

EMILE BARNES ("MEHLEY") & PAUL BARNES
Reel I--Summary--Retyped
October 1, 1959

Others Present:)
William Russell
Ralph Collins

This tape was made at the home of "Mehley" and Paul Barnes on Louisa Street. Everyone calls Emile "Mehley." Some of the old musicians just call him "Black." Paul's full name is Paul Daniel Barnes, but professionally he is called "Polo." He has been called "Polo" from the time he was a kid. The name was usually used by French people for Paul, especially Creoles from New Orleans. Paul, however, when he became a "little famous in music," began to be called Paul. Paul was born on November 22, 1901, right here in New Orleans on what was then Lafayette Avenue--downtown in the Creole part of town--and now has been changed to Almonaster Avenue. It was on Lafayette between Villere and Robertson.

Emile was born February 18, 1892 in the ninth ward. He was told it was on Piety and Claiborne.

Emile had an uncle who played clarinet. His name was "Ta-Ton" Barnes.

Emile was related to the Marreros on his mother's side. The Frazier family had three brothers and two sisters. The oldest brother was Resemore Frazier, the next oldest was Samson Frazier, and the younger brother was Mitchel Frazier. Catherine Frazier was Emile and Paul's mother and Jeanette Frazier was Lawrence Marrero's mother. Emile and Paul Barnes and Lawrence Marrero are first cousins. Catherine married a Barnes and Jeanette, her sister, married Billy Marrero, a bass player. Josiah Frazier and his brother used to play drums. Simon Frazier (not to be confused with Simon Marrero) plays piano; he is the son of the second brother Samson. Sam Frazier used

to be called "Sugar Loop" [sp?] and Josiah was called "Cie." The latter were from Samson. The other Fraziers played music also-- from Resemore Frazier: Williams came from Resemore Frazier, but he is one of the grandsons, [Dave ?] Williams. He was Viola Frazier's son and is a pretty nice piano player now.

Emile heard his uncle, who played clarinet, going over his instrument at home. In those days they played mostly for a surprise party, i.e., serenading. They would go out about half past nine or ten o'clock when they thought you would be in bed. Emile did not hear him play much of anything else.

Emile had heard Manuel Perez's Imperial Band and [Ernest] "Ninny" Coycault playing trumpet with his uncle, Billy Marrero, in the Superior Band. That is when they found Bunk Johnson [who ^{was} replaced ^{by} Coycault. RBA] Paul Barnes remembers those bands, too, even though he was not playing music then. There was also Frankie Duson and the Eagle Band. Those bands were like an orchestra with six pieces. Emile's uncle played with three pieces: clarinet, guitar, and bass or perhaps violin.

"The trumpet was not much of a go on that kind" [of music]; they hardly used the trumpet. The trumpet was used with a larger band. They did not use drums in the small serenade bands. In orchestras like Manuel Perez's, they used drum, violin, and clarinet. They used piano at certain places when they had one there. Otherwise, they did not use it. The violin was the lead instrument. The clarinet players then used two clarinets, the A and B [flat] clarinets

or a C clarinet. When they used a C clarinet, that would catch the whole band [meaning ? RBA], but outside of that they had to use an A and B [flat.] Emile loved a C clarinet. ["Big Eye"] Louis [Nelson] and Alphonse Picou stayed on B [flat] while Emile went over to C. Paul played mostly B flat clarinet. Now, Paul is using an E flat also. Paul also plays soprano and alto and baritone saxophone.

Paul recorded with Jelly Roll [Morton] on a record, "Deep Creek", or ~~"Ponchartrain Blues"~~, a beautiful soprano solo. That was recorded in 1928 in New York. Luis Russell recommended Paul for the job. That was one of the best bands Paul ever played with; it was actually a crack shot band. When Jelly Roll Morton went on tour, he lost his band because it was not easy to get guys out of New York. *WR says that JRM was having this same problem when he lost his band.* Paul stuck with him till the last. They did not have much success on the road; it was just about the beginning of the depression. After they made their tour from December, 1928, to June, 1929, they recorded. This was not the band which recorded "Deep Creek." This time they had the clarinet player George Baquet in Philadelphia.

