

FREDDIE MOORE
Reel I--Summary--Retyped
June 19, 1959

Present: Richard B. Allen,
Danny Barker

The tape was recorded at 115 W. 141st Street in New York City. Fred Moore is called by most of the people Freddie Moore. Freddie was born in Washington, North Carolina which is sometimes called "Little Washington," North Carolina. Freddie's birthday is August 20, approximately 1900; he is fifty-eight years old now. Freddie is the only one in his family who played or sang. Freddie started off with music as a kid with the carnivals and minstrel shows; he was a hamfat dancer, ie. a buck dancer, DB "sort of a jive dancer, buck and wing, cut the fool." Not a real skilled professional dancer, but what ever came into your mind. Freddie was a black-faced comedian.

The first music Freddie remembers hearing was some of Jelly Roll Morton's numbers. [Obviously DB and RBA doubt this]. Of course, he had heard spirituals and there was a famous preacher, revivalist, Mr. Bill Higgins. Freddie called him "Brother Lowdown" because in church he would tell the brothers and sisters what to do and then on the outside he would do worse than what he was telling them not to do. Freddie called him a member of the "Bite-back Association."

Freddie didn't have a music teacher, in fact, he only had about four lessons in his life. He picked drums up himself. He started when he was about eleven or twelve years old: he used to take the rounds out of the chairs and beat on lard cans, chairs; anything he could get a sound out of.

Danny Barker asks Freddie to relate the story of the time when he went to jail when he beat up his school teacher, after she had whipped him. Freddie was about eleven years old, had left home and

was living in New Bern, North Carolina which is about seventy-five miles from "Little Washington." In the story, while he was in jail which was next door to where his mother was living, he heard his mother scrubbing clothes on a washboard to the rhythm of the hymn she was singing: "Nearer, My God To Thee." [He sings a few bars.] He stayed in jail a day and a night. Freddie was expelled from school and besides the learning he got in the two years he was in school, he picked up himself from being around friends of his; He learned to read pretty nice, spell, but he didn't learn how to write very much.

Freddie had been playing around five years when he had his first music lesson. The first lesson was from a Prof. Booker _____, a trumpet player. This was in New Bern, North Carolina, and he continued them for about four months. Then Freddie joined the A. G. Allen Minstrel Show. Freddie was too small to carry the drum so he was what you call a "walking gent": after the parade the fellows would bring their coats and give them to Freddie to hang up on coat hangers, in the Pullman car in which they travelled.

When Freddie got to where he could do a little something on the drums, he used to go to the dance halls and pay the drummer to let him sit in during the intermission; he would pay the drummer 25 cents, 50 cents, around that. The drummer's name was Jesse [sp?] Johnson. The band was composed of three players and didn't have a name. They had piano, drums, and saxophone, very corny. When Freddie thought he could play enough drums to get by, he joined the A. G. Allen Minstrel Show as water boy and to hang up the coats after the parade. He made \$3 a week, room and board. He didn't tell his mother anything about it; he just ran away from home.

[The Manager or owner--also connected with the Rabbitfoot Minstrels ?]
[A. G. Allen]

told him if he would study the drummer in parades and shows, and when he got big enough to play he would pay him \$12 a week, room and board. The show was on the road for about five months, but when the show got back to his home town his mother was right there waiting for him. Freddie told her he was trying to make money for them and gave her twenty-five dollars which kind of softened her heart. He told her he was learning how to play the drums and showed her where he slept and that he had lots to eat. Freddie only had one suit, and washed his own clothes. The next time he went on the road he was gone a whole year. After that he quit the show; he was around thirteen years old then.

