

ALFRED WILLIAMS  
Reel I--Summary--Retyped  
October 13, 1961

Others present: 1  
Richard B. Allen  
ES [?]  
Recorded in Seminar Room 2  
Howard-Tilton Library, Tulane

Buddy Christian was a piano player who played at Pete Lala's with King Oliver, old man [Valteau] [sp?] on violin, and [Kid] Ory on trombone for a while. There were five of them. Steve Lewis, Alfred, Morris French, and [Louis] Prevost played at Pete Lala's on Saturday and Sunday nights. [Compare Reel IV, Feb. 3, 1961, p. 35.]

Henry Zeno played with [Bebe] Ridgley's Original Tuxedo [Dance] Band awhile. Henry Zeno was a fine drummer.

Alfred played with Isaiah Morgan's band. Sam Morgan joined his brother during the summer of 1925, and all those records he made were with his brother's band [Isaiah Morgan's]. As Sam was more popular than his brother, Sam's name was used.

Mr. Allen plays "Sing On" made in 1927. Sam Morgan's trumpet is carrying the lead. Alfred identified "Jim Little" [Sidney Brown] on bass, Johnny Dave, Earl Fouche, Jim Robinson, and Isaiah Morgan on lead trumpet following Fouche lead.

Next, Mr. Allen plays "Over in the Gloryland." Alfred asks about "Short Dress Gal" which was in the same session. Alfred, referring back to "Over in the Gloryland," says that they didn't pick up the drum at that time, just used the cymbal. Earl Fouche plays a lead on the alto saxophone.

Next, Mr. Allen plays "Short Dress Gal." Sam plays trumpet. Alfred says the tune sounds like Casey Jones. On the final ensemble someone is using a mute on the trumpet--sounds like the

old silver (aluminum) Conn mute. Alfred doesn't know whether it was Isaiah or Sam using the mute. Sam used to have one, but nearly all trumpet players at that time had one. Alfred didn't hear the band much after he left. Alfred hasn't seen Sam for years; when Alfred left here in 1936, Sam had had a stroke and wasn't playing. Mary Collins sent Alfred one of Louis [Armstrong's] book [Satchmo, My Life in New Orleans]. Alfred didn't work with Lee, but he knew Mary very well.

Louis [Armstrong] and Alfred worked together in 1916. They played a lawn party together on Poydras and Claiborne--a filling station has been built there now [backtown, uptown corner]--with Morris French on trombone, [Louis] Prevost on clarinet, Son Thomas on banjo who played with Kid Rena, and Joe Gabriel on bass. The police raided the place--Capt. Harry Dubon. Everyone jumped the fence; Alfred ran and left his drums. It was on a Sunday night in 1916. Capt. Dubon didn't take anyone. There were six in the band. Alfred does not understand why there was a raid as there were nothing but colored people in the neighborhood.

Alfred heard the tape Mr. Allen is playing at Jeunes Amis on Sunday night before recording with Jim Robinson for Riverside. "Mobile Stomp"--at least that is what Sam calls it-- is played next.

The Archive has about six tapes now on Alfred's life. One was half [Andy] Anderson made at Alfred's house.

Alfred was born on Liberty Street between Poydras and Lafayette, 529 South Liberty, on September 1, 1900.

The Battlefield is from Claiborne back, from Gravier up to Lafayette and from Claiborne to Galvez. That is [in] the Third Ward. There were a few musicians around there: Henry Martin, Coochie Martin, Shots Madison, Louis Armstrong, Little Mack [Lacey], the drummer, Red Happy [Bolton], Black Benny [Williams], "Face-O" [Eddie Woods], Georgie Gray, a drummer who left a long time ago. Georgie Gray played with most of the bands around, not popular ones, but all the scrap bands around the tonks: Savoca's and Joe Segretta's.

Alfred doesn't remember any of the piano players and guitar players who would be around Savoca's and Segretta's because he was a kid and didn't go in them. Louis played in them, but Alfred didn't.

Alfred remembers "Rabbit" Brown from the "Battlefield." Also big George Jones, the bass player, who was from around there. Also, George Boyd was from the "Battlefield" as was Kid Clayton and John Casimir.

Alfred moved from Liberty at about five years of age to Cypress and Derbigny which is right in the "Battlefield." They just stayed there about a year because the house was bad. The grave yard [Girod Street Cemetery] was at Girod and Liberty, six or seven blocks away. Then, after he was five years old, he moved uptown on St. Andrew Street between Magnolia and Robertson

[Clara?]. He stayed there until he was about nine years old where he had "typhoid malaria." From there they moved in 1909 down on Thalia between Willow and Clara. He stayed on Thalia until he was fourteen. From there he moved back on Felicity between Magnolia and Clara where he stayed until 1916 when his mother moved up to 2710 Washington Avenue between Magnolia and Clara. He stayed there until 1929. His mother died December 24, 1928, at 2710 Washington Avenue. From there Alfred moved down to 2509 Magnolia between Second and Third. From there he moved up on General Taylor and Willow which was right around the corner from Joe Robichaux who lived on General Taylor between Claiborne and Willow. He [Alfred] stayed there until 1934 when he moved to 2526 Cadiz between Freret and Robertson where he stayed from 1934 to 1936 when he left here to go with the Georgia Minstrels on February 15, 1936.

