unless he had been in it before without anyone knowing. (WP had refused to play the piano for BJ because he was in the union and afraid to do it. Lawrence [Marrero], GL and some of the others were also not in the union.) WR says that it so happened "the executive committee or something" of the [union] local 496 had decided to have their meeting in the back room of the Gypsy Tea Room at the very hour of the recording session. So WD didn't come in if he did come at all. WR goes on to explain that many of the colored musicians and quite a few of the white ones weren't in the union. By the end of the war, most of the colored musicians had become members. WR names [whites] Raymond Burke and Harry Shields. A lot of these people worked day jobs and didn't play often. HS worked for the railroad.

0912 WR continues about the session. There was some talking and barroom noise, but WR says nothing really interfered since his recording wasn't so good anyway. But the next year he wanted a quieter place and WR thinks it was GL who suggested San Jacinto Hall, which was close to GL's house. The rent was something like ten dollars a night; the manager's name as Williams. They didn't have trouble with noise. The front door was closed. WR says there

were some visitors, but he never minded that. He says that maybe the ideal place to record is at a dance, provided you can keep the crowd noises from being picked up.

- 0959 WR had written to BJ back when Gene Williams was publishing his magazine Jazz Information. GW started issuing records as a sideline, reissuing some of the old Gennett and Paramount recordings. In 1941, Mary Karoley had made a "home recording" of Bunk Johnson in New Iberia, just BJ playing "Maple Leaf Rag" and "Weary Blues" by himself. BJ was mostly interested in sending messages on these records to his friends (WR names: Louis Armstrong, Sidney Bechet, WR, and the Bob Crosby Band "by way of Herman Rosenberg.") BJ was trying to get a trumpet; "he was begging everybody."
- 1005 WR says it's interesting that BJ didn't say he could still play the trumpet-- he said "I can stomp myself some trumpet." For BJ, music was fundamentally rhythmic. "Music is rhythm, and rhythm is music." WR says this was a concept that, <sup>if</sup> [while?] not original to New Orleans, was new to him when he heard it.
- 1038 WR mentions particularly the message BJ sent Sidney Bechet. It was a record of "Maple Leaf Rag" and on it BJ asked SB if he remembered how they used to play that number at Pete Lala's.
- 1044 Gene Williams got some of those acetates. WR says you couldn't tell much about BJ's style because he was by himself and using ten-dollar horn that Lu Waters had donated the money for. LW was playing with his group or possibly eight or nine pieces in

Oakland, California at Sweet's Ballroom. One night when they were paid off LW took two dollars out of each man's pay to buy BJ the cornet. WR had been out there and had mentioned BJ's need to LW. When BJ got the twenty dollars, he hitched a ride to New Orleans and went to Fink's Pawnshop on South Rampart Street. There, he bought a trumpet and a cornet for ten dollars apiece. When he made the records for Mary Karoley, he complained they weren't much better than "a foghorn or something of that kind..."

0010           GW and WR agreed from hearing these records that BJ might be able to do something. WR explains that BJ was hardly ever on the beat so it was difficult to judge his unaccompanied playing. Lee Collins, said, WR thinks, it was like BJ was "missing all the time, like he's always behind." BJ was LC's favorite trumpet player; later, LC liked Buddy Petit just as well. WR says that BJ's little delay was his style. Once, WR showed BJ a booklet in which various trumpet players styles were described. For "Bunk's Blues," the booklet tried to show his style by having "a little sixteenth rest maybe" before each note. BJ thought this was ridiculous.

0128 He thought they should have put it down straight and not tried to account for what BJ described as his "lazy attack". WR says the recording GW had wasn't very impressive. So they didn't expect, considering his age, that he would be "any great trumpet player." WR explains that this was before people such as Eubie Blake played until they were ninety-one years old and more. In those days, they

they thought that past their thirties was over the hill for musicians, like baseball players. So all they expected from recording BJ was to preserve a historical record.

0229 WR recalls that BJ really wanted to play the cornet more than the trumpet. BJ's favorite was a Conn cornet. Most cornetists in New Orleans played Conns. Joe Oliver played one here. And according to Manuel Manetta, Buddy Bolden had used a Conn cornet. (MM had worked three jobs with BB in 1905 or 06.) So, although preferred BJ would have ~~pushed~~ a Conn cornet, he always used the word 'trumpet'.

