

POPS FOSTER  
Reel I, Track 1  
(WR's Reel I)  
August 24, 1958

Also present: Manuel Manetta, [Alan?] Mrs. Pops  
Foster, William Russell  
(Made at PF's apt, San Francisco, California)

On the Streckfus boat was Zue Robertson, tb; MM adds that Harvey Langford was there. ZR was there later, and Johnny Lindsay, tb and b. PF was also there with them. MM says that the Streckfus people liked Johnny [St. Cyr?] and George [Pops Foster?]. The first time Johnny [Lindsay?] and PF went on the boat, Peter Bocage was playing tp. PB wouldn't leave New Orleans, therefore they got Joe Howard, [tp]. At first they had Frankie Duson, tb; James Alexander, d; Manuel Perez, [tp], briefly; then Andrew Kimball, tp; Charlie McCurtis, cl; Lorenzo Tio [Jr.], cl; Lorenzo Sr. was dead. Then they got Bebe Ridgley of the Original Tuxedo Band on tb. But Ridgley was working at a grocery store and couldn't get off so they got August Rousseau, tb. James Alexander left the boat to go with a show, so PF got Baby Dodds for the band. They wanted another tp player. Louis [Armstrong] was playing with Ory's band on Claiborne Street, at Pete Lala's dance hall, so Johnny Streckfus went down and got him for the band. [Cf. Capt. Verne Streckfus, reel ?].

Joe Howard of St. John's, La., helped Louis Armstrong with [reading] music more than anyone else. John Robichaux, Papa Celestin and Eddie Atkins, tb, all came from the area around St. John's. They spoke broken French. All were called Creoles, but spoke differently from New Orleans Creoles. [Confusing] Bands changed on boat.

PF left the boat after 1919, and joined Charlie Creath later in St. Louis. Then PF went back to the boat and played a whole season. Eddie Allen formed a band called the Gold [Whispering] Band. When the Streckfus people sent for MM, he came to [St. Louis?]. MM got Sidney Desvigne and [?] to meet them in Memphis.

The band had fun on the boat. They got tired of the food on the boat and would go buy "sardines and stuff". A quiet Creole cl and ts from

Thibodoux would eat and drink heavily. Sidney Desvigne would beat him with his hat. Walter ["Foots"?) Thomas [s] also drank heavily, and is now dead. The boat was a help to many musicians. Manuel [Manetta] should be given credit, i.e., Albert Snaer and Willie [J.] Humphrey. WJH played cl very well. PF knew the men on the boat, but not how well they played.

PF went to the boat, the Island Queen, with Sidney Desvigne. Going to Cincinnati, they couldn't move because the water was so low, so they waited until it got high. Then they couldn't go under the bridges. They talk about bridges and Ford Convertibles. They got a clarinetist from Donaldsonville. PF and MM discovered that many musicians who they thought could play could not play. "They" were in different bands. Tp's who were great before Louis [Armstrong]: John Pendelton, Joe Johnson. They were not on the boat. The band started in 1919. These men played before that time. Arnold Metoyer played tp on the boat. (Octave?), a short man who lived on Roman St., and played tp, could read well. They talk about Downtown versus Uptown musicians. Downtown musicians were in the Superior, Imperial, Olympia and Magnolia Bands. The last named was the last band which was organized Downtown. Freddie Keppard's brother Louis Keppard was [the manager] of the Magnolia Band. Hypolite Charles was late, and worked with Albert Baptiste's Silver Leaf Band and in a bank. AB's uncle was Baptiste Delisle, an early and good tb'ist who played with John Robichaux's orchestra. George Baquet was also in this band. PF's cousin George Williams, Claiborne's brother, <sup>was</sup> one of the first slide trombonists. He was from Donaldsonville. Also he played baritone horn. Clarence Williams was also a relative. PF went to rehearsal at Williams' place on Tulane Avenue [with Armand J. Piron]. They talk about Clarence Williams. He was the only Negro who has a pawn shot in the USA. Eva Taylor and CW had been separated for a long time. CW's pawn shop was on 125th St.

They talk about people not speaking in N. Y. C. and St. Louis. This

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They talk about a Louis [Armstrong] letter from 1938.

