

EDMOND HALL: REEL I, April 11, 1957

Also present: William "Bill" Russell,  
H. B. "Doc" Allen

Retyped:

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Hall gives thanks for a radio program four times.

Russell: Well, we got the thing going, any body can start talking <sup>any</sup> time you want to

Allen: All right, want me to ask him some questions?

Hall: Yeah, sure.

Allen: Ah, the first thing we'll start at the beginning, might as well. Where were you born?

Hall: I was born in a place call Reserve, Louisiana.

Allen: Reserve, Louisiana.

Hall: Yeah, Reserve, Louisiana, that's about what--that's about 20, 21 or 22 miles from here.

Allen: And ah, what date was that?

Hall: That was May the 15th, 1901.

Allen: Were any of your family musical?

Hall: Oh, yeah, all the--everybody's musical, a whole musical family, my father was a clarinet player, he used to play with the Onward Band, here. I guess you mighta read the story where--he also was, he went to New York with the band, I think it was 18-- we had a little discussion about that. Some people say 'twas 1896. I found out this morning it was 1892.

Allen: 1892.

Hall. 1892.

Russell: The Onward Band.

Hall: Yes, the famous Onward Band, and uh, Jim <sup>W</sup>Humphries [or Humphrey] was the leader of the band. Willie <sup>W</sup>Humphries [correctly Humphrey] father, grandfather [both]

Russell: Yes, that's right young Willie. *...with the Onward Band...*

Allen: Now, could he read?

Hall: My father, I think so. Yeh, the whole band used to read, yeah.

Allen: That Onward Band I know were all good readers. How did you get started in music?

Did he help you?

Hall: Well, yah, quite naturally after he got a certain age, he had all these clarinets you know, years ago that a clarinet player in a band had two, three different kinds clarinet, had A clarinet, B flat, C, E flat, so he had all of them, so quite naturally he just, had five boys in the band, I mean five boys in the family, so he just passed out clarinet, you know what

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Hall: I mean, he had all these clarinets and everybody just pick up a clarinet, start to playin'. I also had an uncle was a guitar player, practically all the boys can play guitar, too.

Allen: What was your uncle's name, by the way?

Hall: On, his name was, I don't know even know his right name, he name was "Chunk."

Allen: "Chunk."

Hall: Yeah.

Mrs. Hall: That was nickname, wasn't it?

Russell: A nickname, yeah.

Hall: That was a nickname, yeah

Allen: And did he play around?

Hall: Well, no, just play for just his own amusement, but you know, no giggin' aroun', just for his own amusement.

Allen: What was your first instrument, was it clarinet?

Hall: No, my first instrument was guitar. I used to work with [Kid] Thomas [Valentine] playing guitar.

Allen: Oh, I see, with Kid Thomas

Hall: Yeah, then later on I start to fooling with the clarinet. My oldest brother was the same way, he started on guitar, then changed to clarinet, and so I pick up the guitar and I change to clarinet.

Allen: Did you have lessons on guitar?

Hall: Na, I just picked it up.

Allen: uhhh, I see. And your first, your first, your very first job was with who?

Hall: My very first job--I think it was with Thomas' band. It's been so long ago. I think it was with Thomas, Just a bunch of kids, we picked up our instruments start to playing.

Allen: Do you remember the names of the other fellas at all?

Hall: Let's see, I think it was Thomas Valentine was the trumpet player, we had a drummer by the name of --ah--Lionel, I don't know his last name is now.

Allen: Is it a Creole name?

Hall: No, I don't think so, let's see, Lionel Thomas, I can't think.

Allen: That might be the fella who's working with Billy and DeDe, Bill, what's his last name, I forget it.

Hall: He used to work with an old time band around Reserve by the name of Dejan. [Handwritten: Billie Pierce]

Allen: I know Harold Dejan?

Hall: Harold Dejan?

Allen: He's a sax player, he must be younger.

Hall: But this Dejan, he had one son. But he's, he died here some time ago. I don't think he was a musician either.

Allen: He may have been a relative, something. There is a Lionel here playing drums, and his last name begin with a T, [Handwritten: Topps] he's working out at Luthjen's with Billie and DeDe Pierce.

Hall: Could be, is he an oldtimer?

Allen: He's an oldtimer, he's just starting back. What was Billie's maiden name, Goodson, she's from Pensacola, isn't that right, Bill?

Russell: Yeah, uhmmm,

Allen: From Pensacola, there's the whole family of sisters, you might know 'em and brothers they all played piano. Let's see who else was in the band drums, trumpet, guitar,

Hall: Drum, bass, oh, yeah, I remember the bass player's name, he died here, not so very long ago, my sister was telling me. His name was Sisaint, bass player. Can I remember that far back, Lionel was playing drums, Sisaint, playing bass, I was playing, Thomas was playing trumpet, I was playing the guitar. Did we have a trombone? But I can't think of the trombone player's name. We had a trombone, too, but I can't place it. I know the trombone player, I can't, I can't think of his name.

Allen: Did he come to the city?

Hall: No, I think he's, I think he's yeh, I think he did come here, but later on. I can't, I can't think of his name.

Allen: Well, that's all right, we'll go on, what happened after, in music, after that?

Hall: Well, what happen after in music after. Then I came, I came to New Orleans, and I joined Bud Rousell's band, I remember the first job Rousell played at a place back o' the--it was a station up on Rampart Street, a place back there they used to call the Function.

'Member one Saturday night I got a job playin with Bud Rousell, and ah Lee Collins was

Hall: happened to be playin' trumpet in that band.

Allen: Did you work regular with him?

Hall: Yeah, I work with, I worked with him for quite a while, then it was another band I got with by the name of Gus Metcat [probably Metcalf] a trombone player, used to live up town,

Have you ever heard of him? ~~Gus Metcalf~~

Allen: That's news to me, Gus Metcalf.

Hall: Gus Metcalf, a trombone player. Him and Kid Ory would pass for brothers

Allen: Who was in Bud Rousell's band? Do you remember other than Lee?

Hall: Lee Collins and Bud Rousell, bass, all I can remember, I remember their drummer, name was "Happy".

Allen: Is that "Red Happy"?

Hall: No, I think you had a "Red Happy" and a "Black Happy", wasn't it? Well it was "Black Happy".

Allen: Well, that's Christopher Goldstone. He's still alive.

Hall: He's still alive.

Allen: I saw him Mardi Gras day, he was playing, he was playing a parade for the Zulus.

still alive. You saw him, Bill.

Russell: Yeah, sure.

Allen: And who else, do you remember any other fellas?

Hall: No, I don't remember any of the other guys was in the band.

Russell: What about Buddy Petit, when you started working with him.

Hall: Well, Buddy Petit, at that time, I don't know how I happened to get in that band. I'm trying to think, I'm trying to untangle this story, how did I happen to get with Buddy Petit. Cause I remember, I remember practically all the guys in Buddy Petit's band, 'cause we left after I got with the band then we left for Covington, Louisiana, that was 'bout 1920 when that picture was taken. Cause I remember that was taken out in the street in Covington, Louisiana.

Allen: Who was in Gus Metcalf's band? I don't know anything about that.

Hall: Well, I'll tell you. Gus Metcalf was a trombone player. He was the one was this kind of guy, when eh'd get a gig like that he'd go around and get different musicians and just pick up a band, tonight you'd be playing with one bunch of guys and the next night you know what I

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Hall: mean.

Allen: Do you remember any outstanding men that played with Gus?

Hall: No.