Alfred's mother's name was Marie Williams.

Alfred also lived at 2722 Clara. He moved from St. Andrew Street there. Then around the corner to 2710 Washington.

Alfred's father's name was Henry Williams. He died February 18, 1932. [Compare other statements. See tape about playing in the district.]

Alfred thinks his street style, on snare drum, is more like Henry Martin's whom he came up under. As for his present style on drums in an orchestra, he changed from so much snare drum and sticks. He changed from the sticks around the 1940's when he

stayed on the El Paso job for so long where he had to play soft. He left off all the rim shots, and all that like Baby Hall. Zutty Singleton got that from Alfred; he used to like the way Alfred played the rim shots on the snare drum. He [Alfred] in El Paso used mostly wire brushes for three years. The only time he used the sticks was on the cymbal.

After Alfred left the job in El Paso, he scarcely played the snare drum, but mostly played [on] the sock cymbal like now because he feels it gives the band a better swing. It sounded better to Alfred, and "a drummer gotta, you know, play like he like to hear the sound, you see." When Alfred came back to New Orleans, he felt the guys were playing too loud for the brushes so Alfred started using one wire brush on the snare and one stick on his cymbal. Only when Alfred took a solo would he use two sticks because it would get monotonous otherwise to him. [Compare videotape for National Educational Television at WYES-TV with Peter Bocage's band.]

Alfred's bass drum playing is interesting to Mr. Allen. Very few men can play bass drum like Alfred; very few can play soft. But, because Alfred can play soft, everyone likes for him to play with them. Alfred has control over his bass drum. Most guys think if they aren't hitting it hard and loud that they aren't heard, but a bass drum carries as does a bass horn. Bass drum and bass horn can be heard for blocks in a parade. When Alfred was playing with Piron, Piron was playing fine jobs, and you had

to play soft. Piron played at the New Orleans Country Club on Sunday afternoon, they had tēas there from 5 to 7. People were sitting around at the tables and wanted to hear what they were talking about; they didn't want to be screaming at each other when they talked, and Piron had a ten piece band, "but I wish you would have heard how soft we played." Out of all the colored bands, fine colored bands, none of them ever play hotels, like Guy Lombardo and Jan Garber because they are too loud, "blast too much." Duke Ellington and Count Basie have fine bands, but not fine enough to play in the hotels. In hotels they want dinner music. Alfred read an article in "Downbeat" probably in the forties where Chick Webb played in a hotel in Chicago and "Run the people off the place." The colored bands play night clubs but not hotels. The colored musicians think you have to blast to play the pep songs, but you can play the pep songs without blasting. Alfred heard a record at Werleins of "Careless Love" with a fine band, soft and nice and peppy. Mr. Allen thinks perhaps it was Johnny Wiggs. Alfred likes nice music; he likes Guy Lombardo and Jan Garbar. But lots of colored musicians think that is old time, long hair.

In the old days Sam Morgan, Buddy Petit, and [Kid] Ory just blasted. [Compare later Ory bands.] Alfred changed his way of playing when he started with Piron. Alfred got angry when Piron told him to get off the sticks and use his wire brushes. Piron was right and Alfred was glad Piron told him. Alfred was young then. Alfred bought his first wire brushes in the thirties. He

never used brushes with Sam Morgan or earlier bands, just sticks. Brushes were out in the twenties, but colored bands didn't use them.

The white musicians never came to sit in with any bands Alfred was with. Lee [Collins] and Theodore [Purnell] told him that when Charlie Barnett [sp?] was playing at the Roosevelt he came and sat in with them. Mr. Allen says that he heard they did that at the Entertainers' and perhaps at the Astoria too. Alfred says they did at the Astoria because that is when Lee was there.

Alfred doesn't know where Butcher Hill gets its name. That was at Oak and Protection Levee. It may have been a man's name or maybe they cut people up there.

"Nini" used to play in the Columbia Band. Alfred played in "Nini's" place every Saturday night. He was a barber. He had a barber shop at Valence and Franklin [now La Salle.] Alfred only remembers him with the Columbia Band. "Nini" was a nice drummer. He was a short, bright, slim fellow. Alfred knew him well. The Columbia Band didn't have a violin. Zeb [Lenoir] was playing clarinet with them when Alfred was with them.

