

CHINK MARTIN [SR.]

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October 19, 1966

Also present: Richard B. Allen, William Russell,
Leonard Ferguson.

[Interview recorded at Leonard Ferguson's apartment, 707 St. Peter Street; New Orleans]

Chink Martin's real name is Martin Abraham, Sr. His first instrument was guitar; his teacher was Francisco Quinones [sp?], who came to New Orleans with "the Queen's own band" from ~~Spain~~ or Mexico; Quinones played baritone horn in the band; he stayed in New Orleans when the band departed. FQ was a heavy drinker, but this never affected his playing. He was a great guitar player, also; he played no jazz. CM got to know Quinones and to study guitar with him because they both lived at the same boarding house, across the street from Borcato's Ice Cream Parlor, on Ursulines between Royal and Chartres; CM was about ten years old at the time.

CM has remembered that Jack ["Papa"] Laine was not the first person to call him "Chink"; Quinones was first, calling DM "Chinito", which, according to LF and CM, means "Little Chinaman." *[the expression is still used in parts of Mexico as a term of affection. - DM]*

CM quit studying with Quinones because his teacher wanted to teach him ^{an} [to read] music and to study piano, which was considered/instrument for sissies ~~x~~ in those times. CM says that around 1907-1908 the area around Dumaine, Ursulines and Decatur streets, and Royal Street, from Dumaine to Esplanade was populated mainly by Mexican and Spanish people; they had been there for years. CM could once speak Spanish; he can understand spoken Spanish now; his parents were Mexican and Spanish [born or speaking?].

LF says CM once told him he learned tuba at about age twelve, and was making money with it within a year; CM says it was the guitar; he tells about playing the accompaniment for Mexican and Spanish singers who would serenade their mothers or sweethearts or friends late at night. Some of the songs they sang were "La Paloma", "La Golondrina," and a Porto Rican song entitled "Cuba". (CM scats "Cuba.") (CM sings a Spanish parody of "La Golondrina," usually sung to a

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mistress). Until the time he was about thirty years old, CM lived only in the area bounded by Esplanade, Dumaine, the river and Rampart; however, he was born on Bayou St. John. CM was actually born in 1886, but his official birthdate, the date of his christening, was Wednesday, June 10, 1889 [June 10, 1889, was on a Monday--PRC]; he explains that children were not usually officially christened as soon after birth then as they are now. CM had some argument with the [local musicians'] union about his real age; when he received his life membership card [given to musicians who have been union members continually for a specified number of years, giving them all benefits of the union and releasing them of the obligation of paying annual membership dues--PRC], union officials discovered that his legal age was less than what CM claimed, so CM had to pay some money for back dues. CM joined the union in Chicago, Local 10, in 1922 or 1923; he agrees with LF that he was with the New Orleans Rhythm Kings at the time; [Leon] Roppolo had some [back] to New Orleans, and he asked CM to join the NORK in Chicago; CM told Roppolo he couldn't pass the examination given by the Chicago local; Roppolo assured him that everything was "fixed," that he wouldn't have to take an examination; CM found that Roppolo was incorrect, because he had to ^{take} ~~take~~ the examination, and because he couldn't read music, he failed the first audition, CM was playing a ~~three~~ ^{three}-string bass at the time. ~~As~~ ^{As} CM was leaving the union building after his failure, he spoke to the secretary of the local, a Mr. [Bancroft?], who had taken a liking to CM; when CM told him he had failed, [Bancroft?] asked if there was anything he could do to help; CM asked him to send another notice to appear for examination in a few days; CM told [Bancroft?] he thought he could pass the next audition, as there were only three pieces the examining professor used, and CM had memorized them, or could memorize them. He asked [Bancroft?] to let him be among the last of the group to be examined, so he could be sure to know pieces.

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[Bancroft?] complied, CM passed the examination, and became a member of the union.

LF asks CM if only Negroes were playing music which could be called jazz in the early part of this century; CM says that white people can play "strict tempo" as well as the Negro, that he whas played with Negroes who didn't keep time well, and that he has played with strict tempo bands since 1908. (CM says he is not prejudiced).