Allen: That's new to me.

Hall: No.

Allen: I'd like to trace him down. I could, he might still be around. I don't---Who else was in Buddy's Band, did you have the --

Hall: Well let's see, when I got with Buddy's band he had this boy Buddy Manaday playing banjo, Chester Zardis, bass. "Face-O" [Eddie Woods] was the drummer, George Washington, trombone, and who else we had now, playing bass, trombone, Buddy Manaday was he --

Allen: Was he with 'em, that's the band, in the picture, exactly the same. Were there any changes? Did anybody --

Hall: No, when I left from that same bunch, but the singer there I don't know who he was, I've never remember his name.

Allen: I was wondering who some of your ideals were, when you came here, any men you patterned your playing on in particular?

Hall: Yeah, well I like, I used to like Jimmie Noone,, Johnny Dot [Dodds]

Allen: ~~Yeah~~ that was when you first got here.

Hall: When I first got here. Big Eye Louis [Nelson]

Mrs. Hall: You had your own style, didn't you?

Hall: No, no, he's the one mentioned about the guy that was playing, you know, what was the guy that was working at--working with ah oh what's his name, this Picou?

Allen: Picou.

Hall: Yeah, it was an older fella, used to work with Robichaux.

Allen: Charlie MacCurtis [McCurty]

Hall: no, no,

Russell: One of the Tios

Hall: Tio, what's his name, a tall, --

Russell: Lorenzo.

Hall: Lorenzo Tio, yeah.

Allen: That's the one. I just played some of his records yesterday, with Piron

Hall: Cause I remember when Robichaux [Piron] was going to New York, he was, Maison Blanche, I think, is the one financed the whole trip when they did the first recording and went to New York.

Russell: Robichaux.

Hall: Yeah, Robichaux, with the band

Allen: No, Piron was.

Hall: Piron.

Russell: Piron.

Hall: He was a cripple guy. He used to wear--played left hand guit--violin, and the last dance they give I remember was at the Knights of Pythias Hall [Pythian Temple Roof Garden] I think somewhere up here on Rampart St. and I happened to go to the dance that night.

Allen: What were some of Buddy Petit's tunes?

Hall: Oh, he played all of these, all of these tunes. All of these Dixieland tunes, "High Society", "Clarinet Marmelade", and "Tin Roof Blues"

Allen: Did he make up any numbers?

Hall: "Tin Roof Blues" was Buddy's; Buddy made up "Tin Roof Blues"

Allen: Well it had a special name then

Hall: Oh, yeah, you don't want it, you wouldn't want it. [Much snide and laughter] They had a special name,

Allen: "Don't" [Don't Get Funky 'Cause your Water's On]

<sup>Hall</sup>~~Allen~~: No, No, and the "Tin Roof Blues" was the background to a guy playing a solo so the back ground was taken and made a tune out of it. When I heard it it was "Tin Roof Blues." That was the new name for it.

Allen: Yeah . . . Well, I checked up on that name.

Hall: Well you know the name now, you.

Allen: Yeah, I know that name. I asked Punch and Eddie Morris about it, we were playing a little job [That means they got paid. I played for fun] and I ask 'em, I said let's play that number, just to see if they would play it, and they played it just right. You know so that's gotta be the right name. Thought I'd double checked it. Did you go anywhere besides

Allen: Covington.

Hall: Yeah, we went up, we went on a tour after we close in Covington and we went somewhere in Alabama, Mississippi, we toured for awhile and I think you mentioned that fellow that had something to do with us after we left Covington, Louisiana, we played at--is there Covington Hotel, over there, isn't it?

Allen: George Blanchin, is that the fellow you trying to remember.

Hall: I don't know I can't remember his name but it was, we had an agent I know that.

Allen: He used to hire Buddy; he said Buddy looked like a puff adder when he played.

Hall: That's right. He puffed out right here.

Allen: His cheeks..

Hall: I think, one side both side, I think he did puff out on both sides.

Allen: A red apple, that's what I hear musicians say.

Hall: And you couldn't miss him you'd notice him if you'd see him on the street. Did you ever see him in person?

Allen: Never did.

Hall: I never seen a guy--you'd have to notice him. He wore a brown derby, and he kinda, I think he was mixed with Indian. It had to be, his complexion and his hair, he had hair kinda looked like horse mane, I never see a guy with the hair with such coarse grain.

Mrs. Hall: Just coarse hair

Hall: Hmmmmmmm?

Mrs. Hall: Just coarse hair.

Allen: That might have been Indian, you know they've got that straight hair a lot of 'em. So many mixtures here in New Orleans.

Russell: He wasn't very tall, then

Hall: No, no, just a regular size guy, he wasn't tall as I am.

Allen: He'd look short next to you I bet.

Hall: by the way, boy, boy, you talking about that tour, didn't we. We left and went to Galveston, Texas. We went to Houston, Texas. First we left here and went to Houston, Texas, to play a job, and after we was in Houston for a while, then another guy came up to us, <sup>and</sup> say he got a job for us to go to Galveston, Texas, so we went to Galveston, Texas, I'll never

Hall: forget. We took a piano player from here with us, but after we got in, after we got out there in Texas, we found that this piano player wasn't what he supposed to be so we hired another piano player up there by the name of "Lazy Daddy", <sup>[real name: Henry Fillmore - RBA]</sup> and he played with us. And we was up there for about three or four months. Then we left there and came to Lake Charles, Louisiana, and played with a bunch there for a while, dat's how we--Buddy split up, when we left Lake Charles, Louisiana, Buddy Petit came home, Face-O came home, the trombone player by the name of Ambrose, you might heard of him.

Allen: He's Lawrence Toca's uncle. I can't locate him. I forget his last name.

Hall: Yeah, cause, so they left me, I stayed with that band, they left me in Lake Charles, Louisiana. I stayed with the band, but Buddy came back in here, but after we, after I came back then we got together that's how we happened to go to Florida, went to Pensacola, Florida, ~~went to Pens~~ got the band up together again, went back to Pensacola, Florida.

Allen: What sort of piano did "Lazy Daddy" play.

Hall: Oh, he was one of them real good ones, at that particular time.

Allen: Did he have a special kind of bass, or anything--

Hall: No, No, course, he had been in the business for a long time, cause he was in Mexico playing for shows and singers, and all that kinda stuff.

Russell: He came from out in Texas, though

Hall: He come from somewhere in Texas, out that way, he's not from New Orleans

Allen: Did you know Frankie Gibbs out there, a trombone player, cripple

Hall: Frankie Gibbs, he used to work with "Lazy Daddy." [ ]

Russell: In Houston, Bunk had known him too

Allen: Punch was talking about-- do you know him?

Hall: No, I don't, I don't remember him, no.

Allen: What about Chris Kelly and Jack Carey, those fellas

Hall: Well, I work with them for awhile; I work with Jack Carey for awhile, just like I was tellin' you, I worked with him on gigs, you know. Chris Kelly I work with him on gigs, and ah

Allen: Who was in Jack Carey's band--Different fellas, or was it pretty steady

Hall: I know "Black Happy" was the drummer, Jack Carey played trombone, who else played I

Buddy

Hall: don't know who played trumpet, yeah, Lee Collins played with them for awhile. I can't think of the bass player, I used to work also with ah gig with Duke and Forstair, you ever heard talk of remember a trombone player by the name of Forstair? And Duke was two brothers  
Allen: His brother play trumpet?

