

PAUL BARBARIN
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January 28, 1960

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Also present: Richard B. Allen

Adolph Paul Barbarin doesn't like the name Adolph because it is "antique, ancient"; he thinks the name may have come from his father's friend, Adolphe Alexander [Sr.]; he was named Paul for his godfather, Paul Chaligny, a music teacher who taught many musicians, among them Adolphe Alexander [Jr.]. [Cf. A. A., reel ?]

(22) [RBA plays a phonograph recording,] "Sugar Foot Stomp", by King Oliver. PB says the record was made in Chicago, for Vocalion-Brunswick; RBA says it is now on a Brunswick LP record. RBA questions PB about [Oliver's] used of [Conn pear-shaped] mute in his trumpet; PB describes. PB, [who was the ^drummer on the recording and with the Oliver band at the time,] says the band was working at the Plantation Cafe when they made the recording. "Snag It" is played. PB identifies [Kid] Ory as being the trombonist heard on "Snag It"; PB thinks Omer Simeon is the clarinetist, but RBA says it is supposed to be "Stump" Evans; RBA says Evans was imitating Johnny Dodds; PB says he was trying [Cf. Walter C. Allen and Brian Rust, King Joe Oliver.] PB says Oliver was on his way out when those recordings were made, that his teeth were going bad ;because of pyorrhea. RBA comments on a musical lick Oliver used on "Smag It", saying that rock and roll bands still use it, that Sam Butera and Lionel Hampton, among others, use it. PB says Oliver told the men in the band what he wanted on the recordings, that they didn't use arrangements other than that, except perhaps on some commercial tunes. PB comments on Oliver's recording of "Someday, Sweetheart", saying that the introduction was Oliver's idea; he says Oliver had a lot of ideas. PB identifies Bert Cobb as the tuba player on "Someday, Sweetheart"; PB thinks Cobb was from St. Louis. PB says trumpet player Bob Shoffner, still active, was also from St. Louis; RBA says Shoffner plays in Chicago now, in clarinetist Franz Jackson's band, with Al Wynn on trombone. PB says the tuba solo on "Someday, Sweetheart", by Cobb, was the first tuba solo he ever heard on record. PB identifies the clarinet soloist on the record as Johnny Dodds. PB asks RBA to play the [Oliver] recordings with

Lawson Buford and Bill Moore on tuba; RBA says he always thinks of them as having played with Jelly Roll Morton. PB says Buford, Moore, and Cobb were all great tuba players. PB says there is a dearth of good tuba players [in New Orleans] today; he says Wilbert Tillman, who plays with John Casimir's [Young Tuxedo Brass] Band is pretty good, and that a man who played a funeral with the [E.] Gibson [Brass Band] is also good; Willie Humphrey told PB the man is also a barber; it is not Louis Keppard; PB says ask Dave Bailey or John Henry McNeil for the barber's name. The funeral PB is talking about originated from Blandin's [Funeral Home]; RBA says he was there recently for [the funeral of] "Sunny" Henry. PB mentions playing a parade with [in the same parade] Dave Bailey recently; he says Bailey is great, that he also was a great jazz drummer years ago; he says Bailey is older than himself, perhaps being sixty-two or sixty-three years old at the present. [Cf. Dave Bailey reel ?] PB thinks Bailey's band [the Gibson] should join the union, as they might get more work. Bands Bailey worked with in earlier times included the Crescent City Band; PB heard Minor Hall for the first time with the same band, though not in company with Bailey, playing an advertising job; PB thinks [Lewis] "Chif" Matthews, who played trumpet and also bass, was the leader of the Crescent City Band. PB thought "Chif" was working at racking [billiard] balls on Rampart Street, but RBA says Punch [Miller] has told him "Chif" is dead.

PB says the three bass players--Cobb, Buford, and Moore--were all "jolly guys"; he thinks Buford came from Milwaukee, but doesn't know where Moore came from, although it was not New Orleans. (RBA plays Oliver recording of ["Black Snake Blues" ?] which has Buford playing tuba.)

Barney [Bigard] first played tenor [saxophone] in New Orleans; he took up clarinet [later], when PB, Albert Nicholas, Bigard and others were working at Tom Andersson's; Bigard wasn't very good then, but PB encouraged him to continue; he played clarinet in Oliver's band in ensemble with Nicholas and Darnell Howard, but

Nicholas was the featured clarinetist. PB says Nicholas and Bigard got their ideas for playing their sax choruses from listening to Rudy Wiedoft and Ross Gorman, who were very popular in the [19]20's; the [Oliver?] band played a lot of stock arrangements, but Nicholas and Bigard would work out their own ideas for some parts of the stocks.

PB is sure [Oliver's] "Willie the Weeper" was recorded in New York; he comments that Omer Simeon [playing soprano sax on the record] "was a great guy." He says the banjo player, Bud Scott, was a hard worker, a man who moved to work. PB identifies the tenor sax soloist as Bigard. PB says Bert Cobb was a better tuba player than Lawson Buford.

PB identifies the next recording as "Aunt Hagar's Blues"; he says he remembers when Lucille Hegamin recorded that song. Moore is the tuba player on the [Oliver] recording being played. Discussion of telling birthdate. PB mentions J. C. Higginbotham, [trombonist on the Oliver "Aunt Hagar's Blues"], and Eddie Anderson. PB says Bill Moore is a good tuba player.