End of Reel I

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Continuing ³talk about Negro and white musicians and their respective abilities to keep strict tempo, CM says it seems the Negro is trying to imitate the white man in music, "and imitation is bad, and it's no good, because you never can beat the original; I don't care how good you are, you'll ~~never~~ beat the original;" LF digresses momentarily, telling a story Al Rose told him in regard to the imitation by Japanese bands [particularly, the Osaka New Orleans Rascals (check name)---PRC] of the George Lewis band; LF says the clarinetist in the Japanese band thinks Lewis "is the most wonderful thing in the world."k The clarinetist had a bottle of Dr. Tichenor's Antiseptic in his clarinet case; when asked why he had it, he said he didn't know, that he was trying to find out what it was for; the reason he got it was that George Lewis had a bottle in his case when he came to Japan, so he ~~guessed~~ ^{figured} he'd better get one, too. ^[General laughter] CM says a person can be taught music, but to be able to keep strict tempo, "it's got to come from under your heart; in other words, you got to have that feeling; if you haven't got that feeling, nothing happens." CM tells how Francisco Quinones [sp?], his guitar teacher, checked the abilities of his students (including CM, Massoie [sp?], King, and one other) to keep strict tempo; Quinones would set the tempo with a metronome, then muffle the metronome so the students couldn't hear it; when he let them hear it again, he expected them to be in tempo with it. He praised CM for his ability in matters of tempo. However, Quinones then wanted CM to learn to read music and to learn to play piano, so CM quit taking lessons.

CM says white musicians were playing jazz as early as 1908; he says the first(full) band playing jazz and composed of white musicians that he can remember having heard was when he was about nine years old; when cautioned about the discrepancy in time [i.e., 1908 and nine years old (c. 1895)] by LF, CM replies that it is difficult for him to be exact, as it was a long time ago.

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The band, which played what was then called ragtime (later became known as jazz), was called the High Rollers. CM explains that the word "jazz" then had a bad connotation, and would get the user of the word knocked down if he used it in the presence of women. The High Rollers had about seven or eight members; some of them were: Johnny Fernandez, guitar; Johnny [i.e., Willie (see reel III below)]
[real name: Guillard] Guitar, [string bass?]; Bullwinkle, drums; Pete Dintrans [sp?], trumpet; Bill Gallaty, Sr., valve trombone and leader; Johnny "Puljol,x"[sp?], ~~trumpet~~ (whose real name was Pelletier [sp?], says CM, and who was a cousin of Tony Fougerat, says RBA). Bill Gallaty was the father of the present-day trumpet player, Bill Gallaty, Jr. [at the time of this digest, January, 1967, he is working with Frank Federico's band--PRC]. Gallaty, Sr., owned a dairy. After the High Rollers band came the Jack Laine band; from [i.e., after?] Laine's band came the band of Frank Christian; CM worked with both of them. [In order of his hearing or their origin? RBA] LF says the reason he asked about white musicians playing jazz is that occasionally an expert of some kind from the North will say that no white man played jazz until the 1920's. CM says that dancers can always tell when a band is not keeping strict tempo; he says he himself used to love to dance. CM says white people can keep strict tempo as well as Negroes; he says bands like that of Isham Jones kept strict tempo; LF mentions Guy Lombardo. CM says he himself was playing harmonica and washtub simultaneously at a time when he was too young and small to be able to carry the washtub. RBA says it sounds to him that colored drummers rush tempo; CM agrees; he says the reason is that drummers are taking solos^{of} now, and that they can't concentrate on tempo when they play solos; he says old-time drummers hardly ever used sticks on the snare drum, but preferred "fan brushes." [CM never mentions syncopation, nor did we. RBA].

Old-time tempos were "mediocre" [i.e., medium?], not fast; CM says Santo Pecora, with whom he played, insisted that jazz, to excite the listeners, had ~~to~~ be played fast. CM says Louis Armstrong, considered the greatest jazz musician by many people, played ~~much~~ easier tempos when he appeared at Disneyland [several times], and made the other bands ^{"look cheap"} [sound silly] with their extremely fast tempos. When Pecora [and Sharkey Bonano] were playing at the Famous Door, CM [with Sharkey?] noticed that medium tempos had much better response than fast tempos; the patrons would move with the music when it was played at a correct tempo (CM says Sharkey played correct tempos), but would applaud politely for something played fast. CM and LF talk about the "Save Our Symphony" benefit concert, starring Victor Borge, at which they [with the Crawford-Ferguson Night Owls band] played; a very popular jazz band, the Last Straws, were also on the same segment of the program; they played very fast; the Night Owls played at ~~more~~ medium tempos, and impressed the Last Straws.