Emile first started on a little tin fife. Emile played fife for a fellow they called old man George. Another boy played flute named Vesson [sp?] and another one named Henry Layton and another boy played snare drum named [Fob ?]. They had another boy on bass. They traveled all over the city, through Maison Blanche and D. H. Holmes, over the river at Martin Behrman's house. They got a dollar to a dollar and a half, two dollars, for all those dates. Emile

was quite young then. After this Emile started fooling around in the [red light] district, [sic. must be uptown district] "with Bunk and them" at the Eagle Hall. Emile used to go there all the time with Johnny Prudence, a bass player, who talked to Emile about his getting a clarinet. Emile had won a pocket full of money at the Eagle Hall. Bunk wanted Emile to buy a clarinet. Emile went at nine o'clock in the morning to 317 [S.] Rampart to Jake Fink ['s pawn shop] and bought a clarinet full of cobwebs for nine dollars--Albert system, B [Flat] clarinet. After fooling around the house on it, guys started taking him out [on jobs]. Johnny Prudence took him out as did "Ambruce" [sp?] [Powers], out to places like Delacroix Island. After the tin flute, Emile had one of pewter which was heavier. Then Emile took up the piccolo. Paul can play in different keys on the tin fife.

Paul plays "We Shall Walk Through the Streets of the City" on the little flute. According to Paul, most of the clarinet players from New Orleans started out on the flute. Paul started on the flute when he was six years old, and his first piece was "Blind Pete Cannot See at All." Paul plays it. [Get words if you can].

Emile doesn't remember his first piece, but when he got his clarinet, he first played the song "[She's ?] Got Good Booty So They Say."

Paul remembers playing a parade with a little flute like that one with Josiah Frzier on kettle drums for the Marigny School

children on Marigny and Urquhart. Just the two of them, and it was quite a success. The kids marched behind.

Mr. Russell says that someone told him about the kids in the second line taking the little flutes and playing along in the big parades, and others said they would never have allowed that. Paul and Emile do not remember ever seeing it done. Emile does remember, though, that the flutes had a family, like keys of A, B [flat?], C, and a lot of kids would get together and all play the different ones. That sounded real good.

Paul's intention was never to be a saxophone player; his intention was to play clarinet. The instrument which Paul "dearly loved" was the trumpet or the piano. But little brothers want to do what big brother is doing. Paul's big brother played clarinet. Paul got interested in saxophone when they wanted to make up a band. Its members were to be Lawrence Marrero [banjo?], his brother Eddy Marrero [bass?] and Paul, who was to play the clarinet. There was, at the time, a medicine show in town which a guy named "Jazzbo" played tenor saxophone in. When Paul heard him play the saxophone and make it laugh, he just went crazy for one of them. Paul was making mattresses, and he had about 80 or 90 mattresses to make for the Convent on Spain and Marais. Paul got the money making the mattresses, and then he went with John Marrero to get himself a tenor saxophone. John Marrero told him to get an alto sax because the tenor was too big for a band. Actually, no one was using the saxophone in New Orleans in the bands. It was something just coming

out. Only a very few could play it. Paul was about 17 years old when he got the saxophone. Lorenzo Tio, Eddie Cherrie and Big Eye Louis Nelson played the saxophone. Big Eye Louis was the first to bring the saxophone to New Orleans. [He brought it back with him when he and Manuel [Perez?] went away and came back.?] New Orleans got interested in saxophone "when I [Paul] got to playing." Paul really played it. People threw bouquets at him. He was really good on sax^ophone. Paul bought the saxophone on August 3, 1919 and by September 3, 1919, ~~he~~ was playing professionally.

Paul started playing with George Augustin, bass player, and his son George Augustin, Jr. Doc [Emanuel J.] Vignaud, a dentist, played banjo. From then, September 3, they made up their own band. Paul got Lawrence [Marrero], and they made up the Original Diamond Band. Lawrence Marrero, playing banjo; Josiah "Cié" Frazier, playing drums; Yank Johnson, playing trombone for a while; Bob Thomas who went to Los Angeles, playing trombone; George Washington playing trombone at various times; "Bush" Hall, playing trumpet; Eddie Marrero, playing bass; and Paul, playing saxophone. The band was "doing good," but by that time Paul "had taken a wife" and was not making enough money. It was then that Paul had a chance to go with one of the big-time bands so he joined Kid Rena's band which had Simon Marrero, [bass.] Paul played with Rena from 1919 to 1922. From Rena's band, Paul got a chance to go with the Maple Leaf Band which had a regular job at the Moulin Rouge. That hurt Rena for him to leave because at that time Paul "was really bearing down

on saxophone." The Maple Leaf Band had Willie Pajaud on trumpet, Willie Bontemps on guitar, Ernest Trepagnier on drums, Vic Gaspard on trombone, Oak Gaspard on bass, Wilhelmina Bart on piano.