Hall: Yeah

Allen: He used to work with Joe Avery and Wilbert Tillman when I first came here in 1945. He died. I have a private recording of the trumpet player you know he made for me just for something to remember him by. When I was in the Navy he played nice---

Hall: Well, yeah, he used to be a good nice trumpet when he was

Allen: Blues and things like that, and-uh--Sister Kate he played that.

Hall: I'll tell you who used to play bass with Jack Carey for awhile. Al Morgan, yeah, Al Morgan was in the band, too, Al Morgan. And that's funny thing both he had Isaiah Morgan, and twas another Morgan, was trumpet player, and used to have band [Sam] you know, each one had a the band, but Al Morgan never did play with neither one of his brothers. Used to work with Jack Carey I think he was with Chris Kelly, just gigging around with different guys.

Allen: Isaiah [Morgan] had a stroke recently, but he's all right now, he's over in Biloxi, and he comes in to see Sam's wife every once in a while.

Hall: Oh yeah,

Allen: They all keep in touch.

Allen: Who was in Chris Kelly's band?

Hall: Now that's kind of hard for me to remember I forgot lot o' those guys.

Allen: You mentioned the trombone player?

Hall: Yeah, what's his name, ah Jim Robinson, Jim Robinson was one of those guys in Chris Kelly's band

Allen: He's another one, everyone calls him by his nickname [Jim Crow]. Ah, who did you go to Pensacola with when you first left?

Hall: I went to Pensacola with, let's see, Buddy Petit, Chinee, we had Chinee, Red Chinee, [Abby Foster] on drums, we had Al Morgan on bass, and Earl Humphreys [Humphrey] trombone. Clarinet, little fellow, I can't think of his last name, his name was Manny, that's all I can think of. Banjo player. He was a kid too, by the way we had to get permission from his

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Hall: father to take him along with us. A

Allen: And what happened over there?

Hall: Well, we stayed there for quite a while, then things got a little tough, so Buddy Petit came back to New Orleans and Earl Humphreys [Humphrey] came back, so we got another trumpet player by the name of Mack Thomas to play trumpet, and we also got a piano player, a woman piano player, played with us, we picked up in Pensacola, Florida. Well

Allen: What was her name?

Hall: Helen, what's her name. I can't think of her last name, but I think finally that the trumpet player, Mack Thomas finally did marry her.

Allen: Was she related Sadie, you know Sadie that used to play around here? She might have come after you left, Sadie Goodson, Crosby. She's in New York now, I thought you might know her.

Hall: No.

Allen: But they had a whole lot of good women piano players. What about George Morris, who was he?

Hall: George Morris was the trombone player in the band, and he was a--after Buddy Petit left, well, George Morris took the band over, he was, he happened to be there, I think he was from New Orleans, too. This George Morris, well he happened to be there, we made him the leader of the band. This George Morris.

Allen: And ah, after you played around there for awhile, did you stay in Florida or did you come back?

Hall: Now, I'll tell you the story. After being in Pensacola Florida, then we just decided to make a tour of Florida and we went down to Jacksonville, Florida when we was in Jacksonville, Florida, I met a fellow there by the name of Eagle Eye Shields. So he liked what I was doing, so he ask me, Say, any time you wanta, any time you things get tough, with you you wanta come down to Jacksonville, he had all the godown in Jacksonville, anyway he say, come on down let me know and we can get together, I'll put you in my band, see. So, sure enough, we went back to Pensacola, Florida and I'll forget we was in Mobile, Alabama we had a couple of days off, things got a little tough, so I thought about this Eagle Eye Shields, so I wrote him a letter, and I told somebody in the band, I said, well if this guy

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means business, I'm gonna ask him for some money. So I ask him for \$50, the next day I got the \$50. So I said well this guy mean business, so I went on down, he paid my way train fare and everything, so I went on down to Jacksonville, Florida. And I stayed with his band for oh quite a long time, 'cause he used to do all his own booking, you know it was no booking agent then, you know. So another fellow in Jacksonville, Florida, had a band by the name of Alonzo Ross, so he was working in Miami, Florida, but he was originally from Jacksonville, and ah he heard me playing so he wanted me to play with his band, down in Miami, Florida, you see, so I told him, I says, so I'm a little ahead of my story, but anyway, by being in Jacksonville, Florida, so we wanted a trumpet player, if you remember it was a-we were ~~he had a~~ talking about a trumpet player a little while ago by the name of Anderson, and he had all the go he was working with Eagle Eye Shields then, at that time, there's a fella by the name of Broadway Jones from New York, used to go down Miami, Florida as a singer, so he decide he take a band to New York, so he took the trumpet player. So he asked me where could he get a trumpet player, and I recommend "Cootie", "Cootie" Williams, that's show "Cootie" Williams left Mobile, Alabama, so I got permission from his father, being a kid, so we had him to come down to Jacksonville, so he joined the band, see, so after Alonzo Ross wanted me to join his band, so I told him, I got a kid I got to look out for, which is "Cootie" Williams, so if you can make room for him, we'll join your band. So the next coupla days I got a letter from Ross saying I'll make room for Cootie." So I say, well, this is it. So "Cootie" and I join Alonzo Ross's band. So Alonzo Ross was making a tour of Florida, so when he came through Jacksonville, we join his band so that well the only I think he was working nine months out of a year down in Miami, Florida, so when he went to Florida the next time, to Miami, we went with him. From there, Victor is scouting around for musicians, you know what I mean, band we had some original tune, so we were touring ah Georgia, and if you remember it was a band by the name of Black Steele,

Allen: Blue Steele.

Hall: Blue Steele, was it Blue Steele or Black Steele, something like that.

Allen: Blue Steele I think #

Hall: And if you remember here's a funny thing. You remember that tune "Girl of My Dreams".

Allen: Yeah.

Hall: Well, it was written by one of the guys in the that band,

Allen: In Blue Steele's band?

Hall: Yes, and Victor wanted that particular tune. Well, he wouldn't sell it to them, unless his band would record it. So they sent a portable set down to Savannah, Georgia, and they recorded the tune. And we was in Savannah, Georgia, and we had some original tunes, so the next day, we--Alonzo band recorded for Victor, for in the, so when the record came out, the guy in the Roseland Ballroom he heard the record, he's looking for talent so he sent for the band to come to New York. And that's how we got to New York. And I been there ever since 1928.

Allen: I was wondering if you know any people around there like just blues piano players around Savannah and Jacksonville, like Sugar Underwood. Did you ever

Hall: Sugar Underwood, yeah, I remember him, I remember Sugar Underwood.

Allen: Was he workin' with bands any, or just solo?

Hall: No, no, just solo. He was one of them kind, one of them guys playing in all the tough keys you know.

Allen: You mean with all the black keys

Hall: All the black keys

Allen: Well, that's easy, you don't got your fi----

Hall: (Levity). Yeah, just had-get-put your fingers between--play on all the black keys it was tough to follow that guy, and he was a good piano player, too. Very good.

Russell: Made a couple of records

Hall: Yeah, I heard the records, somebody play the records ~~there~~ *of him.*

Allen: Do you know what's happened to him now?

Hall: No

Allen: Benice to find him. He's probably down there now. Do you know Blind Mack, by any chance, he played piano and sang around Jacksonville.

Hall: No

Allen: I doubt if you would, he just played blues, played pretty nice.

Hall: Blind Mack, no.

Allen: He sorts sings on Lonnie Johnson's order. That style of singing. Who were some of the people that you worked with in New York, up there, in different bands?