CM quit playing guitar because he couldn't make a living at it; the guitar wasn't in demand because it couldn't be heard in a band with brass instruments in it; the banjo helped some, which is the reason it began to be used. CM says the instrumentation of the usual band at the time, 1908-10 (as requested by WR), was trumpet [or cornet], clarinet, trombone, bass and drums--no accompanying instrument at all. CM says his bass playing was considered strange in those times; ^{there was no such thing as a kick} all other bass players played only two beats per measure, which was the proper way for a bass in a ragtime band to play, according to CM; he decided the sound was too empty, so he began playing four beats, and filling out the chord. He began playing that style two or three years after he began playing the bass. [When was that? BBA.] ^[before he went to Chicago, LF prompts] Trombone players in that time played a ~~xxx~~ strict "tailgate" style. (CM demonstrates); ^{he} he says the trombone players of today play more notes than the trumpet players [of the old times?]. Clarinet players played a ~~vara~~

variation style, the same as today. LF tells a story about Pee Wee Spitalera, clarinetist, who replaced Pete Fountain (who went with Lawrence Welk) [Spitalera actually replaced Harold Cooper, who replaced Fountain--PRC], with Al Hirt's band. . . . [Restricted]

CM says the idea of a band is for the members to play together; it doesn't matter whether there are any stars; in fact, a star can cause a band to break up. Each instrument should stick to his part; the trumpet should play the lead, the clarinet should play variations, the trombone should play counter-melody. LF says their band is called the Night Owls, rather than so-and-so and His Orchestra, so that it is not a showcase for one man. CM says drummers didn't play solos in the early times; all he did was give the band the tempo. CM says the drummers mostly used brushes, so that all the other instruments could be heard; he says the drums can "out-drown" all the rest put together. He says drums should be felt, not heard. CM tells of a band which worked at Peter Herman's Ringside [a cabaret?]; CM wasn't leader, because he didn't want to be and does not want to be a leader today, but he was elected to set the musical style of the band. Some members of the band: CM, string bass and tuba; Sharkey [, trumpet]; Charlie Cordilla, Harry Shields [, clarinet and sax]; Joe Caprero, guitar, a drummer . . . [restricted material], who was replaced by[Augie] Schellang; Freddie Neumann, piano. They played at the Ringside for about four or five years. CM told the drummer to use fan brushes at all times, "and don't ~~XXX~~ get wild, we want to feel it, and that's all."

End of Reel II

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CM says the old-time bands didn't sound like the bands of today; the ~~musicians~~ musicians of today are more accomplished; they can read, etc. The old-time musicians were just doing the best they could. LF says he thinks a band of musicians who perhaps don't have a lot of talent who decide to sound wrong together will sound better than a group of geniuses who sound right separately.

Leo Adde was the drummer [mentioned in Reel II] at the Ringside. The Ringside was where Pete Herman's ^{Burgundy Mont's} present-day club is; [before that?] it was the Black Orchid, also run by Pete Herman; the band there comprised; Oscar Marcour, violin; Mickey Marcour, piano; Curly Lizana, sax; "Bugle Eye" (so-called because his eyes were so big and they were round, not slanted ^{like mine} as usual) Burke, drums; CM, bass. RBA says Lizana is still living; CM agrees, and says Lizana has a nursery on Chef Menteur [actually, Lizana is a resident of a nursing home on Chef Menteur Highway]. [Cf. Curly Lizana interview.]

Some of the old-time dances were: quadrilles, lancers, varieties and schottisches. Lancers are not heard much now; quadrilles are danced by Texas people, but are called square dances. Schottisches are not played anymore; the tempo was like that of a waltz. LF says that in the ^{late} Thirties, in Ohio, the kid band he played in received requests for schottisches every time they played for country people. Varieties were sort of in the style of a polka. CM doesn't know whether the band ^{was with that} he played the varieties and the others had music; it was a Mexican band, composed of: violin, mandolin, two guitars, cello, flute, The music was mostly Spanish style; the two step was called paso doble. LF says the word "varieties" is close to the Spanish word for "true", so perhaps it was considered the true dance. ^[a guess] CM says the cakewalk came a long time after the time of that Mexican band. (He scats part of "At A Georgia Camp Meeting.") RBA says the third strain of the song is not [usually] played now.