Freddie met "Jazz" Currie [sp?] in his home town of Washington, North Carolina. He was so young that he didn't know what he was getting into, but he liked it so well and "Jazz" Currie [sp?] who played drums, baritone [horn or saxophone ?], tenor [horn or saxophone], trumpet, trombone, he was an all round musician, and a funny man, too. Said he would help him join his show when he got back to town in about six months. The show was called the Old Kentucky Minstréls. The Old Kentucky came back in about four months and Freddie joined the show as comedian: had his lips white and face black in the part of an African with a big ring in his nose, big earrings, and a wig, and he had a spear. "Jazz" Currie [sp?] showed Freddie how to dress which was just like him, in black-dyed long underwear, no shoes. "Jazz" Currie [sp?] also showed him how to do the dance which was something like an Indian War Dance. He showed Freddie how to say several words in [pseudo ?] African. Freddie and "Jazz" Currie

[sp?] were the two end men in the show. They had about eight men with four on each side and a thin light-skinned fellow who didn't have any make-up on at all sat in the middle of them, and they called him Mr. Interlocutor, in other words he was the straight man. His name was Jimmy Spriggs, an all round man. Mr. Allen says that was Jimmy Palao's real name, Jimmy Spriggs. Mr. Allen also says Jimmy Palao was a violin and saxophone player from New Orleans, but that it was probably a different guy. Freddie Moore tells a minstrel joke. [Additional information on Jimmy Palao see Tom Albert Reel 3]

Freddie never played with Charlie Love, but he played with a fellow named Charlie, a big heavy set, brown skin fellow, a trumpet player and a band leader. Mr. Allen says that that couldn't be the same guy. [Possibly it was. RBA]

Mr. Allen asks him if he knew John Porter who played baritone, trombone, several instruments. Freddie doesn't say.

Freddie knew Fox Temington [sp?] who was a violin player around Shreveport, [La.]

Freddie says that most of the boys came from the South that played these shows and some from Illinois; they were older fellows. Most of the players were readers and they had band books [of written music no doubt]. The band was composed of about twelve pieces.

The first music Freddie heard played by ear was Jenkins Orphanage Band [Charleston, S. C.] There were eight in the band: bass drum, snare drum, two trumpets, trombone, peck horn which are called altos. [alto horns] They would play on the corner and play numbers like "Lassus Trombone," "Margie," "Everybody's Doing It," "Darktown Strutter's Ball," "Our Director," "Grand Hour," and "they played the blues, played shout tempo, not too fast, not too slow, swing." Freddie takes his foot and demonstrates shout tempo; he

says you have to have the Church feeling, that spirit.

Freddie has been playing drums for forty-three years for a living, since he went in for himself, and he is fifty-eight years old. He took up washboard in 1924. The first fellow he heard on the washboard was called "Washboard," Freddie thinks he's dead now. The Washboard Serenaders. He heard them in Washington, D. C. Freddie liked the washboard so well that he asked them to let him try it one day. He didn't use ten thimbles like Freddie does now, he just used four thimbles [on each hand?]: he used the four finger and keep his thumb cocked down. He didn't have a washboard like Freddie; Freddie made his own which is a double wash board. Freddie played a couple of numbers for "Washboard." He had learned just by watching him. Freddie didn't think any more of it just then and went to New York around the last of 1928. He made himself a washboard, but it was just a single washboard, and the first time he played the washboard was at the Village Vanguard [NYC] in 1939 with Art Hodes who was working there at the time. Max Kaminsky was there, too. But the man didn't want any drums. When Freddie first went there, they had two little trios: Jimmy Hamilton on clarinet and Zutty Singleton on drums. Freddie doesn't remember who was on piano. Don Frye perhaps was on piano. Art Hodes and Max Kaminsky were in the other and they had a bass player. Freddie took his washboard down there in 1939 and asked for the band leader who was Art Hodes, but no one would tell him who it was. Finally Art Hodes said he was. They put Freddie in a spot. They asked him what he was going to play, and he named: [Sweet] "Georgia Brown," "I Got Rhythm," "China Boy," but "Tiger Rag" was his favorite played "up" tempo" [fast]. The band took one chorus and cut out. He came in for three choruses by himself--he was younger then--then signalled the band to come back in.