END OF REEL I

ALFRED WILLIAMS  
Reel II--Summary--Retyped  
October 13, 1961

OTHERS PRESENT: 8  
Richard B. Allen  
William Russell  
ES

Henry Martin played out at the Bungalow for many years. Henry Martin was playing with [Kid] Ory too, at that time. Alfred has forgotten who was playing with them. Pete Bocage would know who the members were. He [Henry] didn't play out there on Saturday, Sunday, and Monday, but would play then with Ory. That was around 1917 and 1918. Frankie Duson played out there a good while, but Alfred doesn't know whether he was playing with Frankie Duson or not. Frankie [was?] the manager of the band out there. Mr. Allen says "that must have been the Eagle [Band]." Alfred doesn't think they went by that name because it was "mixed up fellows"--this fellow and that fellow. [Willie] Pajaud played out there, too. He had a band out there. Alfred thinks it was at a different time--in other words, not with Henry Martin--because that was before Pajaud's time.

When Alfred was playing with Buddy Petit, the band also had Buddy Manaday on [guitar or banjo?], Zeb Lenoir [sp?] on clarinet, and Simon [Marrero] for a while on bass. Morris French was with Rena at that time. Alfred can picture the band on the bandstand at Economy Hall, but he can't remember the trombone player. No piano player or violin. The trombone player might have been Yank Johnson. George Washington, the trombone player, played with them, but much later. They never used Joe Petit--"He couldn't play." Joe played with Wooden Joe [Nicholas], but he didn't play with the real popular bands. Neither did Emile [Barnes]. Mr. Allen thought Emile used to play with Chris Kelly, Buddy, and

some of the bands, but Alfred says he didn't as long as he [Alfred] was playing with Buddy. He might have played with Chris Kelly, but there wasn't too much to Chris. He was kind of popular, but he didn't have much of a band. Chris had Red Happy [Bolton] playing with him once and had a pretty fair band.

This is the way Alfred came to play with Sam Morgan: Alfred was playing with Buddy Petit and Sam had Manny Gabriel. Sam was going on the road every weekend to Biloxi, Pass Christian, and Bay St. Louis. Manny Gabriel couldn't get off to go on the road with Sam. He was a slater or carpenter or something. Sam came to Economy Hall one night and asked Buddy to let Alfred off to make a trip with him. Buddy didn't like the idea because he figured Sam wanted to take Alfred anyway--Alfred had just returned from California. Alfred liked the road and since Manny Gabriel could never go, Buddy [sic. Sam?] kept Alfred. Buddy never went anywhere; he just played around here. On Alfred's first trip he got acquainted over the lake. Everyone liked him, and they told Sam he had a better drummer and why didn't Sam keep Alfred. Alfred stayed on with Sam from 1921 to 1925. The band broke up in 1925.

Alfred only played with Louis Armstrong for one or two parties, because he left here after they played Pete Lala's. They went to Pete Lala's in 1917 after the raid in 1916. Then, the war broke out. Louis either went on the boat or to Tom Anderson's. Then Alfred played around with different fellows until 1919 when

he went to Los Angeles with Manuel Manetta, Wade Whaley, and Mutt Carey.

Alfred was never drafted. He was to leave on the 12th of November, but the war broke up on the 11th.

Alfred and Ory were playing at the Dreamland Cafe, a night club, which was on 4th and Stanford, for the Spikes Brothers. While they were playing there one Sunday night, the police[-man] who had previously told "Reb" Spikes, the tenor player, and his brother Johnny Spikes, who was the oldest, to cut out the colored men dancing with the white women, but "Reb" was a firey person and told the police[-man] they weren't going to do it because there was no law against it. The police did not care if both races went as long as they didn't dance together. The police [-man] told him that if they didn't stop it, they would close it up. "Reb" didn't think they would, but they did come--two colored policemen and a white boy--and they called [Reb] off the bandstand. One word brought on another--they handcuffed "Reb," beat him unmercifully, and closed up the place. That ended Alfred's job.

When Alfred first got to Los Angeles, they played at the Cadillac for Lee Larkins, who sent for them. The Cadillac was on Central Avenue between 5th and 6th. The Cadillac was a cabaret, a night club too. The Cadillac was closed up also for mixed dancing. Lee listened to the police though; he didn't get smart with them.

Alfred went to the Southern/Pacific where they wanted help

in the yard. Alfred was only 19 years old. Waiters were making \$65 a month plus tips, and \$110 was paid for working in the yard. Alfred took the yard job working from three to eleven. There wasn't much to it, just washing the coaches and the windows. You worked everyday then; that was before wage and hour [laws]. Alfred worked there from 1919 to the spring of 1921. Alfred didn't get to play any after-hour jobs because everything closed at twelve. There was a twelve o'clock curfew.

Ory and "them" got a job and came and told Alfred. They got a job to go to San Francisco with a drummer, Curtis Mosby. But as soon as they could find something, they would send for Alfred. Manuel Manetta came on home. That just left Alfred out there. His mother kept after him to come home. Alfred was an only child. So, in March he decided to come home, arriving here March 21, 1921. Sam Morgan and Buddy Petit had been to his house. Buddy was the first one to come so Alfred started playing with him. He did well with Buddy. He made a lot more money with Sam. Sam got to be popular; he had a better band.