Emile never played the saxophone.

Paul only worked two weeks with them and then he got his "big chance" to go with the Original Tuxedo Band in 1923, the year [President Warren G.] Harding died.

(Mattress talk omitted.)

Emile turned the mattress business over to Paul. Emile's music was getting good, and he "tried to get rich from the sweat of my eyebrow." The band was working every night, and he wanted to work every night. It put him in bed [overwork], and he moved to Gentilly and Ferdinand and stayed for two years not doing a thing. Paul
[Paul stayed at the shpp until he joined Kid Rena's band.]

Emile could never stay with a regular band. If someone made him mad, he walked off; he was "big headed." He went to the Black Eagles Band. In White Castle [Evan Thomas, the leader,?] wanted to keep him. The Black Eagles dates back forty-five years. Claiborne Williams and Buddy Petit . . .

END OF REEL I

EMILE BARNES & PAUL BARNES
Reel II--Summary--Retyped
October 1, 1959

Others Present:
William Russell
Ralph Collins

Emile worked with Buddy Petit in ^{Cherryton} ~~the~~ [^] ~~and~~, Louisiana. The band was composed of Buddy Petit, trumpet, "Ambruce" [Powers] on trombone, John Marrero on banjo, Hudson on bass, "Cork Eye George" on piano, Emile on clarinet, and "Wooden Joe" Nicholas was on clarinet.

When Emile was a boy just starting out, Sidney Bechet was always at his house--every day and half the night. They would practice clarinet, stop and eat, and play some more. Emile thought Sidney was only about two years younger than himself. Sidney, according to William Russell, told people in New York that he was born in 1897 which would make him about six years younger than Emile. Emile doesn't think there was that much difference in their ages. It could be, but at the time it didn't seem that way. Mr. Russell says that when Bechet died, they put a different age in the paper. Sidney's people "didn't hold him in much;" they let him go like he wanted. He was a pretty tough boy. He wore patches in his pants everyday as big as a hat. If they heard about anyone playing, they would take their clarinets and go there and make them ashamed if they could. "I didn't do it, he done it. He was much greater than I, and I had a good record." Johnny Dodds would run when he would see them.

They would go to the district, too, and play at different places [at Fewclothes, where Joe Oliver was playing]. They played in Jimmie Noone's place, [Big Eye] Louie's [Nelson] place, [Geroge] Baquet's place, and [Lorenzo] Tio's place. They wouldn't go in just

one house. The fellows were glad when they came. They [the fellows] would go to the [Big] 25 and have fun, while Emile and Sidney played the whole job. [Alphonse] Picou can tell you about that today. Picou knew a whole lot about it. He was one of them who used to run--Picou, Tio, and Baquet.

Emile lived around Marigney and Johnson Streets when Sidney was with him so much. According to Russell, Bunk lived at one time on Marigney. Emile also lived for a time on Touro and Marais.

The Black Eagle band which Bunk tells about is the same one Emile played with in New Iberia, Lafayette area, White Castle, and Morgan City. They worked all the way through there. Bunk had left altogether when Emile played with the Black Eagle--in fact, that was a later band. Emile doesn't know if Bunk's was the foundation [i.e. one of the founders] of the Black Eagle Band or not. That was a tough band.

Later, Emile left Chris Kelly's Band and joined Kid Thomas's first band and returned to that locale. That is when Elton Theodore and Little Tom [i.e. Tom Albert's son, Leonard "loochie" Albert Jackson?] were playing in that band.

Paul also played with Chris Kelly at the Bull's Club. He also worked with Buddy Petit.

The hardest Emile ever worked was going on the road with Amos White who played trumpet and was a printer. Mr. Russell saw Amos White last year in California. He was in good health and still playing. When they played for him, the first thing in the morning

they would have to rehearse. They had to practice even before they went out for the day even if the job was that night. Emile's wife told Ralph Collins that the first thing a musician should do was to wash out his mouth and start running over his instrument. Emile got that idea "moreso" from Amos. Amos wanted you to run over your instrument before you washed your mouth.

Paul can hear a number played three or four times and it soaks into his subconscious mind. He can play it a couple of days after and forget where he heard it. He can also do this with records; he can know everything on the record including ^{call} the parts. Paul has practiced with records and after listening to it through. He didn't blow as the record was playing, but he would listen, stop the record, and then play. Paul used to play all Louis Armstrong's records: "Everybody Loves My Baby" [with Clarence Williams's Blue Five] and Sidney Bechet's records.