There were only one or two drummers around New Orleans who could fit with any kind of band: Louis Cottrell and [John] McMurray, "French boys." MM mentions Jean Vigne and Ernest Trepagnier. PF says JV played years ago a shuffle beat which is used today.

They talk of early bass pickers: Steve Brown of New Orleans played tuba and bass. Before SB, in the late 1800's, Jimmy Johnson of the Bolden band picked his bass. There were others before him. A band from Donaldsonville, La., had Henri Baltimore, vl and b, who picked his bass.

They talk about string bassists in 1922 in Los Angeles, Calif: PF and [Ed] "Montudi" [Garland]. No one paid any attention to [EG] [!!!! RBA]. [Kid] Ory sent for PF when EG went with the Black and Tan band. People then paid attention to the string bass. When PF went to New York, he was ashamed to carry his bass. People laughed at him. Tuba players and cellists came to PF's house, and PF learned to read and taught them to play bass. They all switched to bass in three years time. PF regarded Henry Kimball as one of the best bassists. HK was older than PF.

WR once asked Albert Glenny who first picked the bass. AG named Johnny Prudence [sp?]. They talk about AG's age, plastering, painting and drinking wine.

They talk about each man in New Orleans having his own style: Bunk Johnson who was good when young, Wild Ned who played with Bolden. He played high. His brother was tuba player with P. G. Lowry [sp?] circus band. Ned's first name is unknown. One had to read to play with the P. G. Lowry band. PF idolized George Baquet. GB always came to see New Orleans musicians even if he was sick, e.g., after his stroke. This was in Philadelphia.

"almost killed" PF. There everyone goes about their business.

"Willie Foster] and PF started on a plantation. PF was born at McCall, in [Ascension?] Parish. They went to school at Donaldsonville. It was three miles from his home. He sometimes had to walk. He was beaten by the teacher if he was late. PF was born May 19, 1892. (MM drinking.) Willie [Foster] will be 69 at Christmas. He lives in Baton Rouge. PF's mother made 106 on the third of February. They talk about a photo of the family. Both Johnny St. Cyr and MM were born in 1889. They talk of Peter Bocage and of resemblances between people. PF and MM are like brothers. WR talks of the photo of the Fate [Marable] band on the boat with Louis Armstrong, PF, Johnny St. Cyr and Johnny Dodds. JD was only on the boat to pose for the picture. They talk about [Photos?] and posters. Jimmy Archey and His Riverboat Five are mentioned. Louis Armstrong was under [Don Graves?]. LA came in Luis Russell's band [as leader]. WR reads a poster "Pops Foster...and his ensemble the New Orleans Wildcats, 1951 in Zurich." They show a photo of his mother in 1947. PF was then on "This is Jazz" [a radio program], with Rudi Blesh. They show photos of the Luis Russell band with Albert Nicholas, PF and Ralph Sutton, a piano player from St. Louis (both drunk); Art Hodes, George Lugg, who got killed by a train, fans, the waiter, Louis [Armstrong?]; Another picture with Tommy Dorsey, George Wettling, Louis [Armstrong], PF and Bud Freeman. Another picture with Papa Celestin at the Metropole in New York, Big Chief [Russell Moore], tb. They see a photo of PF shortly after coming out of the hospital recovering from pneumonia, and a photo of Louis And Alpha Smith [Armstrong]'s wedding (PF was the best man). (Talk on LA's wives.) In some book, it was stated that around 1950 PF was sick; he says he was not. [Talk on a photo] made in Boston. They look at [a newsletter] with a photo of jazz on the River with James P. Johnson, Baby Dodds, June 22, 1947, probably from the NEW YORK TIMES.