0309 WR explains that trumpets were the style then even in New Orleans since at least 1927 when LA changed to one and when all the dance bands had trumpets. It became a status thing: the short cornet was a disgrace; you had to have a long, shiny trumpet.

0342 WR says that BJ's tone on trumpet often sounded as mellow as his tone on cornet. WR has heard him play cornet. WR had arranged for BJ to have a cornet for either the 1944 or 1945 recordings, but BJ couldn't get used to the mouthpiece. So he used his Selmer trumpet. (Louis Armstrong used and advertised the Selmer trumpet. WR says BJ would have been happy to have one of LA's old Selmer trumpets. LA had promised BJ one, but "somehow Louis never delivered." WR is sure LA meant to, but he had a tendency to forget to do things.)

0405 WR digresses to indicate that LA once indicated that he only played the Selmer trumpet because they were sent to him

free. At the time, LA was playing a German trumpet.

0484 WR says they could have gotten BJ a cornet that wasn't so short since they were made for brass bands. [Are short cornets used primarily in brass bands?] WR mentions <sup>that</sup> Bobby Hackett and Muggsy Spanier always used a cornet. WR is reminded of an interview with MS. MS told about how Fritz Reiner, the conductor, had wondered why his own symphony men couldn't get as mellow a tone <sup>as</sup> MS. WR explains FR's reputation as a highly critical boss. WR doesn't know if FR thought about there being any difference between the cornet and the trumpets that his orchestra had.

[The paragraph is] 0529 WR contrasts the cornet's almost human sound with the strident, reedy quality of symphony trumpeters - "like it's going to crack open." FR got MS to play for the orchestra to show them what the tone should be.

0566 WR goes on to say that to BJ it didn't make much difference what horn he played on; it always sounded like Bunk.

0580 WR recalls the "rather wild night" of, WR thinks, September 6, 1946 at Orchestra Hall in Chicago. It was one of John Schenck's concerts. BJ had left his horn in some bar in New Orleans. BJ didn't believe a concert was the right place for his music; he preferred to play for dance or barrooms. BJ did finally show up at the ten o'clock, without his horn, though he had his mouth piece. BJ sat next to Lee Collins, who was another trumpet [player] in the band, and they used the same horn, passing it back and forth.

0623 WR recalls that Bill Colburn, an old fan of BJ's with whom BJ stayed a year in California, was going through Chicago that day. He remarked to WR about the difference of the tone when BJ played the horn instead of LC. WR adds that LC had a fine tone as well. WR quotes Virgil Thompson, the New York classical critic-composer, who wrote in the [New York] Herald-Tribune he had never heard the blues played like BJ did them, and that BJ had "the darkest tone quality" on the trumpet that he had heard". WR tries to tell how BJ's tone was just as big as LC's or bigger, but also more mellow, a bluer quality. WR adds that BJ's tone, without microphone, was bigger than Louis[Armstrong]'s. And yet BJ "was never noted for having a great big tone, as loud as [Freddie] Keppard's or Wooden Joe [Nicholas]'s." WR adds Joe Oliver and points out that JO was said to have a bigger tone than LA, but it doesn't show up on the records that way.

0690 WR recalls talking to Johnny Dodds in 1938 during the writing of Jazzmen. The reason JO gave for the breakup of the Joe Oliver band is that the band wanted LA to play lead trumpet. This was impossible because it was JO's band. The point was that a good quality tone, like LA's, covers up a bad quality tone even though it might be louder. WR adds that he isn't trying to knock JO's tone. WR recalls that George Mitchell liked JO's tone best of all and that JO had something special that the others never had. RBA notes that we'll never know for sure what JO sounded like. WR

0735

agrees, but adds that the agreement seems to be that he had a "big tone" similar to Buddy Bolden's. Also, JO would use a lot of "freak effects" - hats, possibly plungers, and surely a little brass mute to get almost talking effects. WR explains that he doesn't want to leave the impression that JO's tone was bad.