When Paul was with King Oliver, Oliver lost the book of arrangements, the trumpet parts, so when they sent for Herman Franklin, [trumpet], and Lionel Reason, [piano], to come from New Orleans to meet them, Paul wrote all the trumpet parts. This was in 1934 and their headquarters were in Hopkinsville, Kentucky.

Mehley worked with Oliver quite a while before he left here and Louis [Armstrong?] worked with another band with Mehley. Mehley "worked with partly most everthing's been here, everyting, good ✓ and bad, nothing passed over."

Mr. Russell says that some people say that when they heard

the Joe Oliver records that they didn't sound nearly as good as he did in person. How did Joe sound in person in the early days, down here? "According to my knowledge, [Emile's knowledge] Joe was actually tough down here. . . . We had some pretty good men down here, you had [Andrew] Kimble, you had Manuel [Perez], 'Shots' [Madison], and all them boys was good, they was tough. Manuel was very tough then, but Manuel was a high man. But Joe would get right on in the staff and out the staff just like he wanted . . . never stop. But Joe just had that record of being good. . . . In other words, the public liked him." Recording techniques do not reproduce perfectly. Mistakes are not noticed on the job, since they are being recorded permanently, the men become nervous. Mr. Russell says "Of course, in those days, the recording wasn't so good, and I understand they put Joe way back, about twenty feet back from the microphone-- or they didn't have a mike--from a horn, so that he didn't sound very strong even." Some people told Mr. Russell that when they heard the records down here after he went to Chicago, they couldn't believe it was Joe--they said, "That's not good enough." He sounded much more powerful in person here according to Emile. Paul says he [Oliver] did some good recording in the '20's like "Snag It." Mr. Russell adds, however, that some people say that he started losing his teeth then and had trouble with his mouth and maybe couldn't play so well in those later years. Emile says he sounded "great" when he was young down here. Oliver used mutes, but they didn't have mutes like today. Then, they only

used one [commercially made] mute and their derby. They used the derby for the wah-wah effect. They used mutes on the trombone also. The trombone player, however, did not use a derby. The rubber plunger came in in the twenties according to Paul. Celestin used the plunger when Paul was with him, and he had a mute called a wah-wah mute. The Harmon ²[sp?] mute with a special little hole came later, Emile says. The original mute just sharpened the tone, but the ^{Harmon}~~Harmon~~ mute changed the tone altogether.

Emile loves the Albert system. For him, it is easier to play, and if anything gets "out of whack," you can check it quickly. You could do away with some of the keys and still play. The tone, Paul adds, "mostly comes from the embouchure." Paul says the tone is about the same on both instruments, and Emile agrees. This was a French town, "practically run by French," and the Albert is mostly a French instrument [system or manufacture?], so quite naturally more people used the French instruments. The people here thought that what wasn't French wasn't good, even vegetables. [See Willi Apel, Harvard Dictionary of Music, Harvard, 1950, p. 89, (The Boehm System)² detracts slightly from the tonal quality. . .].

Paul started out on the Albert system, but changed to the Boehm system for all of its improvements. "There are some passages," says Paul, "on the Boehm system [that] you just can't make it on the Albert system." The Boehm is a German made instrument [i.e. invented by Theobald Boehm of Munich] and "is more mechanical." Russell says it is a little easier to reach--you don't have to spread your fingers

so far. Then follows a discussion of bore size in the two systems. They use the Boehm system in the schools. It is a much faster instrument. There have been a number of improvements on the Albert system. They started out with a thirteen key--[made by] Buffet. Emile had thirteen key Buffet.

Emile just picked up his music by observation--never had lessons. Paul got lessons from Emile on the clarinet and a few lessons from Lorenzo Tio [jr.?] on the saxophone. Paul got most of his lessons from Tordarello [sp?] from the Boston Conservatory of Music when they were together in the United States Navy. Paul was a musician in the Navy for three years. [He] would correct as many faults as he could during that time, and he smoothed out Paul's playing. This was in the Second World War. Emile and Paul were working together at the Palace Theater when Paul joined the Navy in September, 1942 [with Kid Howard, See Emile Barnes, Reel ?].

Russell says Sidney Bechet also [like Emile] learned to play by himself--never "a day's lesson."

Emile discusses with Russell and Collins the difference between Ralph's fifteen key clarinet and the thirteen key Buffet. Paul brings in his Boehm system. Paul says most of the clarinets are made in France.