GB, Jim Williams and Baptiste Delisle were in John Robichaux' band. They were three top notch men. They talk on JR's band's reading music. MM says that JR's drummer before [Louis] Cottrell was Dee Dee Chandler (A "Booze Head" according to PF). This was when JR first came to New Orleans, PF has heard. MM played with Buddy Bolden, when BB went insane, and when DDC played drums with BB. Frank [Duson?] carried MM on three jobs with BB. [Frank Duson was trombonist with BB.] They talk on Johnson Park versus Lincoln Park. Babb Frank's Peerless Brass Band is compared with Bolden's. PF sneaked in, as he was too young otherwise. He hid from the police. BB used to "call his children home" [with "Buddy Bolden's Blues?"]. Buddy Bottley went up in a balloon. MM talks about the JR Orchestra. JR's orchestra played in Lincoln Park on a platform from 4-7 and played in a hall from 8-4. PF heard JR's Brass Band there with Harrison Barnes, tb; JR, bd, only when they sat down. At night, Margaret Kimball, p (Mrs. Andrew Kimball), played for the show [in the pit?]. On stage they used no piano. \$2.59 was [salary?] for playing until 4:00 [a.m.].

Easter Sunday was their big day. Christians went to church on New Year's Eve. All musicians worked on Mardi Gras. During Lent they would have another job. They had trades or worked candling eggs. They played on St. Joseph's Night [during Lent]. George McCullum was a cotton sampler. He taught Sidney Desvigne.

They mention [Kid] Ory's band. Only downtown bands had regular jobs in the [red light] "District": [names them]--Superior, Imperial, Magnolia, Olympia bands. "We" [the Magnolia] was at Huntz and Nagel's. PF says MM and [Big Eye] Louis Nelson were pimping. MM says he was working at Miss Lulu White's [brothel]. Big Eye Louis Nelson was with [the Magnolia] first. They fired Dave Dupass, cl; and Arnold Dupass, d;, who were brothers, by means of a letter under their doors. They got Ernest "Nenesse" "Quank"

Trepagnier during the week. Freddy [Keppard?] and them were at Billy] Phillips. Manuel [Perez?] was at Rice's. [The Magnolia] subbed for the Superior at Huntz and Nagel's. On Sunday ET was with the Olympia Band. Henry Martin was with the Olympia during the week. PF and Billy Marrero or Johnny Lindsay would swap jobs at Billy Phillips. PF would take off to play with the Eagle Band in order to play some blues. Quadrilles were danced mostly at Masonic Hall, PF liked to dance or watch the quadrille. Since he got off at midnight, he ran to the hall to catch the first figure, which had started at 11:30. When someone sat in, the leader said nothing [i.e., didn't mind]. Sporting women came in at midnight. Before that high class dances were done. "Foots" was the caller. Rough people would come in after 12 to hear blues. Bands uptown had to play blues at Funky Butt Hall, Big Easy, Come Clean, #12, and other halls in Gretna. "They " gave dances every Saturday night. They held around 50 people.

They talk on prices: 5¢ for a beer, 5¢ for a glass of wine and food at these halls. Harrison Gougis was their first tp. His father had a shoemaker shop on Dumaine St. He only read. [Oujan?], tp, could play well also. He was from around Mary's Sugar Refinery, and he didn't play high notes. Bunk Johnson was ruined from played with the Eagle Band. He stayed out all night, drank, slept on pool tables. When he was with the Superior Band, he was very nice. BJ left N.O. around 1910. PF didn't see him until 1937. PF was with Louis Armstrong['s band] in New Iberia. PF didn't recognize BJ. BJ had no teeth.

They talk on BJ getting a horn from boys out here [in California] [see WR's notes]. BJ was found on a plantation. LS didn't give BJ his horn. They talk about LA's horn falling into a river from a bus. The first good horn LA ever had was a Harry B. Jay. MM thinks it was the first horn he had. LA left N. O. with a paper sack. Johnny [St. Cyr?] and PF had cotton drawers. LA had 5¢ ham sandwich to last him to Rock Island.

They talk about the [Musicians Union] local organized around 1900 in New Orleans by John Robichaux and others. MM and PF don't remember this one. JR was not young. He was a neat dresser. WR mentions that MM told him that JR wore clothes from Godchaux's. JR "balled PF out" about living uptown.