New Orleans jazz went over big in California. The Black and Tan band was the best band out there. Ernest "Nini" Johnson [Coycault] was playing with them. The Black and Tan was a nice musical band. The people went wild when they came to the Cadillac and heard Ory's band. The audience was mostly colored. It [the Cadillac] was "right down", Fifth and Central--right in the black

belt. There were a lot of New Orleans people there at that time.

The manager of the Black and Tan, Harry Southern, was kind of jealous of Ory. A lot of the trombone players, musicians, could come, and they could not understand how Ory played the trombone when he couldn't read. Harry Southern was the main one who couldn't understand this. Ory would tell him he just picked it up. Ory was a much better trombone player than Harry was, but Harry was a nice musician [reader]. One night Ory went where Harry was playing at a colored dance hall on Washington Avenue, and everyone asked Ory to play. So, at intermission Harry took his horn down with him and wouldn't let Ory play. It was just jealousy.

Ory played the same numbers that he recorded: "Bucket's Got a Hole in It" and "All the Girls." [i.e. "All the Whores like the Way I Ride."]

Way back they played popular tunes. Most of the tunes Buddy played were out of the Red Book [of Rags.] He could not read, but he played the numbers. Alfred doesn't know if he played them right because Alfred was young then, but he played them pretty good. Buddy also played the blues as well as made up numbers. Buddy might go hear a band like Sidney Desvignes or the Imperial with Manuel [Perez] or others and come back and play them to the band with his trumpet and everyone would fall in--mostly choruses.

Louis Armstrong played popular numbers. "Windin' and Grindin'"

was Louis's number. Louis was the first one Alfred heard playing it. ["I Wish I Could Shimmy Like My] Sister Kate" was Louis's number too. [A. J.] Piron took "Sister Kate".

Joe Oliver played a couple of numbers on the record: "Dippermouth Blues"--that was his number. Joe used lots of mutes. He used to play "New Orleans Hop Scop Blues." Joe played "Windin' and Grindin'" too, but he never recorded it. Joe played plenty of stock [arrangements] since he could read, and he had men with him/<sup>who</sup> could read like Wade Whaley, Lawrence Duhe, clarinet players.

[Mr. Russell enters.]

Alfred "second lined" as a boy behind Henry Martin with Ory who had a brass band then. Black Benny [Williams] was playing bass drum with him. They didn't play many marches. They were similar to George Williams [Brass] Band. They were a tonk band. They played "Panama", "High Society", and the blues and other dance band numbers. Alfred was about thirteen or fourteen years old then. Alfred didn't like the brass band until he started playing with them. He liked the Excelsior; they had a fine brass band. The Tuxedo Brass Band, the Onward Brass Band, and [Henry] Allen, [sr.]. Manuel Perez's Onward Brass Band was all music--marches. They might play "High Society" and "Panama" but outside of that they played 6/8 marches and 2/4 marches. Those brass bands did not play jazz such as the Excelsior. They played hymns like "Sing On", "Over in the Gloryland", but as far as

popular numbers they didn't do that.

The three trumpets with the Onward when Alfred was with them were" Maurice [Durand], Manuel [Perez], and sometimes "Rick" [Ricard Alexis], and sometimes another trumpet player. Maurice and Manuel were the main trumpet players. Yank Johnson was on trombone, and [Alphonse] Picou, [clarinet], played with them. Sometimes they had Eddie Cherrie on clarinet. Old Man "Tat" [Adolph Alexander Sr.] played baritone. Earl Humphrey played trombone with Yank. They had a sousaphone player but Alfred doesn't remember who it was.

Perez had a fine orchestra on the [Pythian Temple] Roof Garden. The picture in Jazzmen was of the orchestra. The book says that the picture was made on board the Sidney [steamer], but Alfred says that it was made in 1925 or 1927 on the Roof Garden. <sup>le</sup>Badoux [sp?] took the picture. They went down on the dance floor to make the picture although they played up on the balcony. Cherrie did most of the clarinet playing--they featured Cherrie. He could play clarinet and tenor. "Tat" played the [written] music with it. "Tat" has [in the picture] an Albert system clarinet and Cherrie has a Boehm system. Cherrie always had a Boehm system. They used to laugh at "Tat" with his Albert system.

Alfred never thought of Fate Marable's banjo player's name who went to the penitentiary. Manuel Sayles would know his name and maybe George Guesnon would know it too.

Raymond Brown, Sr. was a trombone player and his son played

trumpet [R. "Clifford" B., Jr.]. Alfred played with him [Sr. or Jr.?] on the Pelican with [Fats] Pichon's band.

In Jazz New Orleans 1885 to 1957 by S. B. Charters, there is a picture of the Original Tuxedo Jazz Band. The tuba player looks like Alex Scott. The book says "Jessie." The saxophone player was off the boat from St. Louis; he is unknown and stands between Arthur Derbigny and Robert Hall. Alfred points out another saxophone player, alto sax, who looks like Joe Watson. Joe Watson played with Baba Ridgley for a while. The picture says Arthur Derbigny.