There were six choruses in all. When he finished, the place was packed with people, the man came over and introduced himself to him; his name was Max Gordon who was the owner of the Village Vanguard. Max Gordon said, "Lord, I never seen nobody play washboard like that before, do you want a job in here?" Freddie told him in answer to his question that he was a drummer, too, and went up and used Zutty's drums. They played a couple of choruses of "Georgia Brown." Freddie liked Gene Krupa's style very much, wanted him to take all breaks but he said that after two choruses he'd take over--try to keep the tempo in his own style. Max Gordon didn't know much about [Cozy Cole sp?] and then, said he would start him off at \$50 a week, starting the next week, and the third week he would give Freddie \$75. He didn't have to play any shows then. Freddie just had to play washboard. He also asked Freddie if he could sing and Freddie told him he could sing the blues: he only knew two songs: the blues and "[I] Ain't Gonna Give Nobody None of My Jelly Roll." Since then he has learned about forty tunes: "Old Rocking Chair," and one that everyone liked for him to sing but Freddie says it is out of his category, "Ugly Chile." The lyrics aren't too good [i.e. distasteful to a Negro]; Freddie sings it every once in a while but doesn't use the lyrics that George Brunis uses. Freddie rhymes all his words to make them fit in there.

In Chicago Freddie was working at the Blue Note with Art Hodes in 1950 or 1951. Art Hodes sent for him to come.

END OF REEL I

When Freddie is drumming, he is often very [un?]conscious of himself; he has that "stare out of my eyeball look." Danny says that is from his Minstrel days and Freddie agrees. The Minstrel Day what is called the "TOBA" [Theatrical Owners' Booking Ass.] When Freddie is drumming and, he thinks, drumming naturally, the folks are looking at him and laughing so he catches himself and tries to straighten up, but the folks keep looking at him and laughing. Freddie calls it "Break Down and [Joe Giggle ?]" Someone told him he had a way of looking at people that made them laugh. Freddie had some pictures made to find out how he looks. "TOBA", that's what you call going around the world: Washington, Philadelphia, Baltimore. In colored show business it was a vaudeville circuit. "Tough on Black Actors," or something because they caught hell; stranded when you went on a "TOBA" if you didn't have a big name. Freddie has been stranded many a day and missed many a meal.

Freddie went to New Orleans with William Benbow, a producer. [See Lizzie Miles] He doesn't remember when this was. Benbow made money, but didn't want to pay the musician or performer. He owed Freddie about three weeks, would have owed him more, but Freddie tricked him by pretending to bust drum heads, but he wasn't busting them. Freddie started taking the drum head off and hiding it; Benbow would give him \$1.50 to get a new one. This he did every week and was thus able to get about \$50 out of Benbow for busting drum heads. He actually only busted about two. In New Orleans Freddie played at the Lyric Theater where he first met Professor [John] Robichaux, the violin player. They had five or six pieces in the pit [probably more than that ?]:

Professor Robichaux and "Red Happy" [Bolton] besides himself are the only ones Freddie remembers. People called "Red Happy," "Happy," but Freddie called him "Red." "Red Happy" was a great fly drummer, a great show drummer. They stayed at the Lyric for two weeks. From New Orleans Freddie went to Havana, Cuba, where they stayed about three [later he says four months] months.

Freddie loved New Orleans as a city. He didn't go to Basin Street after the show was over; his hang-out after the show was Danneel or Rampart Street where there were good looking girls. They have some beautiful girls in New Orleans, real Creole girls: friendly and affectionate. You see them there from the darkest to the whitest: [long ?] pretty [blonde ?] hair, dreamy eyes, shaped. Danny says, waist like a wasp and a back side like a horse. Freddie agrees with Danny's description.

In Cuba they were following [Bronzella ?] White and that is the first time Freddie saw Little Rastus, a great sensation drummer: [Freddie was kind of a fly drummer at that time, too, but not as much as he was] he would make a running spin, slide on his stomach and hit the bass drum and cymbal right on the beat in any tempo. Rastus was a great little dancer, too. Freddie was getting \$40 a week with Benbow. Returning from Cuba, they came through Key West, Florida and all through Florida. Freddie loved Cuba and learned to speak a few words of Spanish: to ask for yellow rice, coffee with milk in it, and beef steak and potatoes. Freddie learned how to get a girl, drink their rum, and had a Spanish cigarette which strangled him and made him sick. Freddie never did much smoking, but when he did he smoked Bull Durham tobacco.