Emile has had about half a dozen clarinets in his life time. The hard rubber one which Collins had was the one Emile used at the Palace Theater. Emile never played at the Lyric with [John] Robichaux. [Andrew] Kimble and that bunch was [up there?].

The first clarinet Paul bought was a Boehm system. He already had an Albert system which Mehley had given him. He sold the Boehm and played the Albert until he got in the Navy.

Emile was in the Army in the First World War, when Joe Oliver sent him away.

END OF REEL II

EMILE BARNES & PAUL BARNES
Reel III--Summary--Retyped
October 1, 1959

Others Present:
William Russell
Ralph Collins

Joe Oliver was in a brass band [probably the Onward. Cf. Paul Barbarin^{reels.} RBA] and Joe Oliver sent him off when Emile went into the Army. They [Emile and others] left from Basin and Canal from the Southern Railroad [Terminal]. Oliver played an old blues "You Can Cry, You Can Cry, But Crying Ain't Gonna Bring You [sic] Back." Joe Oliver and Manuel Perez were in that band with Walter "Blue" [Robertson] on trumpet. They had three trumpets. Emile went to the camp at Little Rock, Arkansas.

Professor Manetta told Mr. Russell that he was at Little Rock, Arkansas, and that he had a band there with Georgie Boyd and a lot of fellows from here. Emile thinks [Chris] Kelly was in that band. Emile didn't play in any band there at all. Instead, he worked hard, cutting down hickory trees, etc.. Emile was only there for about six months. Emile didn't have to go to France. Emile's cousin, Simon [Marrero], the bass player, was in the same camp. Dr. [Jimmy?] Locasio came there and his two sons, Joe and Jimmy, were there. When they left the camp to go to the hospital to be examined, he happened to see Emile. He told Emile he was going to try to get his boys and Emile back home. About a month later, Emile's cousin Simon and others went to France, but Emile came home. When Emile came home he went back to his mattresses and music and was very busy. They played farewell dances every night for boys leaving for camp. Emile worked regularly with Chris Kelly's band then in spite of numerous spats between Emile and Kelly. These were over in a day or two. They had lots of work. They had a good name

and everywhere they worked they packed the place. Chris was a good blues player. He had some made-up blues, the 'St. Louis Blues' and some of Scott [Joplin's and James Scott's] slow numbers like "Maple Leaf [Rag]" and "Grace and Beauty."

Some of Scott's numbers played in a slow tempo were called blues. [! RBA] The people then liked the slow numbers so they could walk and talk. They didn't like what they call Dixieland today.

Although most of the bands used the^y Red Book of Rags,^h Emile didn't learn to read. He knew the alphabet and the tempo.

Kid Howard learned to stop and start pieces from the way Emile taught him. Most trumpet players liked to play with him because Emile would fill in with melody if anyone got lost and bring him back in. That is his style of playing now. Mr. Russell heard that Joe Oliver, when he would start out on a piece sometimes he wouldn't even stomp off, he would start off playing the melody. Even today, sometimes at the Paddock, the trumpet player starts out on the melody and the others come in one by one. Sometimes some of the [strings?] would do it, but if some man wasn't paying attention about wight bars would be gone before everyone got started-- makes the whole band go off. Today, a single lick [with the foot] means to pick up your instrument. The tempo comes from the foot beat after you pick up the instrument. The practice of starting by playing the melody was often used if there was a fight according to Paul. Emile gives foot stomps for picking up the instrument, a [slow] drag, a faster number, like a two step, and a waltz.

In the old days, they played quadrilles, mazurkas, schottisches, slow and fast waltzes, two steps and drags.

Kelly's favorite number, someone told Mr. Russell, was "Careless Love." He "played it pretty regularly as they worried him for it." Kelly used a little brass mute and simultaneously made wah-wah's with a plunger. Kelly played in the staff most of the time. Buddy Petit played the same way [i.e. ~~same~~ range?]. Emile didn't change his style in general whether he played with them or with [Kid] Rena and [Amos] White who played high and low. However, when the trumpet played high, he played plenty of variations. They played soft so they could hear the feet shuffling. The clarinet would play in low register. Even the drum would come down soft. The entire band is still playing, but softly. In those days, the trumpet and trombone didn't take down and make you play whole choruses by yourself like they do today. The only time they had anything like that [i.e. solos] was if they had a piece of music which called for it--such as Scott Joplin's music. The only time a man wouldn't play was if he broke a string. They all played together unlike today's "Dixieland." The trumpet player would take a short rest. The tunes then ran for three or three and a half minutes unlike today. If the crowd was big, they would take off five minutes and let them go to the bar.