0775 WR talks about Mutt Carey saying the reason he and JO used all those mutes was to cover up their "bad tones". WR notes that there was agreement that MC's tone was never great. WR says that MC was an unusually good trumpet player, but he knew his tone wasn't mellow like LA's or BJ's for instance. WR says his friend, a trumpet player in Cleveland, Ohio, called it a "nanny-goat tone". WR's friend wasn't trying to insult anybody.

0818 WR goes back to Johnny Dodds' theory that a good tone covers up a bad tone. The recordings bear this out - LA always comes through well, JO's tone is less impressive.

0861 Baby Dodds had a different theory about the breakup - that it was caused, WR thinks, by royalty problems and such.

0871 WR talks about Lee Collins' style. LC had the more beautiful open tone. People said he modeled his play<sup>ing</sup> after LA, but LC modeled more after BJ and Buddy Petit. WR points out that almost everybody was somehow influenced by LA - the "high-note feature of Lee's playing if nothing else." On the other hand Kid Rena was probably playing high notes down in New Orleans before LA.

0929 RBA asks who got the band together in 1944. WR wants to tell how he got the 1942 group together. (Parenthetically, WR <sup>notes</sup> ~~wants~~ that criticism doesn't mean much to him, especially not financially. WR adds that he deserves to be criticized for not knowing anything, when he made his recordings, "either electrically or musically.") Gene Williams asked WR to try to arrange a recording date when he came down here in 1942. GW thought they might be able to use a radio station, but they refused to record BJ that year --the same studio that had recorded Kid Rena's band already.

WR isn't positive what radio station it was. He has done research on this matter for Ralph Gleason. It was not WWL radio.

0977 Gene Williams had made some records in WSMB's studio in the Maison Blanche building in 1942.

0988 WR told GW he would try to get the BJ recording date done. He wrote to BJ, who had had his Selmer trumpet since the Spring. WR figured he'd be in shape. BJ hadn't lived in New Orleans and had hardly even been in the city since 1914. BJ had had his teeth fixed and spent maybe a week in New Orleans in 1939.

1012 WR asked BJ if he knew who to get to play in the recording session. WR suggested that Woody <sup>du</sup> ~~Bran~~ had used "people like [Alphonse] Picou and "Big Eye" Louis [Nelson], also Jim Robinson. BJ didn't want "Big Eye", but didn't have personnel in mind.

1029 WR talked to Jimmie Noone in Chicago and asked about clarinetists in New Orleans. JN suggested "Big Eye".

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- 1053 "Big Eye" had gotten sick while playing at Luthjen's. He  
had ulcers. So he couldn't play during the week of BJ's recording.
- 1065 BJ remembered George Lewis from Evan Thomas' band.
- 1071 (WR digresses to remark on BJ's excellent memory. He cites  
BJ's recall of street names for example.)

~~1083X~~

END OF REEL I

Reel II

Feb. 2, 1975

KH - KID HOWARD  
 BJ - BUNK JOHNSON  
 LA - LOUIS ARMSTRONG  
 ND - NATTY DOMINIQUE

Also present: Richard B. Allen  
 Digest: Marie Louise/Spencer  
 Check: Richard B. Allen  
 First Proofreading: Alma D. Williams

0512 BJ went into a lecture, explaining KH's attempted imitation  
 of LA. WR recalls ND's interview where he mentioned his analogy  
 of someone trying to chase a guy and to climb up the ladder and  
 the futility of this. BJ said KH could never be another LA, who  
 0540 was maybe generously endowed by nature. He predicted KH's lip  
 0552 would be "shot" in about five years. This did happen. KH played  
 almost sensationally on [George Lewis'] Climax Records in [1943].  
 Seven years [sic] later, in 1951, the year of the Eureka [Brass]  
 Band recording, KH played at a "dump", called "Fump and Manny's"  
 on Tchoupitulas [Street] [at Lyons]. His playing was pitiful.  
 His lip was so bad that he missed notes on even <sup>the</sup> simplest pieces,  
 e.g., "My Country 'Tis of Thee" and "God Save The King". KH also  
 0590 tried to play bop, trying to play, WR guesses, like Dizzÿ Gillespie.  
 KH did rest and his lip came back in the late '50s. Unfortunately,  
 in addition, KH imitated LA's guttural vocals. It was sickening  
 0622 [to WR]. BJ turned down KH, saying, there can be no second LA.