Hall: Well, different band, I work with quite a few different band, I worked with lemme see if I can get 'em in rotation. I worked with

Allen: When you first got there I was thinkin about

Hall: When I first went there, I went there with Ross's band, and I only stayed on the job about two weeks, then I went into dancing school with another fella. By the way, it was a piano player down in Florida that was in New York. He went to New York with this Broadway Jones, so when we got to New York and working at a big places like the Roseland, that's used to call it the Rosemont, that was in Brooklyn, and happen that we was playing opposite the Indiana Five, see and that, we got ten men and the others only got five, five guys. Those guys was really playing, they make us look, sound bad for awhile, you know, so we didn't like, Ross seems to be on of the weakest guys in the band, so we got this piano player Arthur Ford to play for us and make Ross the leader, see, but we only stay on that job about two weeks and I went to a dancing school, "Cootie" and I got an offer right away to play in the dancing school, and with this piano player Arthur Ford, we went in the Dancing School, had a little four piece band, and I stayed there for about over a year. Then I left there and went with another band by the name of Charlie Skeet, workin' in a dance, with saxaphone, clarinet and all that, then Charlie Skeet, we got ridda him and got Claude Hopkins in the band, and that's how that started, Claude Hopkins band. That's

Hall: how that started and went to Savoy Ballroom, had a pretty good band. So when they hired us in the Savoy Ballroom, Chuck Webb band was at the Savoy so they went down to the Roseland Ballroom, it happened, the manager happened to come into the Savoy, and he say, he rather have Claude Hopkins band than Chick Webb band, that's how we got in Roseland Ballroom, with Claude Hopkins band.

Allen: Do you know Geechie Fields?

Hall: Trombone player?

Allen: Trombone player.

Hall: Yeah, I don't know too much about him, I remember him, Geechie Fields, yeah.

Allen: I just wondered if you know what had happened to him.

Hall: No.

Allen: I heard he's still around New York, it was three or four years ago.

Hall: Oh, yeah? Sure I remember Geechie, Sure.

Allen: Supposed to have been with that Charlie Skeet's band.

Hall: Well, yeah, he was with Charlie Skeet's band for awhile. But that was before I got with the band.

Allen: Who was the trombone player when you were?

Hall: We didn't have no trombone player with Charlie Skeet, after I got there we had three saxophones, two trumpets, bass, piano and drum, and guitar, four rhythm.

Allen: Well, who was the bass player?

Hall: What's his name, you know his name, Henry Turner.

Allen: Is that "Nick" Turner, is that the same fella?

Hall: No, his name is Henry Turner.

Allen: There's a bass player that used to play around Texas with Don Albert called Henry "Nick" Turner and he doubles on trombone.

Hall: No, that's a this is ano-----this is another fella.

Allen: He made those recordings with Don Albert. I don't know if you've ever heard of them

Allen: or not.

Hall: No, this guy was a bass player and also he used to play he play tuba too.

Allen: It might be the same fella and might not. I just thought I'd check.

Bill, Maybe we could get him to just tell everybody hello.

Russell: Yeah, trouble is the tape down near the end now; that's when the machine starts slowing down.

Allen: All right, we'll wait till we get a new tape.

Russell: Put on a New Reel; we got a couple more questions there about. Oh, I was going to ask something about your clarinet style which is that original, you know, that good tone you got there that's really some real guts to it. How do you do that, or what's--<sup>it</sup> where did you first get on to that, you know, I mean it's really got a real punch to it.

Hall: I didn't practice anything about it; I don't know; it's just the way yeah it just come to me. Now, I don't, you know what I mean; I just picked it up; how I did<sup>s</sup> it, I don't know

Russell: Did you do it way back, back when you were back here, started back out.

Hall: Yeah, I was I gotta tendency to get that kinda of--I don't know what you call it, ~~started to~~ a harsh tone with certain tones you play, you know, it just come to you. But one thing bad about it, if you do it too much, you can't stop it. So I just, I don't know, I just do whatever come to my mind, the way I feel.

Russell: You do it with your, by using different type of reed or

Hall: No, no that come from your throat.

Russell: You do it with your throat.

Hall: Yeah

Russell: You sorta use your vocal chords, is that it, try

Hall: Yeah, that's right

Russell: Try to hum with it a little.

Hall: Yeah, hum with it a little.

Russell: I know some players could do it what way; I didn't know if you did it that way,

Hall: It come from your throat, you get make it the sound rash like you know, like playing blues that fits in good.

Russell: That's wonderful.

Hall: Yeah, but if you played a nice ballad that wouldn't go.

Russell: Yeah, that's right.

Allen: Well, how hard a reed do you use.

Hall: Well, I'm using <sup>LaVoz</sup> LaVase [sp.], and I'm using a medium hard.

Allen: Any in the old days did you use very hard or soft

Hall: No, well in the old days you know it's not like it is practically all your reeds now is numbered, now now you see, in the old days you just have to pick out the reed till you get a good one,

Allen: And did you try for a hard one, or soft one.

Hall: No, well, I guess medium.

Allen: Medium. Did you do anything to your reed ?

Hall: No.

Allen: Once you got 'em, you just ~~just~~

Hall: Just let 'em just the way they is.

Allen: What about your mouthpiece?

Hall: Well, to be frank with you I only use three mouthpieces in my whole life since I been playing.

Allen: Did you open up that?

Hall: No.

Allen: Just leave it

Hall: Just leave just the way they are, you buy 'em open now or closed, see.

Russell: So you still use Albert system.

Hall: Albert system clarinet.

Russell: Always did use Albert.

Hall: Always did. Well, I got a--I have a new one, but it's still Albert system.

Russell: What make do you use?

Hall: I'm usin'--well, it's the first time I been usin' a Selmer now for about a year, when we was on this tour in Europe, I bought a Selmer, I went to the factory and I bought a Selmer in Paris, yeah.

Allen: They still make Albert systems over there.

Hall: No, it just happen so that this guy happened to have one in the factory. So he say I only have one, so he went and got it, I was lucky and I got this last one.

Allen: Do you remember what you started on, what kind of clarinet it was?

Hall: Albert system, well, you mean, not the name.

Allen: the make

Hall: No, I don't know what the make was.

Russell: There were a lot of them in those days.

Hall: Oh, yeah.

Allen: Did you ever use a Buffet?

Hall: Buffet? Yeah, I was usin the Buffet, because the one, that--this Selmer clarinet that I bought in France cracked on me, got to have it fixed, so happens so I was also usin' a Penzel Muller [sp.] when I was working at Café society, so Jimmy Dorsey came in the place one night, so the Penzel Muller Co. gave him the clarinet you see, so he came in. He want to sit down and play. I say, well I don't know, I'm using a Penzel Muller, and I say this thing is in bad shape. So he say, well I have a Buffet you can use and take it out to the factory and have it fixed. I used that Buffet, right away I had that Buffet now, I give it back to him. And so when his clarinet cracked, that I have now, I went to me I still have this Buffet, but I had mine fixed, and I haven't returned his Buffet yet. I have a clarinet belongs to him right now.

Russell: Everybody used Albert. Did you know anybody at all that used a Boehm in the old days I guess, here any of the Tios)

[End of Reel I]

Hall: I got em' just before I left to come here.

Allen: From who?

Hall: From some fella, he's an ~~111111~~ old man; he's 80 years old, he's a retired symphony man. He had two beautiful Buffet, A and a B, and I just got 'em, so he say, I just hope somebody can get some use out of em, and they're really beautiful instruments.