In the old days, Emile says they called the bands ragtime. Mr. Russell asks Emile if he remembers when they first started using the word jazz. Emile says it was used "quite a while ago, but jazz

doesn't come from music, jazz come from [self-thinking?]. That's a [self-thinking?] jazz." If you are "playing a number and you want to put something in it, you put it in." The musicians would "call us routine" because they didn't put the music in front of them-- they used their heads. The guys at the lake would have their music stands up and would use a clothes^spin to pin the music. When Emile's bunch didn't like a piece of music that they were playing there, they would turn it loose and let it go in the water. If they would put a hard piece of music there that they didn't like, as soon as they turned their backs, they would turn it loose and let it go in the water. They played all of Scott's music. When they played they tried to pick the hardest thing they had there to play. When they would meet a band on an advertisement, they wanted something to throw them off their track. Some bands, everything you got, they got. They might be stronger than you, but if you get something hard you can throw them off their track.

Paul says that he thinks that jazz, the word, actually got popular when the band (Mr. Russell says ODJB) which recorded "St. Louis Blues" and "Jazz Me Blues" and "Tiger Rag" started using the word. Mr. Russell asks if they used the word down here, in New Orleans, in the District or anywhere else at that time. That is just when it came out. It was looked upon as a bad word. Girls used to tell each other that "such and such a one wanted to jazz me."

A dance band in the old days here was called a band, even a six piece band. There was the Oliver Band, the Kimble Band, they

did not call them an orchestra. Emile doesn't remember them calling Robichaux an orchestra. Neither does Paul.

Emile worked with nearly everything they had here including the brass bands in the streets. Emile always used the B flat. On a few occasions Emile would use the C because he just wanted to try it. Mr. Russell says that people used to tell him that "Big Eye" Louis [Nelson] used to use the C quite a bit. Mr. Russell knew "Big Eye" Louis in the "late days" when he played the B flat. Some people said he played better on the C. Emile thinks he played a whole lot different. The C clarinet is on the order of an E flat clarinet; it is sharp; it is a leading instrument. It is equal to a violin. You always hold the melody. The B flat clarinet catches [can play the parts of ? or can fill in with?] the trombone, baritone, bass, anything you want. A trumpet should be strong with a B flat horn. It is a great support to him, unless you get off and make special parts.

Mr. Russell asks how many and which instruments did the early bands like the Onward, with Oliver and Perez, have. The bands usually carried ten instruments. The Onward only carried three trumpets, two trombones, a baritone and bass, a big tuba. They had the upright tuba. They used the little horn, the second horn, alto horn or melophone. They did not have a saxophone. Paul remembers since he started playing there were eleven men using the peck horn, the alto. They used one peck horn and one clarinet. [With two drummers, this makes eleven men? RBA]

Mr. Russell says, in the marching, the Eureka has all the trumpets in back, all the old bands that he has ever seen before that used the drummers in back. In the Eureka, the drummers are in front of the trumpets. The trombones used to be in front. Today, the Eureka has started putting the trumpets in back in the place of the drums. Mr. Russell points out how in the Army and Navy they teach you to start off on the first beat with the left foot, ^ubut people have told Mr. Russell that the oldtime brass bands in New Orleans would always start on the right foot, and he has seen some of them do that, a few years ago. Emile can't answer that question; he was never coached on that. [Honest answer. RBA] They just called out tempo, but as for left or right foot he couldn't say. For Paul, from the time he started playing, it was always left. Paul has never heard of using the right foot first.

Emile played with Freddy Keppard and Louis [Armstrong?]. Keppard was "a much different man" from Oliver. Oliver was "more like a society player; Keppard was more rough." [! RBA]. Emile liked Bunk [Johnson] above all of them. Emile liked his tone, his style. "He protected most everything he player," [i.e. he kept the melody explicit.] Emile liked Bunk and he like Amos White who was similar.