They talk about PF's moving to New Orleans. His mother worked for the W. G. Willmans uptown. PF and his mother lived on the premises. His sister and father stayed together. Around 1902 his mother moved to New Orleans. His mother, sister and PF lived on Octavia between Liberty and Howard St. [now LaSalle]. PF went to New Orleans University, as did Bunk Johnson and Eddie Cherrie. PF played baseball. He pitched and caught both in short pants. He went with the first team when he was in the second grade. New Orleans University and Straight were two of the best colored schools at this time. They later united. PF learned nothing in school because he was playing music all the time. PF would play during exams, wouldn't study, but he would pass. For this reason he didn't want his children to study music in school. PF began music when he was too small to reach the cello. He stood on a box. His brother bought him a bass "in the nineteen something" [i.e., the early 1900's?]. Any bass player can play some guitar. Any good guitarist can play bass. They formed Rozele's [sp?] Band with Roy Palmer, g, who changed to tp. It was a three piece band. Then Joe Johnson became their guitarist. PF 's brother had a Eb tp. JJ learned on this Eb tp. [Ovide?] Jackson was on tb. RP became a trombonist. JJ and RP turned out to be very good. They played at the [Louisiana Driving Park]. Johnny Garland, a trombonist and violinist, was Ed Garlands brother. He was a "hurry up" trombonist, i.e., he couldn't play well. Johnny Garland had a job with Louis Keppard and Dave [DyPass] in the Magnolia Band. PF sent as a replacement by Ed Garland who had to play with Ory. They liked PF. This band had rehearsals twice a week. Rehearsals were like a

party. They were held at Jean Vigne's house. They got a 50¢ permit to rehearse so as not to be bothered by people. They were served red beans and rice, lemonade, etc. If they knew the policeman on the beat, they did not have to get a permit.

They talk of a country trio with his brother, g, his sister, mandolin, and PF, cello. PF's father's brother was a "hamfat" violinist.

Outside New Orleans, dances were called balls; tickets cost 15¢ or 25¢ at the door. Wine and gumbo were sold. The band played a 6/8 march when the floor was crowded. A man then had to buy his lady something, e.g., an orange, a stick of gum, etc. They talk of prices, [saloon?] polkas, schottisches, quadrilles, chicago glide, waltzes. These dances are in the Otto [Langly?] method. Dancers demanded the correct tempo. A dance would be introduced in the country, but not in New Orleans. In New Orleans they played a routine of dances: waltzes, schottisches.

They talk of brass bands: they made more than an orchestra now. Burials [with bands] were held every day, even on Sunday. The tp player led brass bands, not a man with a stick, as is now done there [in San Francisco]. PF played bd in 1928. He played tuba in brass bands, but he didn't play tuba when he left New Orleans. PF couldn't fake on tuba. He started with [notations of] music on tuba. In 1928 he was playing on tuba in San Francisco. He had left Los Angeles playing tuba. He left Chicago. Talk on Johnny [St. Cyr?] in Chicago. PF had a job with Dewey Jackson in St. Louis from September until February [1929?]. Then he joined Luis Russell. A telegram to PF from Russell was withheld by a booker for 2 months.

PF has been only Catholic. Bands played "When the Saints..." in a slow 4/4 [tempo] when going to the cemetery. Louis [Armstrong] in later times played "When the Saints" [in faster tempo].

End of Track 1.

POPS FOSTER  
Reel I, Track 2  
August 24, 1958

Also present: Manuel Manetta, Alma (Mrs. Pops) Foster,  
William Russell

[Wr's Reel II, concluded?]

PF never heard "ragtime" style playing [of hymns] in the South, and in Texas. The bands couldn't do this. Ory played "Just A Closer..." in the street. Hymns were not played in dance halls then.

PF worked with Manuel [Perez?], Freddy [Keppard?] because he was downtown, and the work was downtown. Bands didn't play too long in the [red light] district. They preferred to free lance, playing picnics, etc. The bands had fun playing picnics. They played in the district during Lent.  
[End of Reel II?]

There is talk on banquets. (PF gives the word the French pronunciation.) MM and PF last played a banquet around 1909. Freddy [Keppard?] was fixing to leave. There were barrels of wine on the table. Everything was free. The people danced until the table was ready. The table was as long as the hall, and they had beer, wine and food. The band ate at midnight. They had gumbo, ham and salad. People were insulted if you didn't eat. There were no fights.

There is talk on dance halls, Hopes, later Cooperators' [sic], Economy Hall. MM says the Francs Amis was a headquarters. They had only "bright" [i.e., light skinned] people. PF says "we couldn't go downstairs." In Biloxi, "briquettes" [red-headed, light-skinned people], those Alabama people, were bad. "You stayed on the stand."