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WR mentions hearing a story about how CM began playing tuba, with Jack "Papa" Laine. CM says that at one time Laine had a fine tuba player, Albert Castro, who had come to New Orleans with the old Ringling Brothers Circus and had remained in the city to work with Laine. When Castro became too ill to play a number of jobs with Laine, Laine told CM, then playing guitar-banjo, that he was going to play a series of jobs for him, Laine, but that he would play tuba; CM had had no experience at all on the instrument, but that made no difference to Laine; he told CM he didn't care if he plugged up the horn, he needed ten men and CM was going to have the tuba. Laine got Castro's instrument, and CM showed up for the job. CM says he got his bearings on the instrument very quickly, so quickly, in fact, that within a month or less Jack Laine and his ~~son~~ son, Alfred "Pansy" (he didn't like the nickname [Bill Gallaty, Jr., once related that Alfred's nickname was originally "Pantsy," because he assumed an air of importance when his father put him in charge of one of his bands and Alfred was given his first pair of long pants as more appropriate uniform than short pants for a band leader-PRC]) Laine (who led Jack Laine's second band, known as Laine's Band; Jack Laine's first band was called the Reliance Band) were battling to decide which of them would get CM's services playing tuba.

CM says he became known as "Chink" when Jack Laine, joshing a ^{Royal} street car conductor aboard the car Laine and CM were riding, told the conductor that CM was a Chinaman and had worn a long plait [of hair], which Laine took as a memento when CM cut it off, when he first came to this country, ^{which Laine claimed to keep on his mantle piece.} CM knew that Laine was just having fun, so he helped lead the conductor on. The conductor finally said that CM was the first Chinaman he'd ever seen who played an American instrument (the ^{tb} tuba, which CM had on the streetcar with him). In later years, someone asked ~~for~~ Martin Abraham at the [musicians] union (before CM's son,

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[Martin Abraham, Jr.] joined the union) and wasn't identified by one of the office workers until Choubal [sp?], a union official, told them Abraham was Chink Martin.

In answer to WR's question about preference for tuba or string bass in a dance band, CM says the tuba will give more fullness to ~~ka~~ a band, because it ^{has more "fundation"} is louder, and, agreeing with LF's suggestion, can sustain a tone better than string bass; however, says CM, "the tuba will not kick a band, though, and give life to a band that string bass does." (CM scats illustrations of a tuba part and of a string bass part.) He says string bass is preferred to tuba in a dance band, although tuba is better for playing waltzes.

CM has played tuba with regular brass bands for dancing; he says he has played at parks all over the city on such occasions; some of the parks he played at: Southern Park, City Park, Crescent Park, and [Electric?] Park in Algiers. Brass bands were used on open-air jobs then. CM worked with Jack Laine across the river [West Bank]; on this side [East Bank], he worked with Frank Christian, the High Rollers [see Reel I], and ~~George~~ George "Happy" Schilling. Answering RBA, CM says Willie Guitar, who was considerably older than himself, was the bass player with the High Rollers before CM.

CM says one of the proudest moments of his life was when Tom Early, politician (and bass player, says RBA), told him he needed a clarinet player for a job three days off; CM explained that he didn't know anything about playing clarinet, but Early said he had to do it; CM played clarinet on the job. Another time Early ^{came to} ~~came to~~ CM and informed him that he had booked the Holy Name parade, and that they had to play straight marches, no jazz or dance music; CM, then working with Early's band which didn't read music, asked Early what he was going to do; Early said he figured CM would come up with something. The band was to be a relief band

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for the big union band of sixteen pieces which headed the parade. (The practice was to have two bands in that manner). CM suggested a rehearsal; the bandsmen he got for the job were: [Cannell(sp?)], trumpet; Herbert Rosenmeier (Who was ^{Canon} [later?] a court recorder), trumpet; his brother, Wilfred Rosenmeier (there was another brother, Gus Rosenmeier, who also played, perhaps trombone), snare drum; old man Letto, baritone horn; Pete Procopa [sp?], trumpet; [John] Provenzano, clarinet; Letto's brother, alto horn (with takes the place of guitar [playing on the afterbeat? RBA] he would not read). ^{Jan Early bc.} CM figured out the harmony parts to some marches on his guitar; he taught the lead first, the harmony. Marches he taught the band were "Show Boy," "Under The Double Eagle," and "The Four Kings," the last his own composition. Members of the big band, marching ahead of CM's band, turned around several times to listen; Ralph Chaubaud [sp?] asked CM the name of the march CM had composed (CM scats the introduction, the only part he remembers); CM then named it "The Four Kings", on the spur of the moment; Chaubaud had never heard the march, although he said he had many marches; CM told him it was a Spanish march, which satisfied Chaubaud. [Mario] Finnazi, playing tuba with the big band, asked CM who taught the musicians their parts; when CM replied that he himself had done it, Finnazi told Chaubaud CM was letting his talent go to waste. CM says Herbert Rosenmeier probably remembers the tune of "The Four Kings," LF says Rosenmeier's niece, Lois Rosenmeier, is ^{now} probably office manager for Braniff Airlines in New Orleans now; he sees her ^{almost every day,} occasionally.