RBA plays a recording by Wilton Crawley, clarinetist, "She's Got What I Need", Victor 38116-A [10"-78RPM]; RBA says the present playing is the first time he has ever heard the record, one on which he played. PB thinks the trumpet player was Louis Metcalf. He identifies [the alto sax player as] Charlie Holmes. PB identifies [the bass player as] "Pops" Foster, [the pianist as] Jelly Roll Morton. He wonders if the recording was the one on which Crawley dropped his false teeth. [Cf. playback on Jazz Finder magazine.] RBA plays the other side of the Crawley recording, identifying it [also] as "She's Got What I Need." PB thinks [Jimmy] Archey was the trombonist on the recording. PB and RBA don't know what happened to Crawley; RBA says he should have asked "Fess" Williams, whom he saw recently. PB comments that [Morton, the pianist on the recording] had his own style, that nobody could accuse him of copying anyone.

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PB. talk about when Crawley's false teeth fell out at the recording session.

PB says Crawley got along with Jelly Roll Morton well, "for that session, anyway."

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RBA plays the phonograph record, "Say The Word", by Luis Russell, on Victor 22789. [Leading by reading Orin Blackstone Index to Jazz, first edition]. PB identifies the trumpet soloist as the late Bobby Cheeks [or Bobbie Cheek?]. PB says the record sounds good, reminding him of one of Jan Garber's bands. RBA plays other side of record, entitled "Goin' To Town"; PB identifies the alto saxophone soloist as Henry "Moon" Jones; he identifies the clarinet soloist as Bingie Madison [Cf. discographies.]; he mentions Greely Walton [tenor saxophonist]; PB was the drummer; he says Rex Stewart was the cornetist heard ~~near~~^{at} the end of the recording; RBA says it sounds like Red Allen to him; PB agrees, and also agrees that the book [Orin Blackstone, Index to Jazz, first edition. RBA] which lists Stewart, might be wrong [Cf. Brian Rust, Jazz Records, 1897 to 1931, RBA]; PB will write Red Allen about the matter.

RBA plays "Snake Hip Dance"; PB identifies the trumpet player as Red Allen; after naming Buster Bailey, and the "Fountain" Blue (who played with Dewey Jackson and later with the Missourians) as the clarinetist, PB finally identifies him as Wilton Crawley. [PB asks to hear "Case On Down," which he says was actually named "Ease On Down.") RBA plays the reverse of the Crawley record, entitled "She's Driving Me Wild." PB saw Crawley on the stage of the Apollo Theater many times; Crawley played the clarinet there; as a stunt, he broke his clarinet in half [i.e., pulling it apart section by section, playing the remains?]. Crawley played clarinet, sang, and told some jokes; with RBA's help, PB recalls that Crawley was also a contortionist; PB says Crawley played the clarinet while going through an act of contortion. PB says Crawley had a good act, and that he worked all the time.

PB liked Frankie Trumbauer's band; he liked their recording of "Singin' the Blues." PB didn't know Eddie Lang or Bix [Beiderbecke].

RBA plays Luis Russell's "Ease on Down," Br 80038. PB says the tune was one of the band's feature tunes when they worked at the Saratoga Club on Lenox Avenue, playing shows which PB loves to play. PB says, "I just like music--period. That's all. I don't care what kind of music it is, as long as it's good." They worked for Casper Holstein, who operated the Saratoga Club, in addition to his other business, undertaking. PB identifies Greely Walton [as the tenor sax soloist on the record]. PB says Teddie Hill wasn't much of a soloist, but he was a good team [i.e., section] man. PB identifies [J. C.] Higginbotham as the trombone soloist. RBA says Bob Williams and Luis Russell are listed as composers; PB can't recall Williams. RBA plays the reverse of the record, entitled "Saratoga Drag." The Saratoga Club was on Lenox Avenue between 139th and 140th [streets]. Holstein was a very pleasant man, very nice to work for; he was once kidnapped, but released when his ransom was paid. . . . [Restriction] PB says "Saratoga Drag" and "Ease on Down" were Luis Russell's arrangements, as were many others. Bingie Madison also did some of the band's arranging.

PB doesn't think Luis Russell arranged for "King" Oliver; Oliver had his own ideas; PB says nothing was ever written down, at least, he never saw any of Oliver's band use music.

Chappie Willett was one of the main arrangers for Louis Armstrong's big band, when PB was in it. PB doesn't recall that Luis Russell arranged for Armstrong [although Armstrong took over Russell's band]; he thinks the "main office" hired Willett and another man to do the arrangements for the band, including "Sing that Music."

RBA plays a King Oliver recording, "Dead Man Blues," a Jelly Roll Morton tune, Vocalion 1059 (as corrected by PB). PB says the clarinet soloist on the record sounds like Darnell Howard. RBA says Bud Scott [banjo] and Bert Cobb [tuba] are on

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the record. PB says Howard, "Stump" Evans, and Barney Bigard were [the reeds] on the recording; Evans, perhaps from Indiana, was called "Stump" because he was very small. There is mention of the arrival of the [Quigleys] from Limestone, New York.

End of Reel II