There is talk of all day picnics at Milneburg. There were many bands there. Musicians would visit each other and trade jobs. A 4 p.m. to 4 a.m. job on Saturday and Sunday was played only by Freddy [Keppard?]'s band. It was not on the water [Cf. Harold Dejan interview???]. When John Robichaux's band broke up, JR played violin with Freddy [there?].

MM says that Rene Baptiste was with the Imperial as guitar and manager. The Superior Band had Richard Payne on guitar. MM says Joe

Brooks played guitar with the Imperial, but changes to Rene Baptiste.

[Then which band had Joe Brooks?] Billy Marrero was in the Superior on bass [and Manager] [and ( ?) Bernard also?]; Johnny Lindsay, [b], was in the Olympial Jimmy Brown, b, was with the Imperial; PF played bass with the Magnolia band. JB was a good bassist, but sickly. [Better than all of them?] according to MM.

PF thought that Storyville was another town, when he heard people in the North talking about it. He knew it as the red light district. He didn't know of Mahogany Hall, but knew it as Lulu White's.

PF learned the bass mostly from MM and from playing with "Top notch guys." He learned from leaders in New Orleans. Northern bassists helped him. PF didn't pattern his style on any one. MM is one of the causes of PF soloing on bass. The first tune that MM taught PF was "The World is Waiting..." with [Ed Allen's] Gold Whispering Band. It was taught by MM on piano with one finger. PF rehearsed on Tuesday and Friday with this band.

PF used the bow, as did all New Orleans bassists, on all slow numbers. He picked his solo, and picked on some fast numbers "up there". Earl Hines had a concert with six bands which had bassists. None could lend PF a bow. It gave the full value to the notes. Talk on [Wellman] Braud's advising bassists not to use their bows.

PF's best pupil was with the Casa Loma [Orchestra]. PF gave three lessons to Billy Taylor. He taught BT tuning and scales. He played scales first on tuba, then on string bass. BT was a born musician. PF told him to listen carefully to records. You could change the speed of the record in order to change keys. Wellman Braud told BT to tape his fingers, but PF told him to put mercurochrome on his fingers and then freeze them in ice. PF didn't approve of taping the fingers. PF used this method. PF now is expected to solo a lot.

PF always picked with two fingers. He grips the bass tightly to get the tone. If he makes a bad note, he says it's best to make it well, because you can't correct it. PF's first bass had three strings. He once had [a four string bass with a pedal C?] They talk about tuning, the four-valve tuba and five string bass with a high C. PF says that after the third position there is not a bass volume. When Earl [Hines] plays "St. Louis Blues", PF plays a [higher] C. PF doesn't like solos; he likes a foundation bass. (MM goes to the toilet).

They talk about the Kay bass. Many years ago, five string basses were used. There is mention of Grunewald's Music Store in New York [!!! or New Orleans]. PF wanted a low C not the C above [middle?] C [string]. PF knows more about music than people realize. PF rarely rehearses. Ideas come to him when he's playing. PF played nice arrangements with a seventeen piece band of Louis [Armstrong's]. People did not dance to these though. There is talk on the danceability of music, on the blue (or green) book (i.e., playing by ear) and the similarity of arrangements by one man. They had the same introduction, coda and second ending. The Casa Loma and Luis Russell used arrangements from several men. Bob Sylvester, sax, copied arrangements [cf. Tom Stoddard interviews with PF]. BS came to New Orleans, introduced musicians to--, and was run out of town to Texas.

PF had the first aluminum bass. He has a picture of himself with Luis Russell's band with a metal bass. It was good for travel. The tone varied, and was metallic on some notes. He now has a German bass. Flat back basses are old. PF has a mike for his bass but doesn't use it as he overplays it [i.e., plays too loud with it]. He is too strong for it.

He shows photos of his three grandchildren.

PF has had one of his basses since 1939. He has a three-legged metal bridge from London which is a gift. It gives a bigger tone. He can tune the bass with the bridge. He uses heavy strings [46 or 47 gauge, G and D

with a wrapped A & E?] There is talk on three string basses. There were few four string basses. Jimmy Brown and Oak Gaspard had four string basses. Billy Marrero and [Albert] Glenny had three strings. [End of WR's Reel III?]