END OF REEL II.

Alfred played with Baba Ridgley in 1928 at the Suburban Gardens. Shots [Madison] was with him awhile as was [John] Handy, [Manuel] Sayles, and Davy Jones.

Very few bands had singers. Some of the guys in the band would holler, but very seldom would anyone sing. Buddy Petit never did sing. No one ever sang in the band when Alfred was with Buddy. The only singers his bands hired were with [A. J.] Piron-- a boy named Harry Wells. They hired him when they were on the boat. When Alfred was with Pichon on the Pelican with Raymond Brown, Pichon sang and Raymond would also sing. Sam Morgan would sing some--"When You Get Lonesome Just Telephone Me" [i.e. "Whenever You're Lonesome Just Telephone Me".] Ethel Waters recorded that on Okeh before he sang it. She was down here at the old Lyric Theatre on Burgundy and Iberville where the parking lot is now.

Clarence Williams and Piron did some composing--they were the ones who would write it down. Louis [Armstrong] just played "Sister Kate" and Piron wrote it down. Louis just made "Sister Kate" up as he did "Windin' and Grindin'". Buddy had quite a few made-up numbers: "Mr. Buddy, Mr. Buddy, Mr. Buddy Petit" and "Lift 'Em Up, Joe." "Mr. Buddy" was kind of a blues. Percy Humphrey recorded "Lift 'Em Up, Joe."

Mr. Allen puts on a record of "Cornet Chop Suey" with Louis Armstrong, Johnny Dodds, and Lil Armstrong. Louis plays differently on this record than usual--not a typical Louis style. Louis

changed style a lot though. He used to do a lot of fingering. Alfred knew Johnny Dodds with Ory when Alfred was a kid. They used to play at the Willow Lawn upon Willow between Josephine and Jackson every Sunday night. The Willow Lawn was Betsy Cole's place. Mr. Allen states that Ridgley says Louis sounded like Buddy's style on this record. Louis liked Buddy's style. Lee Collins used to play it just like that. Mr. Allen says there was a girl trumpet player named Dolly Hutchins[-on?] who came here from Chicago once, and Guesnon said she ran [Kid] Clayton out of the place with that ["Cornet Chop Suey"]. The last part of the record Alfred says is Buddy's playing--the way Buddy used to play. Louis used to admire Buddy for that--making those diminishes [Last part of record that Alfred refers to is minor, not diminished].

Everyone read [except Alfred. RBA] in the Onward Brass Band. Most of them could also play by ear, but Manuel Perez didn't like it. Manuel would not let Maurice [Durand] take hot choruses. Manuel would tell Maurice to play what he saw. It would make Maurice angry. Maurice was a nice trumpet player and could get off, but Manuel wouldn't let him. Manuel did not believe in sitting up there playing the same numbers every night. He would change. About every month Joe Oliver would send him a stack of music. Manuel would never play a number three times. They played on the [Pythian] Temple Roof Garden four nights a week.

Perez's Brass Band cannot be compared with Fostair [Lewis]'s

Brass Band. Fostair's band was just a pick-up band. Alfred never heard Fostair's band, but he heard tell that Fostair would play funerals and parades. Alfred and Caffrey [Darensbourg] were the only ones on the roof garden who didn't read. They played some fine music. They played "Poet and Peasant", but Manuel had to rehearse Alfred and Caffrey on the overtures. Jimmy Johnson read his bass music. The people didn't know Alfred and Caffrey couldn't read because they played so well.

Tig Chambers had a brass band, but it was not a reading band. It was called the Columbia Band and had Mutt Carey, Joe Johnson on trumpet, and Ernest Kelly on trombone. Joe Johnson and Ernest Kelly could read. Sometimes Bunk Johnson would play with them. Tig called his orchestra the Columbia Orchestra. Joe Johnson was a little thin fellow, who died of TB. Joe was a fine trumpet player-- a brown skin fellow. He drank himself to death.

Mr. Allen heard that Paul Beaulieu has TB. Alfred went to see him at Charity Hospital in the TB Ward on the 4th floor.

There were a lot of jump<sup>brass</sup>up/bands. [Kid] Ory came out with a brass band one day. Mutt Carey was playing with him. Sam [Morgan] came out with a brass band. Buddy Petit would play [with Sam?]. Ricard [Alexis] played with the Onward, but would play with him [Sam?] as would Alfred. It was like the Caldonia Club wanting a band--[Kid] Howard would get one up. You would just pick up guys out of the orchestra. Black Benny and Alfred would play. If not Black Benny, Henry Martin would play--on

bass drum. They "wouldn't play nothin'" because they "ain't had no funeral marches," and if they had had them, they wouldn't have been able to play them. They'd only play: "Till We Meet Again" and "Nearer My God to Thee." The "corner cats" didn't want any funeral marches, they just wanted some "tunk."