When Freddie was in Barcelona, Spain, he learned to speak a little more Spanish. He saw a bull fight. The people there were very friendly.

transfer from another local, and took half of Freddie's money to join the union. It cost \$54 to join the union and the man took about \$35 the first week and the rest out of the second. After that, Freddie decided to take it easy. Then he saw Dave Nelson who was King Oliver's right hand man during that time; he did all the arranging of the music for the band. Nelson asked Freddie to join King Oliver's band. Nelson was the leader of the band. Freddie went to the rehearsal where he found the twelve piece band. Freddie wasn't too sharp on reading; he could "spell" slow. The most important thing that Freddie was worried about: they would play the introductions, first and second endings, and [coda ?] [chorus ?]. The first chorus you repeat, if desired, then jump to the second ending something like a modulation but the rhythm is still going, then you go into the second ending which is called going into the last chorus. You can play the second ending twice if you want to or once. The introduction is tricky and the second ending is tricky, especially the [coda at the ?] end of the chorus: You might have two bars out, you might have three bars out, or four--you have to count, the drummer is supposed to lay out four bars and the other band is playing, but you are laying out for four bars while the rhythm is doing something else and you have to know when to come in, you have to count about two bars ahead while you are playing. Freddie learned to read enough to play the shows. Joe Oliver liked Freddie very much. They rehearsed about two weeks. The first thing they had was a recording date. He was recording then with Victor, Brunswick, and Columbia--about five different companies [see discographies]. Oliver was only paying \$30 a session for four sides. Freddie needed his money so bad and it took about three weeks to get the money so Joe Oliver would buy him out by giving him \$20 or \$25 right then out of his pocket. The tunes they made were: "Muleface," [Danny Barker prompting] "Boogie-Woogie,"

"Red Happy" used both four-four and two-four. In show drumming some numbers call for two beat: foundation to hold the band together. Some numbers "Red Happy" would beat four, but he was good on both of them. He was what was called a foundation drummer and a fly drummer, too. A fly ["eccentric"] drummer takes the drum solos, throws sticks up in the air; Red Happy was using around four or five sticks all at once. Freddie uses four sticks now: two on his arm and two in his hand, it is something like juggling, but you move in rhythm: you switch the sticks around. Freddie used to use nine sticks, but he would have to do it sitting in a straight chair: one on each side sitting on them, one between his legs and two on the bass drum, two on his arms. He used to be able to balance himself better with nine sticks than he can with four, but since he is older he can't drum sitting down low; he has to sit up high to take the weight off his legs. Any drummer sitting down low can't keep the four beats up all the way through; they get tired in the instep or the calf of the leg.

Freddie joined Joe Oliver in 1929 in New York. [check Rust and Allen's Oliver biography] That wasn't Freddie's first job; his first job was with Wilbur Sweatman. He rehearsed with him for a couple of months for the job. Sweatman used three clarinets at one time; one of them was really a basoon. Freddie was with Sweatman around the first of '29 at the Lafayette Theater in New York. There were just three of them: Jerri [sp ?] Smith on piano, Sweatman on clarinet and Freddie on drums. They played numbers like: "The Rosary". They rehearsed the act for a couple of months and got it booked at the Lafayette Theater for a week, but they stayed two weeks and the scale during that time was \$55. The man did not want to pay for two drummers. Freddie played the show as well and the man told him he would pay him \$90. The first week the union man was there, because Freddie was coming in on a

"Edna," [Danny Barker prompting] "Scrub A Bucket," "Shake It and Break It," and "When You're Smilin'." Joe was playing fair, he could always play good, but his teeth wouldn't let him play too high; he had pyorhea. During the time that they were recording he would have different trumpet players to help him out: Ward Pinkett, Louis Metcalf, Henry "Red" Allen. Sometimes they would make two or three play backs because Joe would crack-up; he would try to hit a note but his lip wouldn't let him so they would make them over and over. Dave Nelson would help, too. Dave was from New Orleans; Danny Barker says he left New Orleans early and settled in Chicago with his folks. Dave was a trumpet player and could play piano too, Danny Barker says, and a great arranger. Dave did practically all the arranging for Joe Oliver after Joe and [Luis Russell ?] [Louie Armstrong ?] broke up.