Earl [Hines] appears selfish, but is not. He has a wonderful ear. PF has learned more with EH than any pianist he has worked with since leaving New Orleans. EG can supply bigger chords upon request. EH and PF are on the stand with the drummer between them. PF is on the wrong side. The F holes on the bass should face the band. They talk about projection of tones.

They talk about a [photo?] with Ory and [Sam ?]. There is a photo taken on the Queen Mary of PF, Herbert [Hall?], Emmett Berry [sp?] [with the Sam Price band?]. They talk about a photo taken in Nice, France, [with Mezz Mezzrow], and the birthday party on the Queen Mary, etc. There is mention of contracts from New York.

PF says that in the old days bassists played good, solid, 2[/<sup>4</sup>]. In [ ?], they used 4[/<sup>4</sup>] tempo. The average drummer can't play when the bass plays 2[/<sup>4</sup>] tempo. PF doesn't play solid 4[/<sup>4</sup>], hitting 1 and 3. He talks about the pianist's left hand, and [string] bass style. PF makes 4[/<sup>4</sup>] motion. He talks about the symphonic bass player who noticed that PF didn't play 4[/<sup>4</sup>] tempo, but the "oom-pah" style which is considered antique.

PF listens to what the other [band members] are doing. PF doesn't think of the chords as he plays. Ideas come to him in the measure he is playing. On reading ahead. Ideas come too fast sometimes. PF doesn't "class" himself, i.e., he considers himself an ordinary bassist.

Wellman Braud shouldn't have quit Duke [Ellington]. They talk of [Robert] Ripley. PF says Ripley wrote that WB was the fastest bass player

in the world, but he had a big head.

They talk about musicians having fun in the old days. There was no colored union, but these musicians didn't work under [white local's] scale. They talk about hiring practices. The musicians were like one family. Once, when PF was late for a job with the Tuxedo Band, Oak [Gaspard] was asked to replace him, and wouldn't do it. There is talk about the Tuxedo Band uptown and Manuel [Perez?]. Uptown musicians, such as [Baba] Ridgley, didn't work the same way. Johnny St. Cyr and PF gave two months notice when they were going to St. Louis to join Charlie Creath. They were considered "dirty" by [ ?].

PF has a photo of Jimmy Archey's band. PF didn't want the leadership. JA is with [Earl] Hines. [JA?] looks like Buddy Johnson. Mention of Edmond Hall and a party.

There is talk about Wellman Braud coming to California. WB was with the Ory band. He was in New Orleans all winter. MM talks about WB being a nice player. PF says his head is too big.

They talk of New York City. PF says that there you're either in or out [of a clique]. Bunk [Johnson] wouldn't be hired in New Orleans, therefore he left town with a circus. He went from the Superior to the Eagle band and was ignored then. PF makes disparaging remarks about the Eagle Band. Henry Nickerson was the only reader in the band. He taught the band the chorus of numbers. MM was in the [Eagle]. MM says Buddy Bolden could read a little. Willie Cornish couldn't. Frank Lewis could read a little. He went crazy, as did Dandy Lewis. DL put [cow itch?] in his wife's itch. Jimmy Johnson was in the Bolden band.

They talk about uptown bands not being "classed" as anything. They were better than today's best bands. They talk on the changing quality of wines and whiskey, as a symbolic reference to music. PF says that Louis [Armstrong] ruined many trumpeters; they changed their mouth-

pieces to hit high notes and were ruined. He names Gus Aiken as an example. June Clark copies LA. He caught a cold in order to imitate LA's voice. PF says there are no individuals today. Manuel [Perez], Arnold Metoyer, John Pendleton, Wild Ned, Freddy, Buddy Petit, Kid Rena, Sam Morgan, all had their own style. You could recognize each man by his style of playing.