Answering RBA, CM says he doesn't know who composed "Milenburg Joys;" he played it a long time ago; he says he played "Silver [Maple?] Leaf Rag," "Tiger Rag," in 1910 with Jack Laine. He does not know who the composers of such tunes were. WR asks if CM didn't play on the first recording of "Milenburg Joys," made by the New Orleans Rhythm Kings, including Paul Mares, [Georg] Brunis and others, for Gennett, in [Richmond,] Indiana; CM says the NORK had only a five-piece

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band until they got a job playing at Mike Fritzel's place, and that band made a recording of "Milenburg" made by the larger NORK. CM tells of settling an argument with Joe Mares [brother of Paul] about the identity of the bass player on the NORK "Milenburg Joys;" Joe Mares claimed it was [Steve] "Red" Brown; CM says it was CM. As Paul Mares and [Leon] Roppolo [of the NORK] were dead, and as Brunis was not in touch with CM, and as Ben Pollack, who played drums on the date lived in [Palm Springs,⁷] California, CM wasn't able to prove his claim until Bob Billette, who replaced Ben [i.e., Lew] Black on banjo in the NORK and made the recording in question [Cf. discographies.] (Billette later played with Bix Beiderbecke), came to New Orleans, not as a musician, but as a dancer, appearing at the Roosevelt [Hotel]. [Tape runs out before the conclusion of story].

End of Reel III

October 19, 1966 Also present: Richard B. Allen, William Russell, Leonard Ferguson

CM says he worked a lot of jobs playing for rough people, especially with Jack Laine's son, [Alfred] "Pansy" Laine. CM tells a story about when he was playing with trumpeter Johnny Bayersdorffer at the Tokyo Barden [check sp?]; Bayersdorffer's father was a Shriner (as was the younger Bayersdorffer); the particular New Orleans Shrine temple hired the younger Bayersdorffer's band, including CM, to travel around the country in connection with the Shrine. When they arrived at a station, ~~and~~ the band would play to get the members of the entourage together. One time the elder Bayersdorffer told CM he couldn't hear the tuba, although CM could play loudly in those days. CM had a special-built Harry B. Jay double E flat sousaphone at the time; he investigated the insides of the instrument and found two Pullman towels stuffed there. Another time, "Pansy" Laine filled the mouthpiece of CM's sousaphone with limburger cheese. CM says he can't tell stories about Abbie Brunies, trumpeter, uncle (according to WR) of Abbie Brunies, drummer, who died in New York [City, 1954, Child's Paramount Restaurant?]. CM says the drummer Brunies replaced Monk [Hazel] in the Sharkey [Bonano] band. LF says he was supposed to meet drummer Brunies for dinner the night Brunies died.

CM played accompanying guitar for [Leon] "Rap" [Roppolo] to play blues on guitar for a recording made when they [New Orleans Rhythm Kings] recorded in [Richmond,] Indiana; CM never heard the guitar recordings, but some of the other band members did. [Cf. Record Changer, c. 1950] Cal Pierce, [or Kyle Pierce] of Scranton, [Pennsylvania], one of the three pianists the NORK used on that date, had composed "Marguarite," which the band recorded then; CM had never heard it; RBA says he has copies of that particular recording. CM has heard the records they made with Jelly Roll Morton on piano, including "[Mr.] Jelly Lord" and "Sobbin' Blues". [Cf. composer credits and discographies.] Mel Stitzel was the regular

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pianist with the band then. CM admits that he gets that name and the name of the owner of the Friars Inn in Chicago, Mike Fritzel, mixed up with Mel Stitzel. Roppolo played only single string blues on guitar; it [the recording?] was "really nice."¹ CM says perhaps the records he and Roppolo ~~made~~ were not issued because there might have been more measures of a tune [already recognized and copyrighted] used than is allowed. [Cf. discographies].