Mr. Allen asks Freddie if he has ever heard "Stingaree Blues" that Joe Oliver made. Freddie says he made it. Mr. Allen says he thinks that you can hear Dave Nelson on it pretty good. Mr. Allen said he played it for Paul Barbarin one time. Freddie says during the time when he recorded, you kept your bass drum padded: put quilts in front of the bass; they didn't want to hear any bass drum, all they want to hear is the snare drum with snares thrown down low not quite like a tom-tom effect. When you hit the cymbal you use a soft mallet rather than sticks: you hit the cymbal and choke it, cut it off. The drummer would sit pretty close to the microphone. They only used the drum to hold the band together, the beat. In those days they were recording into a megaphone-like horn, didn't have the set-up they have now. You didn't have to change your style, just had to play soft and use mallets. You could use wood blocks.

Freddie worked with Jelly Roll Morton for about two months:

he had about four or five automobiles, Lincolns, and diamonds. He was playing plenty of one-night stands through Pennsylvania. Sometimes one or two of the cars would break down, and they wouldn't make the job. When they did get there it was eleven o'clock and everyone demanded their money back. They were supposed to start at nine o'clock and play to one. Jelly Roll was a good fellow and a great piano player. If he had had a little up-to-date bus instead of those old cars--Danny says Jelly Roll was quite a lecturer. Jelly Roll would sit on the piano stool and cross his legs and tell how he first started. Freddie describes Jelly Roll talking: explains how Jelly Roll "stomped off." Mr. Allen then tells about Joe Oliver when he wanted the band to go out. Eddie Dawson told him about it. They wouldn't pay any attention to Joe, and he would stomp his foot as the signal to go out so one day they hid a brick in his trumpet case and instead of stomping his foot he took the brick and threw it down on the floor. Freddie says that one beat meant that you were going out [ending], finishing the chorus. When Joe Oliver would call a rehearsal he would bring his gun with him. Joe would walk in slowly and look everyone over and put his pistol down and ask if everyone was there.

END OF REEL II

Fred Moore started playing with King Oliver in 1929. During that time they recorded with five different companies: Victor, Columbia, Decca [?], and a few more. About two weeks after they finished recording, they started rehearsing to get the band in shape. They went out on tour; they were booked out of Wichita, Kansas, by the Frederick Brothers' Company. The Frederick Brothers chartered a bus for the band, and they went from New York to Wichita, Kansas, from where they went to play at Fort Worth, Houston, [San Antonio?], and Beaumont, Texas. They played all through Texas, following one of the Jean Goldkette bands, or following Louis Armstrong's band. The latter trip was in the thirties.

Joe Oliver had Dave Nelson on trumpet; Glen Pacque [ck sp] on alto [sax]; [] Scroggin on alto [sax]; Frederick [] on tenor [sax]. [Compare W. C. Allen and Brian Rust, King Joe Oliver]

Joe Oliver had two trumpets in that band--Joe and Dave--a trombone, piano, drums, bass, and guitar. Fred doesn't remember the trombone player's name, who was in the band after Jimmy Archey; Jimmy Archey was in the first band which went out. The two bands were of entirely different types.

Mr. Allen shows Fred a picture of the Joe Oliver band: At the extreme left is Pratt, the tenor sax player, who passed away quite a few years ago, perhaps in California. Paul Barnes, the third from the left, was with the band. Fred stood between the latter two, second from the left. King Oliver is next in the picture, which shows clearly his bad eye. The next player is Nefton [?] who played string bass and bass tuba. Walter Dennis, the tall fellow to the right of the tuba, has the band down at Tony Pastor's where he has been for nine or ten years; he now plays alto sax. Next in the picture is "Red" who played trumpet and who is in Washington, D. C. now. Next is the trombone player, whose

name Fred doesn't remember. Second from the right is Ernest Meyers who played a double necked guitar, banjo and piano. The picture doesn't show the frets on the guitar, but Fred says that they are there. On the end is the piano player, Hank Duncan, who is down at Nick's [in the Greenwich Village]. Mr. Allen saw Hank at Nick's ten years ago around the 4th of July.