Emile heard Buddy Bolden when he was a young boy. He was more on the order of Freddy Keppard; he was rough. He played hard, like he was drowning another out. Never played soft. [Cf. other interviews and Jazzmen.] He was very loud. When you hear Louis Armstrong

now, you hear Buddy [Petit.] But the difference between Louis Armstrong and Buddy: Louis goes up and Buddy [never went up]. But when he makes that chromatic in there, that is Buddy over and over. Bunk never did any of that. Bunk did use a mute or a derby. Freddy was rough on the horn, cranking it [i.e., flutter tonguing]. Oliver wasn't too rough on the horn; he played pretty good horn, too, but not so soft, not so noisy. Manuel Perez was a pretty good trumpet player, too. He liked "above staff." So did Rena. Andrew Kimble, could play high, too.

~~[Cont. on another reel.]~~

When the bands used to play for dances, they played three or three and a half minutes and if there was a crowd they would take off five minutes. Sometimes they would take off so long that they would holler, "Come on, music." If there was a thin crowd, they would play right on, keep them going, because one would say "Let's get somebody in here." But when the hall got jammed they called that "ratting". It wasn't that they wanted to rat but they wanted whoever was giving the entertainment to get his money-- so they wanted to get that bar crowd in there.

END OF REEL III

1
PAUL BARNES [AND EMILE BARNES]

IV [of 4]--Digest--Retyped

October 1, 1959

Also present: William Russell, Ralph Collins

Paul Barnes, playing alto sax, started playing [on a job] September 3, 1919, in the Original Diamond Band, which he and Lawrence Marrero [and others?] had formed, with Bush Hall on trumpet; the band didn't get much work, so PB having become married, went with Kid Rena's band in 1922. Simon Marrero also was in Rena's band. Then PB went with the Maple Leaf Band, which consisted of Willie Pajaud [trumpet], Willie Bontemps [guitar], Octave "Oak" Gaspard, bass (and manager), Vic Gaspard, trombone, Wilhemina Bart, piano and PB, sax. [No drums? RBA] In 1923, after about three weeks with the Maple Leaf, PB was persuaded (by Dave DePass, an insurance collector [and clarinetist?]) to join the Tuxedo Band; Simon Marrero had joined the same band, so there were two Marreros in it then, Simon and John. [Papa] Celestin was the leader (being the trumpet player), but [William] "Bebé" Ridgley was the manager. Responding to a question, PB says violins weren't used much then, that their use was declining; the only two violinists going then were [A. J.] Piron and [John] Robichaux; Emile Barnes adds Paul Dominguez, and mentions Peter Bocage [who was then on trumpet]. The band replaced Piron's band (with which PB had played a few jobs) at Tranchina's Restaurant; Piron's band went to New York. PB mentions that he studied sax with Lorenzo Tio [Jr.]; he says he didn't study clarinet, except for the help Emile Barnes gave him; however, while in the Navy [World War II], he did get some help from Tortarello [spelling?], teacher at the Boston Conservatory of Music. PB considers Tio one of the greatest clarinetists in

in New Orleans at the time. Barney Bigard studied probably with Lorenzo Tio [Sr.]. When the Piron band returned to New Orleans in 1924, the Tuxedo Band left Tranchina's. Then Celestin quit the Tuxedo, and PB, with John and Simon Marrero, went into Celestin's Original Tuxedo Band, which was then in competition with Ridgley's Tuxedo Band (which later disbanded). PB composed "My Josephine," which became so popular that it was the making of the Celestin band. WR says Ridgley has told the story of the Tuxedo Band, remarking that the band wore tuxedos on all jobs, even in parades; PB says he came later, at the time when Willie Pajaud played in the brass band. The band prospered sometimes, but PB left during a slack period and formed his own band, the Young Tuxedo, which got work from the older group. In about 1925, PB joined Sidney Desvigne, playing on the boat, the Island Queen (home port, Cincinnati), operating in New Orleans at the time. (PB did work on one of the Streckfus boats, with Celestin, either the Capitol or the President (he mentions both], but not regularly.) PB rejoined Celestin in late 1925, remaining with him until 1927, when he accepted an offer from King Oliver, through Manuel Perez. PB, Red Allen and the Foster brothers, Willie and Pops, joined Oliver in St. Louis. Band personnel were: Oliver, [Thomas "Tick"] Grey and Red Allen, trumpets; Kid Ory, trombone; Buford, bass; Omer Simeon, Barney Bigard and BB, saxes; Luis Russell, piano; Paul Barbarin, drums. [What did Willie and Pops Foster do?]. [Compare Walter C. Allen and Brian Rust, King