Fate left the boat many times to come and play on the Roof Garden and on the Pelican, too, when Alfred was playing with [Fats] Pichon. It was a fine band. Willie Humphrey was playing with him [i.e. Fate?]. Fate would come when he got off the boat-- after 12:00 o'clock. The colored dances would run until 2 and 3 o'clock. Both bands would play against each other. Fate had a nice reputation with the colored people. He played differently from Alfred's band. Fate's band was a musical [i.e. reading] band. Alfred doesn't know if the white people hired Fate much, but Fate played quite a few colored balls.

The La Vida had taxi dancing. Taxi dances--jitney dances-- a nickel a dance, three dances for a dime or three for a quarter. Alfred worked there as did [John] Handy [clarinet and alto sax], Louis Givens, [piano], Raymond Brown, Jr. on trumpet, Sidney Pfleuger [banjo and/or guitar]. Louis Givens died young; he lived too fast--smoking weeds, drinking, etc. Mr. Allen says Louis Givens and Sayles used to be together at some place on the river side of Bourbon St. They used to play "Pur'le Rose of Cairo."

The La Vida paid \$25 a week which was good for that time. Sometimes it paid as much as \$30 a week. There was no rest on jitney dances. Alfred was young then and could take it. They played from 8 to 4 and until 5 and 6 on Sunday mornings. On Mardi Gras day from 9 to 3 and 4 the next Ash Wednesday. On Mardi Gras day they would get a break from 6 to 7:30 to eat. One man would eat at a time. Raymond Brown would play drum while Alfred ate. Raymond could play a little piano while Louis Givens ate; he [Raymond] was a nice arranger. They had a police [man] there to break up occasional fights. You could play anything you wanted to play. They played two fox trots and a waltz: a fast one, then a swing, and then a waltz--all night--two choruses and then your dime was gone. Some guys would get tickets "as long as this desk" if they liked a girl and wanted to talk to her. They did not allow a couple to sit down and talk without giving up tickets. Everytime the band played a tune you had to buy a ticket. Mr. [Palermo?] was the boss: Gus and [Palermo?]. One was a Greek and one was an Italian. They made money. There was a window fan right over the band stand and by morning they looked like they were rolled in dust, especially if it had rained.

The taxi job in El Paso, which Alfred worked on for ten years, was different. They would play one or two numbers and stop 5 minutes. They only played from 8 until 12 and until one on Saturdays. When the war broke out, the army placed the taxi

dances off limits on B drinking charges for a month. The girls really made money. They were the only place in town to have a dance every night in the week.

Alfred played for Paul Beaulieu a few years ago when they had the Creole Fiesta. They played polkas, quadrilles. They had it out in the park right in front of the auditorium. There were a lot of white people there. The old people danced the cakewalk. They are the only ones who can do it. He [Beaulieu] said he just remembered all that music and wrote it down--all their parts-- Alfred, [Willie] Pajaud [trumpet], and Sunny Henry [Trombone], and Manuel Paul [tenor sax]. There were about six of them. The professor [Beaulieu] played the piano. He rehearsed the band for about two weeks. [Reuben Roddy was on alto sax. RBA]

Alfred didn't play any of those dances when he was young. They had just gone out when Alfred came in. Alfred only played waltzes. That [at the Creole Fiesta] was the first time Alfred had seen it. It was something like square dancing.

Good rhythm sections back them: Henry Martin who had Lorenzo Staulz [guitar and/or bass] with him in Ory's band, and [Ed] "Montudy" [Garland] on bass. Buddy had a good rhythm section as did Sam who had Alfred, Butler "Guy-A" Rapp, and little [Eddie] 'Ti' Boy [Gilmore] on bass. Sometimes they had Simon Marrero; they had a nice rhythm section. Manuel's [Perez] band always played down in the Creole section at places like France Amis Hall.

Alfred, consequently, never heard any of these band; they tell him, however, that they were fine bands. Alfred knew they were mostly musical bands with men like Vic Gaspard and Oke [Gaspard], Picou, Tio. They always had good reading musicians. But their little bands like Buddy Petit's and Sam Morgan's, were just little tunk bands. [Papa] Celestin had a nice musical band, actually Ridgley's band. They had a nice rhythm section with [Abbe] [check sp] Chinee [Foster] on drums. When they didn't have Chinee, they had Henry Zeno. Then from Henry Zeno, Ernest Trepagnier on drums, Simon Marrero on guitar. [Probably means John Marrero]. Sometimes Ridgley had Willie Bontemps on guitar. He played with Ridgley for a long time.

Oke Gaspard, Albert Glenny were good on bass. Alfred played with them for a little while. That was probably in the Imperial Band with Manuel that Oke played bass.

Buddy Johnson, Yank's brother, played with some of those bands before he came on the Roof Garden.