The Oliver band toured Texas and Kansas, and after about two months, Joe didn't want to play the arrangements as they had been recorded; Joe wanted to play mostly head stuff, and the band didn't go over very well. The people were looking for Joe to play the arrangements as they were on the records. After about two months the band wasn't working very steady. Most of the fellows in the band got disgusted, and they wanted to go back to New York. Joe tried to pick up fellows here and there to replace them; that didn't do any good, because the band was well rehearsed before they left there, and you just couldn't pick up a guy and put him in the band and have the band sound the same. The fellows, still disgusted, hung around for a while and were finally stranded in St. Louis, Mo., where they were stopping at the [Streets Hotel ?]. All the band members had rooms there, but got to the place where they couldn't pay for their lodgings. The man [hotel manager ?] held some of the boys' instruments. [This was probably the first band.] The man held Freddie's drums and the violin of the violin player who is dead now--died in Chicago. Fred can't think of the violin player's name. The band had eleven pieces when it first went out. Fred got his drums out by talking to the man so straight that Fred was allowed to go out and make a little money which he would give to the man. Fred did that about twice. The third time out Fred didn't bring the drums back; Fred owed between \$50 and \$60 for a hotel bill, [but Fred had to bring the drums back on the next trip out?].

The man also held King Oliver's trumpet; the man put it in his safe and wouldn't let him have it at all. King Oliver had to borrow an old trumpet. Upon returning to New York, Oliver sent for the trumpet. Oliver had a lot of money at one time; Oliver lost a lot of money during the crash. [banks ?]

Oliver organized another band, and Fred went back with the second band. Because so many of the members in the first band have passed away, Fred can't remember all of them. Oliver's band made one recording when they got back to New York, but that was all. Oliver's band tried to do some outside dates, for instance, Reading, Penn., but the band started falling to pieces. Joe got a band together a third time; he went by himself and got a little band from down around a place called Greenville, South Carolina. Joe was using seven men. Joe tried to make it down there, but couldn't. Joe took sick around 1936 or 1937 [Compare biography] on this last tour, and the band was stranded down there. They owed the hotel man about--- Joe's band down there sounded pretty good, a seven piece band. Joe's nerves got bad, and his lip got terrible; Joe couldn't play anything [even when trying?]. Danny Barker says that Joe was sick and not eating regularly, no money. Fred said when they went down [no one was eating ?], but when Joe did eat, Joe might order two chickens, a loaf of light [white] bread, a quart of milk, a pot of coffee and a whole pie. Danny Barker joins in to confirm Joe's appetite; Joe could eat a dozen eggs. Freddie says Joe could eat two or three pounds of cheese, three or four steaks. The cost of meals would be about \$1.25 or \$1.50 for Fred and the others; Joe's would be around \$3.00 to \$4.00. Joe ate a light breakfast: half a dozen eggs, a pound of bacon, and a bucket of biscuits. Danny Barker added, no one would dare put just four or five biscuits on a plate. Freddie adds,

Joe had to have the whole pan, 12 to 15 biscuits, and Joe would eat two pans. Joe didn't eat much when they got through work. They were doing concerts, and they finished around 11 to 12 at night.

Danny Barker asks Freddie what Joe's attitude was while eating all that food. Fred says Joe only smiled; Fred made him laugh. Joe called Fred "Skunkiefoot" or "Skunklefoot" because Fred's foot when drumming perspired so much that the black dye from the black socks, which Fred wore with dark clothes, would get out in the feet and made them sore all the time. Sometimes Fred's foot would be so sore that he had to take his shoe off and leave it bare. Fred still has trouble on the right side of the right foot. A shoe too tight or too loose was no good.