PF prefers the bass to the tuba for a "Dixieland" band. The ~~bb~~bass sustains a note for a long time. The tuba never fit orchestras. MM never liked them. It was made for brass bands. PF learned tuba so he could sit down in the band. They talk about getting PF's tuba fixed. PF says you shouldn't solo on tubas. PF runs chords rather than take solos. He would rather play foundation than solos. When "we" [Luis Russell band?] went to the Roseland Ballroom, they didn't have much of a band, but had good rhythm. They had Paul Barbarin, Bill [Will] Johnson of Ohio. Talk on "Jersey Lightning" [by Luis Russell Orchestra], "Mahogany Hall Stomp", by Louis [Armstrong], and PF walking [a bass style]. PF thinks it stinks!!

End of Track 2.

POPS FOSTER

Reel II, Track 1

August 24, 1958 Also present" William Russell, Manuel Manetta

PF says that the favorite record which he made is "Mahogany Hall Stomp" [with Louis Armstrong] [See previous reel.]. They talk about the switch to string bass, and "Mahogany Hall" [Stomp].

They talk about clarinetists. PF says they play too many notes, notes that don't fit, and too much in the high register. Charlie McCurtis, Papa Tio and Johnny Dodds all played in the low register. WR says George Filhe died five or six years ago. They mention Benny Goodman, ~~Lawrence Welk~~, and Pete Fountain, <sup>with Lawrence Welk</sup> who, PF says, has old ideas (Machine off.).

They talk about trumpeters who play too many notes. PF says the music was called ragtime long before it was called Dixieland or jazz. Mention of [Scott] Joplin [composer] and the [sheet] music which came from St. Louis, also Walter Jacobs, [publisher] Tom Turpin [composer]. New Orleans bands, not St. Louis bands, played this music. A seven piece band was considered a big band then. They talk about buying sheet music in "clubs" [organized by publishers] for one dollar a week [?]. Down town bands traded and borrowed music [unclear here]. Charlie [or Adam?] Olivier's band was a [reading?] uptown band. Edward Clem, tp, had a band. Alcide Frank, vl and brother of Babb Frank, played with [Buddy] Bolden. AF replaced MM, as he was young, with Bolden. Johnny Brown, vl and cl, played with Ory's band.

They talk about PF's finding Johnny Dodds working at a <sup>mill</sup> ~~river~~ mill. JD replaced Lawrence Duhé with Ory's band at Globe Hall.

PF's mother worked for the Willman family uptown. The plantation where they were raised was owned by the McCall family from France. Henry McCall's mother played the piano. She saw that they rehearsed. PF was a bad boy, didn't want to work on the plantation, and wasn't afraid of anything. PF never spoke Creole, though his mother spoke about seven languages. PF would get mad at his mother and move over to

his grandmother's. His grandmother raised him. He talks about moving from plantation to plantation.

I In New Orleans PF always lived uptown. He talks about working on coal wagons, buying whiskey called "pop", which he says was better than. They bought it from Viguerie's. PF was also a longshoreman and had some of the best jobs on bass.

They talk about drummers. Today there are only cymbal beaters, not drummers. Sid Catlett was very good; he played like good New Orleans drummers. Some drummers in New Orleans were better than the best ones "up here" [in the north?]. Paul Barbarin was very good; he works with the bassist. PB's brother is better than PB (Louis Barbarin). PF says the drummers should tune all the drums. MM talks about the sound of snare drums. He says they sound like kettle drums now. They used to sound like shots. PF says that's because the drummers used to tune their snares. They don't now. They talk of Lew [sp?] Leslie, who hired Zutty Singleton for a show [LL's Blackbirds?] "down there". The important thing was to have a strong tp and dr for dancers. Mention of Louis Armstrong.

They talk of the Alley [a bar]. Paul Barbarin was to be fired from King Oliver's band, to be replaced by Zutty S. Luis Russell was mad about it [?]. Paul Barbarin learned to read from Luis Russell. Also in the [Oliver] band were Barney Bigard, [Albert Nicholas], Darnell Howard, Bob <sup>Schaffner</sup> Schaffner, [sp?], George <sup>Fihle</sup> Fihle [sp?]. The reed players threatened to quit if PB were fired. PF got [ZS] his first job with the Tuxedo Orchestra. They talk about ZS setting the tempo and the Kid Ory broadcasts [for Standard Oil] where ZS messed up the tempo. They talk on changes in music and the need to adapt.

Ed Allen and his band members couldn't pronounce "Manetta", so they called him "Bonita." "Hoss" was another nickname for him. LA

and PF called each other "Pops". But PF was called George Foster in New Orleans. He has gotten checks made out to Pops Foster.