Russell: Did you even use and an A clarinet, or just everything on B flat ?

Hall: No, I used one A clarinet, and that was I made a recording with ah;--with Mutt Carey.

Russell: Oh, yes.

Hall: Here about seven years ago.

Russell: Those rags.

Hall: Yeah, all those rags, the Joplin rags, and I had to use an A clarinet, I had a time finding one, I finally got one and we made the recordings with an A clarinet.

Allen: What about C clarinets, and E flats.

Hall: .No, I never did.

Russell: Did you ever play parades much in the old days?

Hall: Yeah, yeah, sure.

Allen: And you used a B flat.

Hall: No, I used a C, I had a C.  
That's right.

Allen: Who did you work with in the street? Some of the different bands .

Hall: Buddy, Gus - -

Allen: Buddy Petit?

Hall: Buddy Petit, Gus Metcalf, Chris Kelley, whoever would get a parade or get an advertisement. Get that gig, we'd play. Sure.

Allen: Well, now would be a good time maybe for you to say something about ah, just greet the people, and we'll play this on the radio.

Russell: Just give your name.

Allen: To the members of the Jazz Club, Radio audience or listening audience. (lc)

Hall: Well, I'll tell you one thing, Dick, I want to thank you and I want thank Harry Souchon for that wonderful tribute and that you paid to me, and I want to thank all the people and I want to say I appreciate it very much, and all the -

Mrs. Hall: And all the jazz fans in New Orleans

Hall: And all the jazz fans of New Orleans

Allen: Do you have anything you want to tell the people, in particular, any advice to young clarinetists maybe?

Hall: Well, all I could tell 'em is just practise and keep playing, that's all I can say. And that's what I had to do. I had to do a lot of practising.

Allen: That's enough, just that little bit, just something to play for 'em you know, so they can hear your voice. Maybe play a little bit of this other stuff about how you, where you were born, and where you started, something about Buddy. Do you think any trumpet players influenced your clarinet style?

Hall: Yeah, Buddy Petit.

Allen: Buddy.

Hall: He's the first trumpet player I ever heard spoke about different chords, minor, major, augmented, y 'know. He was actually a musician at that particular time, bands used to follow his policy, just like, you know one band is got all the go, the rest of the bands used to follow right behind, see. Buddy is playing, I remember the time like he that we played the new tunes he'd go down, there was a music store right here on Canal Street. He'd go get a piano copy, you know and play it off, the rest of the guys would catch it, and that how we used to get the new tunes, and other bands would pick up the tune as we play 'em.

Allen: Did Buddy run the chords straight up and down?

Hall: Yeah, oh yeah, he know, he knows his instrument.

Allen: He knew his chords.

Hall: Yeah, he knowed his chords, he could read, sure.

Allen: Did he have any special way of playing the chord so he could get those variations.

Hall: No, I don't think so. He's the one started me off; he's the one, whose he was my inspiration, start to playing music.

Allen: Did he use any special fingering on trumpet?

Hall: I don't think so, no.

Russell: Did he ever use mutes much, or --

Hall: Oh, yeah, he was, there was, that brown derby he used to use, instead of using, you know, like you use your hand, he take her derby and fan his his horn, you know, he was very famous for that.

Allen: Did he ever cock his valves a little, or --

Russell: Half valves, half way down, you know, make sliding glissandos you know, like Louie does?

Hall: No, I think "Punch" Miller used to be a regular shark on that, half cocked valves, you know.

Allen: Did you work much with "Punch" down here?

Hall: By the way, on that Jack Carey, that's who was the trumpet player mostly. Lee Collins and "Punch" Miller. "Punch" Miller was one of Jack Carey's favorite trympet players, I couldn't think of the trumpet player.

Allen: Yeah. Did you work any <sup>2 bottles</sup> bottles of music?

Hall: <sup>Bottles</sup> Bottles of music?

Allen: For a cup or anything like that

Hall: No

Allen: Never did, huh. riverboat?

Hall: No, I never, I was, I was "Punch" and I never did get over on one of those riverboats. The first time I ever play one of these riverboats here from New Orleans, ~~was~~ I was working with Claude Hopkins and we happened to be going through St. Louis. The boat happened to be in St. Louis and we played a dance on the boat.

Allen: Bill, I'm running out of question, you take over.

Russell: This may seem silly, to do some of that over again, because just on account of the noise, in case there was more trucks and cars going by, you might try that greeting just once

Retyped:

Russell: it; don't remember the title.

Hall: Cause that's the one I used that A clarinet on you spoke about just now.

Russell: It's one of them with "Mutt" Carey. There is a new one that they brought out. It could be on that on that one. [No, it isn't]

Allen: Could be on that new one.

Russell: Which I was going to go and get this afternoon, we didn't get time, but, ah, there's a new one on Savoy now that same "Mutt" Carey session and they call it Volume 2, I don't know what's on it, but I'll find out.

Hall: Volume 2? Maybe it's in that.

Russell: It might be, this <sup>time</sup> to me. Something they didn't issue at the first time.

Allen: Was it a redbook number or?

Hall: That's right, a redbook number

Russell: I had those redbooks I was just showing Dick.

Hall: Oh, yeah?

Russell: They belonged to Bunk, you know,

Hall: That's right,

Russell: Had photostats made for Bunk and Mutt came, he said over and borrowed them.

Hall: So Pops Foster had 'em too.

Russell: Pops came over and got 'em from ah, from Bunk .

Allen: Did they use the redbook much down here when you were here the first time?

Hall: No, because practically all these tunes that everybody know 'em, you know, and so many band play 'em you know, they seldom did use music.

Russell: Did Buddy read pretty well?

Hall: Yeah, Buddy was a musician .

Russell: A musician. Do you think he one of the greatest or maybe the greatest, I don't want to make you - -

Hall: To my estimation he is the he was the guy for trumpet.

Allen: Did he play any other instruments, to get his ear developed?

Hall: Not that I know, not that I know of, no.

Allen: I was wonderin' cause he seemed to know the chords, and everything, I thought maybe he

Allen: studied guitar----

Hall: No, I don't know whether his father, I don't know whether his father, was his people were musicians or not, but I know where he got it from, he was a good musician. I don't know where he got it from. Where he picked it up.

Russell: Well, we don't want to keep you, I know you have other things to do,

Hall: Oh, I have time, don't worry.

Russell: I was just trying to think if there was anything

Hall: This is a pleasure) I relaxin' now.

Russell: Anything else about Buddy Petit what we can think of, Did he play high, or

Hall: No.

Russell: Or low

Hall: No, no, he wasn't, he didn't play too high; he was always right there in the staff, you know, really, he really the guy really could play

Russell: If we had ever heard him, we would have some idea. We wouldn't have to ask all these foolish questions, but since we didn't, we wonder sometimes just how he did sound. Did he play somewhat like Louie's style, you think, that is as far --

Hall: Well ah,

Allen: Laughter. [this put Hall on the spot]

Russell: Except Louie's of course playing high now, but I mean do you think, it was a nice mellow tone like he

Hall: Yeah, he had a nice tone, well, to be frank with you, the way he played he seemed, you could tell that he was he was well schooled, he know what he was doing, he knew his instrument, there's no question about that, that's the thing that kinda got me interested, you know

Russell: Well, what about Oliver, he used a lot of mutes.