About Joe's eating, the cook would say: "Is that man goin' to eat up all that bread . . . what about the rest of the fellows." Joe would slip back to the kitchen to tell the cooks: don't give the boys too much; save Joe some. Joe wanted two pans. Sometimes they had light [white] bread; sometimes cornbread, crackling cornbread. Joe could eat about seven or eight pork chops. Joe could eat a whole slab-- a slab and a half, a whole side, of barbeque. Joe didn't go in too much for sweets. When Joe did eat sweets, he would eat a couple of pies.

Mr. Allen asks Freddie if he knows Clyde Burnhart [sp?] [See biography], and immediately Freddie identifies Burnhart as the trombone player whose name Freddie couldn't remember a few minutes earlier on the tape. Mr. Allen says Burnhart's name was on a piece of paper which Mr. Allen had noted from Downbeat. Freddie saw Oliver last in Greenville, South Carolina; Oliver went with a little band out of Savannah, Ga. Oliver worked at night. When Oliver died, he was working at a fruit stand, watching it for someone. Oliver wrote letters telling that he was working at a fruit stand.

Freddie ran into a little trouble on a tour going through Duncan, Oklahoma, where they had a date to play for a big dance, 1500 white people, in a ballroom. A smart fellow, whom Freddie refers to as a "cracker," and to whom Freddie used the word [obscene] which he had learned from Herb Branch, a trumpet player in New York, who hung around the Rhythm Club all the time; Fred calls himself kiddin' when he used the expression [obscene] in New York--(Danny Barker says Herb Branch was a great trumpet player at one time, and Freddie adds that Herb still plays in band concerts now.)

--the fellow in the ball room in Duncan, Oklahoma, pulled a blackjack on Freddie and started to knock him across the head. Joe Oliver grabbed the fellow's wrist and said: "Don't do that, don't, don't kill my drummer. That's the only drummer I've got here." The police got there and grabbed the fellow, but by that time fifteen more fellows came up and told Freddie that they were going to lynch Freddie when he finished the dance. About two sets before the last set, Fred got Ernest Meyers, the guitar player, who could play enough drums to hold the tempo, to finish the two sets and take his drums down. In the meantime Fred climbed down the fire escape and caught a freight train to Tulsa, the band's next stop. In Tulsa, Fred didn't go to the hotel where the band had planned to stay for fear of being found. He stayed with a "landlady." Three weeks later, Fred went back to Duncan, Oklahoma, with the band to play at the same ball room. Fred blacked his face real dark and had his hair long. Fred always limped, one leg is shorter than the other, but when they hit Duncan, Fred straightened up. Fred got away with his disguise.

Carroll Dickerson, a violin player, was with King Oliver's first band; he rehearsed the band, for the most part.

Danny Barker names Jelly Roll Morton's on 125th Street at a dancing school, upstairs. Freddie agrees as Danny Barker names the members: [Russell] Procope [alto sax], Ward Pinkett [tpt], Geechie Fields [tbn], Tommy Benford [bjo] and Bill Benford tuba, The latter two were brothers.

Allen asked Freddie if he ever knew "Kid Punch" Miller. Freddie says: "the trumpet player?" Freddie didn't know "Kid Punch" very well; Freddie met "Kid Punch" in New Orleans and in New York coming out of Jimmy Ryan's. "Kid Punch" played a couple sets with Wilbur [De Paris] or Don Frye or someone at the jam sessions on Sunday. The musicians were hired by Jack Crystal [ck sp] for the jam sessions. Freddie said that Punch tried to imitate Louis [Armstrong] so much that the people didn't like that. Punch's voice was something like Louis's. Mr. Allen said that Punch has been sick down in New Orleans, but Punch is getting better; Punch had gall stones. Freddie says [if Punch had his own little band]; Punch was a good guy and could play and sing, but the people didn't like him because he imitated Louis, but Punch has probably been playing that way all his life. Mr. Allen adds that Punch is older than Louis; Punch just turned 65 on May 10th.

Perhaps not the first time, but the second time Freddie met Bunk [Johnson] was at a concert. Bob Maltz sent for Bunk in New Orleans to come to do a concert at Town Hall, and Bunk was late getting in on the plane. When Bunk did get there he didn't have a horn, he was drunk, he missed the rehearsal. Someone else had to fill in for Bunk.

End of Reel III