RBA mentions Don Murray, tenor sax player; CM knew him, and made a recording with him, but he doesn't remember where. [Cf. discographies.] CM also recorded with Volly DeFaut, who played saxophones [Cf. discographies.] ~~well~~ then. CM agrees with WR that DeFaut was also a good clarinetist. CM recorded with several bands when in Chicago.

CM says old man Matranga [sp?], owner of the Honeysuckle Inn, named it that because he once had a home with a lot of honeysuckle around it. CM played there with Sharkey, Joe Capraro, [guitar] and drummer Augie Schellang. [sp?]. The Honeysuckle Inn was about two blocks before [i.e., nearer Canal Street] the bridge [no longer there?] leading to West End, and about two blocks back of the road [about two blocks nearer Canal than West End Boulevard?]. [Cf. city directories and police reports.] CM says he played in so many places, in almost every club in the city, that he had a hard time remembering specifics; other clubs he mentioned in which he played are the Shim Sham [Club] and the Little Club. CM played only one job, a private affair, at the Cadillac Club; LF says Francis Murray [clarinet and tenor sax, ^ede_^ceased--PRC] told about wild times at the Cadillac. CM didn't ever play in the tenderloin area; he didn't like that.

CM had heard hot fiddle players, including Oscar Marcour and Joe Venuti; he also says he himself played violin. In 1913 or 1914, when CM lived on Ursuline Street near Royal [Soards. City directory of 1914 lists Abraham, Martin, lab, 715 Ursuline], he played guitar accompaniment to the violin playing of

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Baptiste^S_A Aucoin, who had a barber shop nearby [Soards 1914 lists Aucoin, Baptiste, baker, 735 Ursuline, and Aucoin, Edward, barber, 735 Ursuline--PRC]; Aucoin was a very bright [i.e., of fair complexion] colored man. Dave Perkins, a light-colored musician, is mentioned. RBA had heard of Baptiste Aucoin from Jack Laine; ^{MD-}Max Laine talked of him also.

CM says that besides the people he has taught to play bass, there were some he taught other instruments; in the string ensemble in which he played violin, he taught the other two members to play their instruments; they were Tafoya, a Puerto Rican who played guitar, and Frank Otera, [sp?], who played bass. The group played in "joints" on Decatur Street, for seamen.

CM played in a band comprising accordian, guitar and bass; the accordian had only about sixteen keys, was non-chromatic, and had only two bass changes, the tonic and the seventh [i.e., dominant seventh?]; CM agrees with RBA that the instrument was called a German accordian, and RBA says the Cajuns use them.

CM says dance bands didn't use violins [in his early days? RBA. see below.] . The first time he worked in a band including a violin was at Pete Herman's Black Orchid, with Mickey Marcour on piano and his brother, Oscar Marcour, violin. Some years before that, "Little Joe" Hernandez, usually a guitarist, played violin occasionally in Jack Laine's band. RBA mentions Bud Loyocano, who may have been the person who told him about a violinist named "King" ^{Watsky} [Watzky- sp?], who lived uptown. CM says Max Fink was a straight violin ^{plyer}, not a jazzman; he "had the most scientific G-string solo on his violin than anybody you ever heard in you life." Fink played at the Liberty Theater; CM agrees with RBA that Fink also played at the Little Club.

CM says [Vit] Lubowski [sp?], (who played with [Tony] Parenti, says RBA), was a wonderful pianist; he played so percussively and with such strength and assurance that when he became angry he could break the strings in the piano just

by striking the keys. (LF asks a question about the tenderloin area, which CM more or less ignores.) CM says Frank Cuny came right after [in ability?] Lubowski; RBA says Cuny died only about a month ago; LF knew of him. CM says Cuny played with the symphony, and in all the theaters, including the Palace. RBA says Cuny recorded with [Johnny] DeDroit; CM agrees that Cuny played with DeDroit. LF says Freddie Neumann was the pianist with DeDroit when he himself played with him [much later. RBA.] CM agrees with RBA that he played with Neumann at the Bienville Roof [with Monk Hazel's band?]; he says he played at a lot of places with Neumann, including Pete Herman's Ringside and a place on Bienville between Dauphine and Burgundy for a man named Trambino; the place had been a dime-a-dance hall at one time. Trambino closed that place and opened the Silver Slipper, which is now called Your Father's Mustachè.

End of Reel IV