Hall: Well, Oliver

Russell: [Mumbling]

Hall: Well, I didn't know too much, I didn't know too much about Joe Oliver I didn't know too much, I heard with him several times, because he came out to Reserve when I was a kid and played, Kid Ory, Oliver, and Baby Dodds [?], Johnny Dodds, and that bunch you know, I heard 'em but Buddy Petit, I worked with him and I know him.

Russell: He played real pretty,

Hall: Yeah.

Russell: Didn't try to get a lot of freak effects and things like that out of a horn, mostly a real pretty mellow tone,

Hall: That's right

Allen: Did he play loud ever?

Hall: No, he didn't play too loud

Allen: And above the staff never.

Hall: Yeah, he's on the order of, well, I tell you, Bobby Hackett was on that order, you know nothin' loud, just know his instrument, see. Played with a lotta feelin'.

Allen: Well, how would he compare with Chris Kelley?

Hall: Oh, he was way better trumpet player than Chris Kelley. Could maybe Chris Kelley, hit a lot higher notes than he can, but he actually, oh, he wasn't--Chris Kelley wasn't even in his class. I don't think so.

Allen: Did Chris have more variations or less?

Hall: Well, he was much, I mean, he was much more powerful than this Buddy Petit, you know; he could blow louder and everything, but for knowing his instrument, I'd say Buddy was --

Russell: What about Kid Rena, did you hear him

Hall: Yeah, Kid Rena was another guy in this time could do a lot of playing, too, but he wasn't; ah, he was louder than Buddy, 'cause all of them came up just about that same time, Kid Rena, Buddy Petit, Louis Armstrong, Joe Oliver was just before that time, 'cause Joe Oliver, I don't know when he left, he went to, I think he was when I came to New Orleans. I think Joe Oliver was in Chicago.

Allen: Yeah. Did you ever know Blind Freddy, a clarinet player by that name?

Hall: Blind Freddy. No.

Allen: Did you ever know Isidore Fritz, he's from out in the country somewhere?

Hall: Isidore Fritz.

Allen: I just wondered how those fellas played. We don't heard any records of 'em, Blind Freddy, still alive, but he doesn't play clarinet.

Hall: No, No, I don't know them.

Allen: Who did Jack Carey play like? On what order would he play?

Hall: Play like Jack Carey all I can say. They used to call--you know they change his name; they usually call him "Tiger Rag." You know. They change ~~his name; they usually~~ the tune "Tiger Rag" to Jack Carey, when they wanted "Tiger Rag" they say play Jack Carey, and he used to do some kind of triple tonguing in that "Tiger Rag", and everybody used to go for that.

Russell: Yeah

Hall: Uhmm.

Allen: There's nobody around to day that you think compares with him now.

Hall: With who?

Allen: With Jack Carey's style, I mean.

Hall: No.

Allen: Kid Ory play at all like him?

Hall: Well, yeah, on that same order but, Jack Carey was noted for that "Tiger Rag". That's what his famous tune and he made his name through that--playing that "Tiger Rag."

Allen: What about Morris R French, did you know him, a trombone player?

Hall: Morris French, no.

Allen: He's up around Laplace now, I think.

Hall: What's his name?

Allen: Morris French.

Hall: No.

Allen: He used to work with Louie, and Papa Celestin.

Hall: Morris French, no, I don't know him

Allen: He's supposed to have been competition for Kid Ory at one time.

Hall: Oh, yeah?

Allen: He was supposed to be very good, and on Kid Ory's order, I just wondered if you heard him.

Hall: No, I don't know him.

Russell: Just a word before you quit about some of your brothers, because most people <sup>(-)</sup> you're the famous one, and probably some of your brothers were pretty good, too.

Hall: Yeah, well, I have my oldest brother, Robert; he was, he was one of them good players. He was a real good musician; used to play tenor, play clarinet. I think he played a little pianna, and do little something with a bass. Trombone, he can do a little of everything.

Allen: Is he a good get-off man?

Hall: Yeah, that was good. During those days he was a good man.

Allen: Does he play at all now?

Hall: No, I don't think he's playin anymore. Does he play anymore?

Mrs. Hall: I guess now and then.

Hall: I guess he play every now and then; every now and then he get a gig just play just mostly just mostly for kicks. Cause he is working for the government now.

Allen: What about Edward?

Hall: Edward is the onliest one didn't play anything. Edward didn't play no instrument. But Clarence, Clarence played baritone, I think, he can play a little clarinet; Herbert, he played clarinet and saxophone.

Mrs. Hall: Does your sister sing

Hall: My sister used to sing, my father was a musician, I had a couple of uncles, a guitar player, and I had one also, a uncle also a trumpet player.

Allen: What was his name? Do you remember?

Hall: His name, ah, was

Mrs. Hall: [ ? ]

Hall: Huh, his nickname was Gi-- we used to call him, his last name was Duhe, we used to call him Parrein [Fr. for Godfather], I don't know these French accent.

Allen: Duhe? Would he be related to Lawrence Duhe, did you ever know him?

Hall: Yeah, we're all related, Lawrence, oh yeas, Dr. Duhe, sure

Allen: I know Lawrence, I haven't seen him for three or four years, he's still out in Lafayette.

Hall: Yeah, yeah.

Mrs. Hall: Clarence is playing music.

Hall: Yeah, Clarence is still playing. Clarence play, gigging now, I think his working tomorrow night he told me.

Allen: I'd like to hear him come back on soprano; he played that one day for me a little and

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Allen: it sounded good.

Hall: Who's that, Clarence.

Allen: Clarence, yeah, There are not many soprano players left.

Hall: Well, Sidney Bechet, he is still playing that piano, I mean playing that soprano.

Russell: When did you first hear Sidney, <sup>?</sup> did you know him down here, he left before you.

Hall: Yeah, oh, yeah, he left before I came. I also hear Buddy, <sup>}</sup> and a lot of those guys spoke about Sidney Bechet, 'cause they say he take up <sup>a</sup> piano player and a drummer and just that soprano--or clarinet go out on a truck and give those bands--he always, I always did like his playing, he always was good.

Mrs. Hall: He lives in New York [?]

Hall: Huh?

Mrs. Hall: He lives in New York now. [?]

Hall: Yeah, I met him after he came back from Europe. I think it was after the war, I think he came back with Noble Sissle band.

Russell: Yeah, that's when I first met him at that time.

Hall: I was a guest of his in France when I was there this last time.

Allen: Who did your brothers play with, the different bands, do you remember?

Hall: Robert used to play with this same trombone player I was talking about you, say you're gonna look up <sup>Gus</sup> Metcalf, for a long time, and Herbert played with some band out in Texas, I don't know what the name of it, Don Albert, you know.

Allen: Don Albert.

Hall: He went with Don Albert; he went with a couple of bands.

Allen: With Alvin Alcorn, the trumpet player.

Hall: Yeah, that's right.

Allen: That's the one. I've got a record he plays baritone--

Hall: That's right.

Allen: Louis Cottrell, Jr., was playing clarinet.

Hall: He played ~~baritone~~ baritone; he played tenor; played clarinet; he played most everything

Mrs. Hall: [?]

Hall: Yeah, he mostly playing clarinet now. He went to Europe with a bunch of guys from New York. [Sammy Price]

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Mrs. Hall: Knew

Hall: Yeah

Mrs. Hall:

Hall: What's that, to Europe?

Mrs. Hall: Yeah.

Allen: Oh, we're talking about the old days mostly

Hall: You're <sup>talking</sup> ~~taking~~ about the old days; that <sup><</sup>not, this is just recently.

Allen: That's right.

Mrs. Hall: Don't want the present.