0620 In getting together a band, BJ did not pick the band entire-  
 ly, but he could veto a member or insist upon taking one. No one  
 person picked the band; WR suggested a few; the musicians just tried  
 to help get together a band. They considered it no earth-shaking  
 event. BJ wanted a group to play with him and to sell a couple  
 hundred records, thus letting historically minded individuals know  
 0650 how BJ sounded.

WR, laughing at RBA's question concerning his ability to pick  
 musicians now, replied "don't pick anybody." Leaders should choose

the men. Organized bands are the best to record, as they play to-  
0670 gether a lot. Many people have tried to get together an all-star  
band. This was not any New Orleanians' purpose. The system here  
has no stars as found in some areas. Some people do try to get  
0686 musicians, who are at least known, on the record. Some bandleaders  
made bad choices of musicians; they would let talented musicians  
go, because they were not 100% reliable. Maybe a musician drank  
too much. Thus a leader would pick a third or fourth rate musician  
who was reliable. WR sympathizes with this problem, saying the  
inferior musician might not be an ideal person to put on a record,  
0715 which goes down in history and cannot be erased, once sold. WR  
recalls Bill Colburn's conversation, some years ago, concerning  
sales at Dave Bell's Record Shop. BC asked WR why he was selling  
so many Dink [Johnson] Records, adding that someday you'll be try-  
ing to buy them up in order to destroy them. WR says this is al-  
0728 most the truth! WR says he's issued too many records; he recalls  
his second takes which were issued in Japan in the last two years.  
These were not intended for release as were a lot of his informal  
0738 sessions. The Japanese record company wanted to make the program  
0750 as complete as possible. All WR's recording before 1949 was  
on discs, so no erasures could be made, as there were no tape re-  
corders [in general use]. Some will be destroyed, WR comments, the  
ones that have not been issued. Compared to some records he's  
heard lately, some of these Japanese issues sound pretty good,  
not knocking any present-day musicians. WR remarks that New  
0766 Orleans musicians always do the best they can, always trying to  
please the public, even to trying to play unfamiliar tunes.

WR states: In his opinion, there are no BJs or LAs in New Orleans or in the United States anymore. In BJ's band, all takes were played back immediately so the musician could hear how he sounded, what he did wrong, etc. Musicians, e.g., Dodds, would hear these errors and maybe not correct them, but would do something different next session. WR comments that on hearing originals, not heard since 1944, they were in pretty good condition and sounded good. There were no noises from mastering or from rough pressings; some had picked up mold, a natural consequence in New Orleans. WR recalls that Butch Thompson was there at one playback session. The [BJ] band sounded like a million dollars.

In some ways, the best band WR ever heard that played together as a dance group was KO's band of 1946 or so. KO's band had a relaxed beat; this relaxed beat was best caught by the recording done by Gene Williams, playing their last night at the Green Room. They played very soft [at times]. Most New Orleans musicians, BJ and Dodds for example, played traditionally this variation; playing the introduction of the piece loud, dropping down medium loud for the first chorus, finally dropping so soft, that you can barely hear the music. MM said that this soft playing allowed the guitar to come out; only then could the guitar be heard. Also, in the earlier bands, up to the 1918 period, the violin came out when the tempo softened; otherwise, the violin was drowned out. On the last chorus they would really bear down. BJ wanted this variety in his band, but most musicians in his band did not follow these principles, and BJ wouldn't argue the point or insist. Many believed that BJ was worn-out, a "has-been" at 60 years of age. Some said that BJ had to rest, after playing a few choruses. BJ would stop, light a cigarette, and rest. WR remarked that probably BJ did this

KO - Kid Ory

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for a reason, that he wanted to add variety to the noisy, brassy quality. BJ liked dynamics in band playing, so when things were going right, BJ played "all the way" as a trumpet player traditionally always does, playing loud, then softer, always blowing. There may have a few solos though. There was never a tradition of one set [instrumentation]. BJ succeeded in this in a few records made at the Stuyvestant Casino. WR concludes <sup>that</sup> all the talk about BJ being worn out was a rumor. BJ could outblow anyone, WR gives the example of BJ's recording of [his] Brass Band; BJ played all afternoon that day with Shots [Madison] in the brass--

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