Albert Glenny played with Buddy [Petit] for a while when something happened to Simon. Oke Gaspard came up on the Roof Garden and played with Alfred in Manuel [Perez]'s and then when Jimmy Johnson stayed sick for about six months,

Alfred never worked with Udell Wilson, but Udell was a nice piano player. Udell worked with Willier Jackson at the Cadillac on St. Peter and Rampart. Willie Jackson was a singer and a dancer. Mr. Allen says Willie's records are funny. Alfred never

listened to records to pick up tunes, just for enjoyment.

Alfred knew Edmond Hall when he was down here. Edmond was with Buddy [Petit] Mr. Allen heard.

Bob Watts was a nice trumpet player. He couldn't read. He was from New Orleans--back in the "Battlefield" around Roman and Perdido. He is out in El Paso, but he doesn't play anymore. He left here early--while Alfred was playing on the Roof Garden, around 1926 or 1927. Alfred was surprised to see Bob in Texas. Alfred didn't get out there until 1936. Bob used to work at Morris's Music Shop. He copied all of Louis's records.

Piron, when Alfred was with him, had a new band; he had gotten rid of Pete [Bocage] and them. He had Alfred, Eddie Pierson [trombone], Joe Philips [trumpet], Leo Dejan [trumpet]. Elliott Taylor, Arthur Derbigny, and Allegretta Alexander on piano, and Sayles [guitar] and Simon [bass?]. That was Piron's new band.

END OF REEL III

Mr. Allen plays the record "Old New Orleans Blues" with Willie Jackson [vocal] and Steve Lewis at the Piano. [Co 14136]

Sam Charters's book says that The Moonlight Serenaders were supposed to be the band which Piron formed his band from. But Alfred says that when Piron got rid of Pete [Bocage], he just made up a band. The only Serenaders Alfred knew were the Creole Serenaders. Albert Snaer, trumpet player, who played with Claude Hopkins a long time, had some Serenaders. They might have been the Moonlight Serenaders. Pete had the Creole Serenaders. Sam's book tells about the breakup and then says: "Piron hired most of an orchestra called the Moonlight Serenaders and went on the S. S. Pelican." Alfred says the Streckfus line did not have a ship, that he knew of, named the Pelican. There was the Pelican Night Club. Quoting Charters again: "Most of the new men were younger and played with a little more exuberance than Piron was used to. The drummer, Alfred Williams, remembers that the bass player used to reach behind him and turn off the microphone." Alfred says that Jimmy Jones and the incident happened on the S. S. J.S. That band had Eddie Pierson and [Leo] Dejean. They loved to tease Piron. He would "get hot." [Restriction.] Jimmy Jones was a comical guy, a bass player. Jimmy (of Des Moines) came on the boat when Simon [Marrero] got sick as did Kimball Dial [sp?]. At this time Elliott Taylor got sick also. Kimball Dial was from around St. Louis.

Alfred doesn't remember Harry Dial. Mr. Allen says Harry

Dial, a drummer, played on the boat. Mr. Allen thinks he was from around St. Louis, but he is not sure whether he played with Fate [Marable] or Dewey Jackson. Dewey Jackson had Floyd Campbell and Fate had a tall, nice looking guy and also little "Bucket" played with Fate. Little "Bucket" got drunk and they had to fire him. He played sometimes, too, with Joe Robichaux. [He was a reader?] "Bucket" wasn't from here. He played with Joe a long time. Joe had a nice band.

Alfred knew Roy Palmer with the Columbia Band. Roy played trombone with his foot. The last Mr. Allen heard about Roy was that he was working in a steel mill.

Mack Lacey's brother Joe Lacey is driving a Rocket [Company] cab. Alfred sees Joe nearly every day. Mack used to go with [Kid] Ory but Alfred went instead because he (Mack) was sick. Alfred went to Fisk School and he lived around the corner. Mack was playing with some band and "at them tunks, too."

Margaret Duvernay [sp?] was a piano player for Robichaux. Ernest Trepagnier's wife was a Duvernay. There was a Charles Duvernay who played trombone. It was a big family; a lot of them are still living around Delachaise and Liberty.

Alfred played a lot of spot jobs when he was with Sam [Morgan] Buddy [Petit] with other bands. He played spot jobs with Piron's band and Ridgley's band. They played all the colored dance halls with Piron and played all white with Ridgley, the country club, Southern Yacht Club. To clarify the question a little Mr. Allen

asks Alfred, "If your working regular with Sam and he's not working that night would you take a job with another band?" Alfred would if he was needed. He played sometimes with Ory, Piron, or [Kid] Rena, Chris [Kelly], Jack Carey, Philip Nickerson's Silver Leaf Band. In the Silver Leaf Band was Sam Dutrey, Sr., August Rousseau on trombone, one time--Louis Dumaine on trumpet-- before he got his band, Hyppolite Charles on trumpet--a fine trumpet man-- insurance man. Alfred was young when they were playing-- it was before Alfred started playing. Alfred remembers Philip Nickerson well, a tall, brown skin fellow, kind of like Nelson but heavier than Nelson, a nice guitar player. Alfred doesn't know who was the manager of the Silver Leaf Band.