PF now wants to play with a piano because there are no good guitar-ists left. No young guitarists play six-string chords. PF can't stand electric guitars. He mentions Johnny St. Cyr and Bernard Addison as being good. Pianists had to know how to play everything. Most violin-ists and guitarists played piano also, e. g., Tommy Benton and Buddy Christian, both guitarists and pianists. Before 1920, street musicians played the plectrum bj. PF would rather work with a guitar than a banjo; the banjo is too much "ting ting ting". The tenor banjo wasn't used in bands until the twenties. Saxes came in then too. The soprano sax tried to kill the violin and the clarinet. The clarinet came back. The tuba tried to kill the bass. The electric guitar doesn't record well; it's got an overtone. PF likes to record overseas. They talk about microphones for the bass, Muggsy [Spanier], Darnell [Howard], PF's penchant for watching girls' legs instead of Bill Russell.

They talk on slapping the bass frequently and tuning it. The rhythm of playing has changed. Pianists of today have no left hand. They talk of a conservatory-trained musician who filled in for Earl [Hines]. They couldn't explain their routines to him. "His left hand got lost from his right." They had to play numbers that he knew. There were no [or few] bands "out there". Lu Watters band was not the first "ragtime" band on the [West] Coast. The Black and Tan Band in Los Angeles was the first. Ernest (Nee Nee) Coycault<sup>t.p.</sup>, also known as (Johnson) was with them. Talk of Leon White, Paul Howard, Harry Southern, [not actual spelling].

[See above on the Black and Tan Orchestra.]

Talk of Jackson, composer of "Jack the Bear:", p and tu, Buster [Wilson, [C. G.] Conn, band uniforms, names on caps, Noble Sissle. [N.S.] ran for president [of the union?]. Two men split the colored vote, and lost. [Local] 802 [A. F. M.] gave DF a gold card [for a lifetime membership].

They talk about the Black and Tan Band, Dink Johnson, drums, Leon White, drums, with the Black and Tan. According to PF, DJ sent for Ory around 1920 or '21. In 1919, MM was playing at Pete Lala's on Claiborne Avenue with Ory and Oliver's band. There is talk of Johnny Dodds and the World Series ["Black Sox"] scandal. MM was married in L.A. on Nov. 27, 1919. [MM was then in Ory's band.] Wade [Whaley], Mutt [Carey] were also in the band. (Machine off.)

PF quit the Streckfus boat in 1922 to join Ory in L.A. He sold his tuba to Albert Morgan. He joined Charlie Creath in St. Louis in 1922. In 1923 he was with Dewey Jackson, going to New Orleans. In 1924 he went back to St. Louis. Then until 1927 he was with Sidney Desvigne in New Orleans. Mention of Mutt Carey. He played with the Elks Parade in Chicago. Johnny [St. Cyr?] wanted PF to stay with him. He joined Dewey Jackson in Sept., 1928. Then he went with Creath and D. Jackson. He was with Luis Russell from 1929 to 1940. Joe [Glaser?] fired the whole band, hiring young musicians. PF is not on the Fate Marable record with Sidney Desvigne and Amos White. PF recorded with Charlie Creath and Dewey Jackson. When the boat first went to St. Louis, the white [people] didn't think the "colored" [people] could play music. There were guards standing around the music stand all summer, guarding the band, but the band didn't know that until years after.

[MM was advised by his doctor to make weak drinks.] PF credits his wife with his being cured of drinking and gambling.

PF has tried to remember New Orleans musicians who did leave. PF has done most of his "long traveling" in his old age.

MM insists that PF talk about him. PF and MM talk about the good~~t~~imes they had together. MM helped PF in New Orleans. They played for the cream of the crop in New Orleans. They talk about MM's tp, vl and piano playing. PF says MM played at places where JRM couldn't play. MM says he taught JRM many chords. There is mention of Black Pete, Georgie Thomas, Tony Jackson, Albert Cahill [sp?], and Alfred Wilson. [All New Orleans pianists.] MM and PF have not seen each other since 1923. PF is playing at the Hangover [nightclub in San Francisco].

[End of track.]