Allen: Well, it's so hard to get a history on some of these people, you know, you know, and he's got ~~12345~~ remembers how they play; there's so few people who even know that Buddy Petit exists, that's the reason for things like that.

Russell: That's why we were asking, we weren't trying to put you on the spot but we were wonder sort of what style he plays and all, so---

Hall: Well, Buddy Petit was like a leader in the trumpet, in the trumpet field, Guy's used to follow him. There's also a drummer, too, I used to work with by the name of "Red" Dugas, you ever heard of him?

Allen: Never. Was he from here?

Hall: Yeah, right from here in New Orleans. "Red" Dugas, he was showing Basin Street, right down here on Canal St.

Allen: Whose band was he with his own, or ---

Hall: Yeah, he used to have a band of his own, pick up band.

Allen: [?]

Hall: You know, during those time we wouldn't take a steady job; there was only a few steady jobs. The first steady job I ever worked on with Buddy Petit, that was the one in Covington, Louisiana, that was for a few weeks; then from there we went on <sup>we</sup> we went to Galveston, Texas, and we stopped there for about three months that was the first time we ever had a steady job. A lot of musicians at that time wouldn't take a steady job; you couldn't make no money, take, but you'd gigging every night you know; we'd play here; tomorrow night we'd play Biloxi, Mandeville, Covington, you know, go around.

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Mrs. Hall: Did you know Bunk Johnson?

Hall: No, I didn't know Bunk Johnson at that time.

Mrs. Hall: How about the fella that live next door to Robert?

Hall: I didn't know too much about him, Picou,

Yeah, he used to --- my brother live right next door to him

Russell: Still plays.

Hall: Oh, yeah

Russell: He's in good health

Allen: Are there any other clarinet players you remember as being outstanding when you first got to town here or in the country?

Hall: Now. It was it was a fella from Baton Rouge used to play <sup>with</sup> some band from Baton Rouge, he's the onliest guy that I see didn't use Sharp and flat key, just had the just used the six holes, C natural and B natural and all the rest of the keys he took 'em off and stopped 'em up and play in any key, [laughter] and how he did it I don't know, he's the onliest guy, I don't remember his name, I heard him one night, and he could play, too.

Allen: Whose band would he working with?

Hall: I don't know, some band.

Allen: Could it have been "Toots" Johnson or Victor's band up there?

Hall: "Toots" Johnson was a trumpet player.

Allen: Yeah, from Baton Rouge [No, not a trumpet player]

Hall: Heavy set?

Allen: Yeah, I've heard of him.

Hall: Yeah, that's right. Well, he was in "Toots" Johnson band, yeah.

Mrs. Hall: Who was that little fella in Miami from here?

Hall: Oh, you talkin' about Punch Miller.

(End of Spool)

Allen: Oh, yeah, well, we got him with Jack Carey.

Russell: Punch was just here two nights ago; been around town since since last fall.

Mrs. Hall: Whose that other fellow we saw that lives on [unintelligible]

Hall: Oh, he's---I met him after I got in Florida.

Russell: We're just tryin to check on some of these older New Orleans history. Other people

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Russell: wouldn't know, because it's been a long time since we've seen him and been back here and he would remember a lot of those fellas that —

Well, we don't wanta keep ya any more.

Hall: That's all right.

Allen: One more question about your father. When do you think he started playing jazz, or did he ever play real jazz?

Hall: Now, to be frank with ya, I never heard him play with any bands, but he he used to pick up his horn and just exercise, but from what, what I can understand, they had, they had a pretty nice band. I spoke to one of the fellas, he died last year, he's the onliest one, outa 18 of them he is the onliest one living, he was the tuba player, and he live out in the country, and I had a chance to speak to him, so course he was losing his eyesight, and when he found out that you know, who I was, couldn't see, and I asked him a story about I want to find out about my father, when they went to New York and everything, that was, that was when, 1953, and he remember, how that was 63 years ago that they been in New York, he remember the address, the right address, the street, how many days they stayed in New York, he also —

Allen: Was it the Pickwick Band?

Hall: No, now, was it the Pickwick, or the Onward, whatever, it was one of them, but anyway, the bunch that left from here--it was a big festival going on in New York and every state sent a band but this band from here, they the one won the first prize, and he, was tellin' the whole story about what happened, and he also have his horn, he say he had the music, some tune that they won the first prize on, I think the tune called "Echo", see and he told me that his daughter had it, and pictures of the band; so my, I had to leave to go back to New York in a hurry, so I couldn't get--get my sister to get it with his daughter, and she say she been moved so much she can't find the music or the picture, but she had the horn, his horn, that he used to play.

Allen: It would be interesting to know if they were playing ear music, any of them, how early if you could determine how early your father playing by ear.

Hall: I don't know,

Allen: <sup>[cf ]</sup> Course, you know they always set different dates for the origin of jazz but--ah--the more people I talk to, the earlier it gets. You know.

Hall: I'll tell you an experience I had. They's a lot of people come up to me and ask me why

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Hall: I play Albert system clarinet. See, so I say, well, when I started they wasn't making Boehm system clarinet. Well, I was wrong, I was just guessing because I had never seen a Boehm clarinet before, you see, so year before last when I went to France, I went through the Selmer factory and I just happened to be talking to the own<sup>er</sup> of the factory, Have a cigarette?

Mrs. Hall: [unintelligible]

Hall: And so I say, I want a question, I want you to tell me something, I said people been askin' me why I play Albert system clarinet, and I'm just guessing, I tell 'em that when I start to playin' they wasn't making the Boehm system clarinet. He say, How long you been playing, I told him, he say well, you're mistaken. And so he said Boehm clarinet was made way back in 1853. So he says, wait awhile, so he goes in the factory and come back with the clarinet, first Boehm clarinet was made and says this is the first Boehm clarinet was made. My father made it, my father made it in 1853. This is the first one ever was made. So I said, well, how wrong can I get. So, from now on when they ask that question, I know the answer to it now.

Russell: Just happened to have more Alberts around here---

Hall: That's right.

Russell: Have you ever tried Boehm?

Hall: I've tried several time on account my fingers are so large. You know and so much closer, so I didn't fool with it I get just as much outa my Albert system as you get out of a Boehm.

Russell: Think there is any difference in the tone? Some people think

Hall: Yeah, there is, I think so

Russell: You like the Albert better?

Hall: I rather the tone of an Albert for different band, playin with a combination --a six piece com--- a Dixieland band I don't think a Boehm clarinet fits in there because the tone is beautiful rich and everything, but it hasn't got the, the the big tone, when especially when you get in the low register.

Russell: Everybody, I always liked like Noone and Dodds, and the oldtimers, they play the Albert system.

Hall: Yeah, shore.

Russell: That big tone on that

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Hall: Big tone, you get a bigger tone, I think, out of the Albert system clarinet than you do a Boehm.

Allen: Now to me, for tone, and execution, for really fast execution, Jimmie Noone made it, I mean anything you wanta make; there's no point in playing any faster than him? huh? and is there anybody who can do it faster than him to play, you know, perfect tonguing.

Hall: Well,

Allen: So why play Boehm?

Hall: He was very famous on tonguing.

Allen: You can see he had execution, sure, way, way back when he was just startin, I know I can hear those old records and he was he was making it on Albert System.

Hall: I--

Allen: Oh, go ahead.