[Fats] Pichon's first job was with Sam Morgan's band. When Alfred played with Pichon, he was on the Pelican. Pichon's tenor was Sidney Carriere. Cobette, who went to Los Angeles, was playing alto. Also in the band was Raymond Brown, Bat Brown on trumpet, George Augustine on guitar, old man Henry Kimball on bass.

Alfred doesn't remember Reese Cobette, a saxophone player.

At Steve Lewis's Pigpen the band had: Alfred; Albert [i.e. Alvin] Alcorn, trumpet; Herbert Richardson, piano; perhaps Earl Forche, saxophone; and Henry [Bocage] played bass horn. (Steve didn't play.) Alfred thinks that Johnny St. Cyr [banjo and/or guitar] also played with them. At the special request of some white folks, Steve would come in and sing some nasty songs and

play with the band. They wouldn't play the nasty songs in the dance hall; they would be there by themselves after the dance was over.

When Alfred first got back from Texas, it was a good while before he played with anyone because he was sort of sick. [Willie] Pajaud came after him, and Alfred played with him in his little band. Alfred played with him for a little over a year. Then, Alfred went into Hyp Guinle's place--the Famous Door--with [Alexander] "Battleaxe" [Purnell], Louis Givens, and [Ernest] Poree for two nights a week. "Them boys" [Dukes of Dixieland] were playing there and Smiling Joe [Pleasant Joseph] and Theodore [Purnell] were playing there every night. Monday night the white band would be off and Sunday night Theodore and them would be off. Battleaxe and Alfred played there then those two nights. Alfred played there for about a year and then he went with Earl Anderson's rock and roll band with whom he played for two or three years.

Alfred thinks Pajaud had Harold Dejan, alto sax, and Alfred. He did not have an organized band. Alfred played down at the Harmony Inn on Claiborne Street near the overpass.

Alfred joined the Eureka [Brass] Band when Arthur Ogle got his legs cut off--around 1952.

Alfred played with Earl until 1955 or 1956. Alfred enjoyed playing with Earl's rock and roll band; it was a nice band. They had plenty of work; they played at the Redemptionist [High School]

regularly and at Constance and Milan at the gym every Friday night for about three years. They also played there for all the holidays that they could take.

Alfred started playing with John Casimir after he (Alfred) got out of the hospital in 1957. It was in 1957 that Alfred started with the dance band and he started playing with his brass band in 1958 or 1959. John Casimir had in his dance band: Vernon Gilvert on trumpet, Alfred, himself on clarinet, [Wilbert] Tillman on bass horn [alto] saxophone, and [John] Handy. After [John] Handy stopped playing with him they hired Harold. [John] "Smitty" [Smith] was on piano. He had Clifford Brown on guitar [not Raymond, Jr.]. Clifford stayed downtown on St. Anthony Street. He has changed up some from his band now. He used Manuel Sayles when he could play and Harold Dejan and Andy Anderson, trumpet. He played at the fraternity house at 5018 St. Charles last Saturday. That same Saturday, Alfred played with Jim [Robinson]. Alfred played the first dance with him the second weekend that school opened. [Edmond] "Son White" [Washington] played with Casimir in Alfred's place.

Henry Zeno played with Ridgley's dance band.

Eddie Jackson played bass in the old days. He bowed a lot of bass. He played bass horn and violin. Simon was a good one too, as well as his daddy [Billy Marrero]. Oke Gaspard was good, too. They all bowed. You weren't classed as a bass player if you didn't bow your bass. These youngsters just pick the bass;

they can't even use a bow. A bow is just like for a violin-- you couldn't master the violin if you couldn't use the bow.

Jimmy Johnson was another fine bass player as was Albert Glenny, all that bunch.

In the old days when the drummer would take two bars or four bars and then the band would come back for four bars, they just called that a break. Very few of them did it. The bands Alfred played with didn't do it; Manuel Perez, Ridgley, etc. Mr. Allen has heard some of the white guys call it a "turn around." Alfred never played it so he didn't know what it was called.

[Restrict]

[Brass]

The trumpet players in the Excelsior Band were Peter Bocage and Arnold Metoyer and, he thinks, one time Charlie Love. Harrison Barnes was on trombone, Buddy Johnson on trombone, Joe Payen [alto horn], George Hooker [Baritone horn], Clay Jiles on drums.

The trumpet players would hold the derby in their hand like Sharkey [Bonano] does. Sometimes they would make it "wah-wah." That is how they got started making the "wah-wah" mites. Joe Oliver is the first one to start using that. Budyy Petit also used it.

In the summer there were lots of picnics such as at Spanish Fort. They had picnics all the way from Little Woods to West End to Buck Town. Camps were built out on the water. Every Sunday there were picnics from ten to six; some band would be

be playing: Buddy Petit, Sam Morgan--every camp would have a band. The jobs paid \$7.00. Alfred twlls a little about what prices for rent and food ran at that time.

There weren't many jobs during Lent, but you had dances at the halls.

END OF REEL IV.