Joe Oliver.] The band was not successful; Oliver turned down an offer to play the Cotton Club, allowing Duke Ellington to take the job; Ellington had Otto [Hardwick] at the time, but added Barney Bigard, from Oliver's band, to his sax section; Ellington was unable to find PB, so he got Johnny Hodges instead. Simeon left the Oliver band, later joining Earl Hines. PB jobbed around New York, with Wilkins (pianist), Edgar Dowell (pianist), Young, Richard Cheatham, Chick Webb. He finally joined Jelly Roll Morton, remaining until the middle of 1929. Oliver did some recording while PB was with Morton, so PB never did record with him; he did however, record with Luis Russell's band including Johnny Hodges. Oliver soon took a band on the road, having a trumpet-playing cousin, or nephew ^{stepson} [Correct. RBA] Dave Nelson, with him; Nelson also did some arrangements for Oliver. PB tells about playing with Wilkins on Long Island, with Honey Brown doing the singing. After Morton, PB jobbed around again, until 1931, when Oliver signed him for a job in Wichita, Kansas, for Frederick Brothers. Dave Nelson had quit Oliver, taking his arrangements with him, so that the band couldn't play what was expected; the bookers reduced the bandsmen's pay because they couldn't deliver the expected goods; members began leaving, until at last, there were only five or six still with Oliver. Simon Marrero, up from New Orleans, was still with Oliver, as was PB, but PB left at the end of 1931, returning to New Orleans, in the company of Walter Dennis, also a sax player. PB then jobbed around, with Emile Barnes, Abby Williams, George

Williams, Willie Pajaud's Melody Boys, others. In 1932, a cousin of PB, Baptiste [Rouchon?] suggested PB joined the Southern Syncopaters, in Lake Charles; Baptiste's son, Alex Rouchon [spelling?] had joined the band and was doing well. (PB stops to mention another member of the Oliver band in 1927, Clarence Black, violinist). Conductor of the Southern Syncopaters, was 330-pound Allen Paré[spelling?]; on trumpet was DeDe Pierce. Discussion of origin of "Eh, La Bas" follows; PB says nobody from New Orleans wrote it, that so far as he knows the person knows^{as} as the Mayor of [Bayou] Pom Pom [Walter Coquille] wrote it, and the the first version he ever heard was quite different from the one Pierce plays and sings; he figures Pierce just got it mixed up and it spread. [Compare Slow Drag Pavageau, reel?]

Nellie Lutchter played piano in the Syncopaters, and her father played bass; Joe played drums; Al [?] was also on sax; Shelly Lamelle was also on trumpet. Because of his reputation, PB was asked for the use of his name for the band; he agreed, and the band went to New Orleans. At a job at the Elks' Club (Bulls' Club), the public, including other musicians, first heard "Eh, La Bas", and the local bands began playing it. [Albert] Burbank and Ricard [Alexis] tried to copyright it. The time was 1932. PB got some work for the band; Chester Zardis played bass; Pierce and Lamelle played trumpets; Nellie Lutchter played piano; Alex Rouchon, PB and Alfred Wilson played sax; Pare was conductor; Eldridge Joe [spelling?], drums. PB's band toured as far as into Mississippi, remaining a tour band through 1932 and into 1933. In 1933 the band went to work in Houma, Louisiana, playing 2 nights

a week (at \$3.00 a man per night) for Vincent Lopresto; PB played until around the end of 1933. There was much intrigue then. PB says that a pianist, Richard M. "My Knee" Jones, tried to take over the band by telling them he would take them away [to greener pastures], and PB eventually quit the band, which began to deteriorate then. PB went with Walter Johnson, whose band succeeded that of [Joe] Gabriel at the American Legion post in Houma; the followers of PB's band became followers of the Johnson band; PB was with Johnson until sometime in 1934, when he rejoined the King Oliver band, in Paducah, Kentucky. In the band were: Selmer Payne [spelling?] sax; Buddy Harold [spelling?], sax; Buddy Harold [spelling?], trumpet; Herman Elkins, trumpet (with the band which Cab Calloway took over); Leonard Phillips, trumpet; Oliver, trumpet; Otto "Pete" Jones, trombone; Charlie Toran [spelling?] piano; Dibo [spelling?] Dewitt [spelling?] Mills, drums; Dan Andrews, bass; [?] Cobb, guitar; Billy Coleman, director; Dorris [Spelling?] Duff (male), vocalist. [Only two saxes?] [Compare Walter C. Allen and Brian Rust, King Joe Oliver.] The band was good, but the money was not; PB was with that Oliver group in 1934 and into 1935, through financial troubles, near-accidents, resignations, etc.

End of Reel IV