Hall: I have a friend of mine, In Hartford, Connecticut, he's a symphony man; he's in his sixties, and so he want to know, how in the world can I get over that Albert system so fast, I play a solo on "Clarinet Marmalade," and I play fast, just as fast as they can get, the faster they play the better I like it, see, and he wanta know how in the world can I get over the Albert system clarinet so fast, I say, well, I can play Clarinet Marmalade; I've been playing it so much I can play Clarinet Marmalade and think of something happen two years ago.

They can't play it too fast.

Allen: Did the bands play fast in the old days?

Hall: No, no, we didn't play nothin' fast.

Allen: Could you beat off something, about the right tempo for them, as fast as they played?

Hall: When, now?

Allen: In the old days

Hall; Oh, no, In the old days everything, everything was--everything

Russell: Like "Tiger Rag" for instance

Hall: "Tiger Rag" was about the fastest thing they would play.

Russell: And how would they stomp it off?

Hall: (Beats the time) It wasn't too fast, but now today, I just pick up that, I never could play nothing fast till I got with Teddy Wilson, start picking up that fast because he play

Retyped:

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Hall: piano and you know he featured in the band and like everything up [in tempo] you know, got so, got so used to that, and---

Russell: I was going to ask again about the Albert system. They don't have as many keys usually as the Boehm. Do you think that makes it easier to slide from one note to another, by not having too many rings and keys, or do you like to have as many keys and rings as possible on it?

Hall: No,

Allen: You mean for making slurs, Bill.

Russell: Yeah, like when you--you know, or does it seem more like a vocal quality to you can you do more with it, as far as the fingering, the extra keys that the ah Boehm has--do they hold you back? Would you...

Hall: The Boehm system?

Russell: Yeah, they sometimes have more keys.

Hall: I don't know, maybe, but because I never did play a Boehm system, so I., you know

Russell: never.

Hall: But the Albert system, I think I can get anything. I tell you one thing I find out I find out that certain passage is better to make on the Albert system than the Boehm, and it just the opposite run too, because your artific--because you take a Albert system, your artificial fingering on it starts after you hit C sharp. Well on a Boehm, the artificial fingering start after you make B natural.

Russell: Up high.

Hall: Up high, yeah, so that -- make it-- you got more artificial fingering on that Boehm than you have on that Albert.

Allen: What about, did they use two beat in the old days, or straight four or what, when you first came to New Orleans?

Hall: They was using two beats. They was usin' two beats.

Allen: Who do you think introduced four or did they ever introduce it, here when you were here.

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Hall: No, they wasn't-- Four beat wasn't introduced; only some drummers would use four beats, sometime like on the last chorus goin' out he would go to four; but everybody was using two beats, sometime then you get to that last chorus, everybody's shoutin. They he'd got four beats.

Allen: What about real show blues, did anybody ever play four on that?

Hall: No, I don't remember anybody playin' four on slow blues. I tell you another thing, when I went to New York, everybody was playing tubas in regular dance bands, you know, here we always did use the string bass; that was surprise to see-- They ain't but one band I think that I knew that was using a string bass, that was Duke Ellington, [Wellman] Braud happened to be playing there and ~~-----~~ and he was playing bass violin, but all the rest of the bands was playing tubas. Yeah

Allen: Did they use banjos much here?

Hall: Banjos? Yeah, it was one kind, of thing that was it was banjos then they changed to guitar, and then everybody went back to banjo. [Reversed]

Mrs. Hall: What about Pianos. *la*

Hall: Piano, no that came, we never did know nothing about no piano. When we started we did have no piano, 'cause we could set up there anywhere in the street 'cause the guitar player or the banjo, he'd have his instrument with him.

Allen: Be hard to play--some of those picnics with a piano.

Hall: With a piano, sure, you didn't have to have no piano. It was one piano player here that I know that used to play with a dance band, it was this--I don't know his last name, he was called Steve, he was working with " "

Allen: Steve Lewis

Hall: Who? What's the name? Steve Lewis? Yeah. *mid [ ]*

Allen: Used to always play like this, with his two fingers sticking out.

Hall: Yeah, that's right, yeah, yeah,

Allen: That's Steve Lewis.

Hall: And he was working playing piano with a <sup>?</sup> what's that guy?

Allen: Piron.

Hall: Yeah

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Allen: He recorded with him, sounded nice.

Russell: Well, on the wagon, too they couldn't get a piano on that thing

Allen: They do sometimes.

Russell: Yeah, that big truck they can.

Allen: He recorded with New Orleans Willie Jackson, made a great song of old New Orleans Blues if you ever have get a chance to hear that.

Hall: Uhm, Steve Lewis.

Allen: Steve Lewis with New Orleans Willie Jackson.

Hall: Well, I didn't know too, I didn't know, I didn't know him too much, I just saw him, from off a distance,

Allen: It's really nice. Something you should hear--I mean, it's got nice sentiment you know, describes the town, good times.

Russell: Well, we're just about out of tape, here.

Allen: I thought we were. I thought you might remember New Orleans Willie Jackson; he used to entertain at uh--

Hall: Willie Jackson--I heard the name.

Allen: Tom Anderson's. He was an entertainer there with another fella, Nookie Johnson,

Hall: Tom Anderson's, that's right up here on Rampart St. isn't it?

Allen: Yeah, Nookie Johnson and New Orleans Willie Jackson that was their names, two guys.

Hall: What's the name of the place again?

Allen: Tom Anderson's

Hall: Thomas Anderson, and wasn't that on Rampart just a few doors---

Allen: Rampart near Iberville, I think.

Hall: Just a few doors from Canal Street.

Russell: Yeah, that's right

Allen: Right in the middle of the block.

Hall: Did Armstrong used to work there, too.

Allen: Yeah

Russell: Uhm and Barney Bigard and--

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Hall: That's the first place I heard Armstrong it was at Tom Anderson at that time he was using a piano, drums. I think Zutty was drummin' with him, and the trumpet, and every night we--

Allen: Piano player?

Hall: I don't know who was the piano player, no, 'cause at night when we come from giggin we had to--I don't know, we had to change, right here on Rampart and and Canal Street, we'd get off the street car if we comin' from downtown and we'd come over and listen at him play for awhile and wait for the car to come to go uptown.

Allen: Do you know a Udell Wilson, did you ever know him?

Hall: No.

Allen: I think he's from Kansas City, and he played around here.

Hall: Udell, no, I heard the name, I don't know him,

Allen: He worked with Louie, on piano, some, he and Zutty [Singleton] used to work in a trio, I just wondered might be the same. You can ask Louie.

Hall: Yeah, what's the name, I heard that name.

Allen: Udell.

Hall: Udell, yeah, because I don't think Lil Armstrong didn't join em--not 'til they got to Chicago.

Allen: She's from Memphis.

Hall: She's from Memphis, yeah.

Russell: I was gonna ask one more question. Do you think the music of the churches--the songs, the spirituals and the ever influenced the jazz bands much, or --

Hall: I think so

Russell: Did kids go to church and hear that music?

Hall: I think so; I think the thing they call rock and roll right now, I been hearing that for years, I hear that in the Sanctified Church; these people been doing that for years, but now the bands are playin it that's what it is, rock and roll, that's all rock and roll is.

Allen: Did you grow up in a particular church, which church were you a member of?

Hall: No, no, my people were Catholic.

Russell: They were Catholic.

Hall: Yeah.

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Allen: You never heard that t pe of number? [leading question]

Hall: No, I didn't--it was spiritual, I used to hear~~d~~the other churches when they sang.

Russell: Yeah, you'd hear some of that.

Hall: Yeah, I used to hear

End of Reel II