

PRESTON JACKSON  
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Also present: William Russell

Preston Jackson was born in the Carrollton section of New Orleans on January 3, 1904 at Cherokee and Ann [now Garfield] [streets] (according to his mother). He went to "pay" school, then to Thomy Lafon [elementary] School, then to New Orleans University (WR says Bunk Johnson went there years before), which was at Valmont and St. Charles. His family are Methodist and Catholic. PJ moved to the Garden District; he attended McDonogh 25 School, on [South] Rampart Street; then he went back to New Orleans University [High School Division?].

In about 1920 or 1921, PJ told Joe Oliver he was thinking of taking up trombone; Oliver advised him to take clarinet instead, as PJ was a good whistler and should have an instrument more maneuverable than the trombone. Having decided on clarinet, PJ was surprised by his mother, who secretly bought him a trombone (August, 1920 or 1921). PJ found out later that William Robertson, his first teacher, and a trombonist, had bought the horn for PJ's mother (Robertson was from Chicago). PJ studied with Robertson for about six months; when he had had the horn for about nine months, he was good enough to be invited to play in the band at [Quinn's?] Chapel, where he remained four or five months, playing in the church band. Then PJ met some New Orleans friends and acquaintances, including Al and Omer Simeon (from the "French part of town"), Bernie Young and

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[Clifford] "Snags" Jones; PJ, Young and Jones had attended the same school (Thomy Lafon) in New Orleans. [BY?] decided to form a band; members: PJ [trombone]; Young [cornet]; Omer Simeon [clarinet and/or sax]; Al Simeon, [ ?]; Jones [drums]; Warden (later to become brother-in-law of the Simeons), piano. [Compare Omer Simeon, reel ?]

When Jones left the band, he was replaced by Jimmy McHendricks. The band began playing some jobs; they joined the union (at the insistence of the business agent, a large man named Monroe); played more jobs in the area. The bandsmen began hanging around places which featured music, such as the Royal Garden (which became the Lincoln Garden); they met Joe Oliver, Freddy Keppard, and Manuel Perez--men PJ had known in New Orleans. Oliver was playing at the Dreamland and also at the Pekin. Perez and Keppard had the band at the Royal Garden. Roy Palmer, Sugar Johnny [Smith] and Lil Hardin (later to become the wife of Louis Armstrong) were at the Deluxe, right across from the Dreamland. PJ had frequent social contact with the Oliver band (Oliver, [Honore] Dutrey, Johnny [Dodds], Baby [Dodds], et al); he got pointers from Dutrey on playing trombone. He sat behind Dutrey [?] for four or five years; he also received help from Roy Palmer, who roomed with PJ's family. Dutrey, who had asthma (because of being shut in a hold with gunpowder while in the Navy) would let PJ sit in for him with the Oliver band. Dutrey was replaced in the band by George Fihle. Meanwhile, PJ had joined Eli Rice

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in Milwaukee, remaining with him fourteen months; the band traveled in Wisconsin, Minnesota and Michigan. Eli Rice was a great singer; his son, Sylvester Rice, was a drummer. PJ improved in his playing while with Rice. When he returned to Chicago, PJ joined the band of pianist [Teddy] Weatherford (who died in India), playing at the Dreamland for about six weeks. PJ was not paid for the last week, but says that is part of the music game, and that he is owed money in a lot of places. The union wasn't strong then, as it is now; PJ says Harry Gray, president of Local 208, is a great president; PJ himself served on the board of directors of that local for twenty years, and was a member of the trial board for three years; he served twenty-three consecutive years, but was defeated for re-election in December [1957]. After Weatherford, PJ was scheduled to play a job with Joe Oliver; in the band then: Buster Bailey, Barney Bigard, Albert Nicholas, George Fihle, Charlie Jackson (tuba), and Snads Jones, drums, so PJ didn't get to play with Oliver. The Oliver band split after this. Johnny Dodds took a band into Kelly's Stables, while Oliver went with Dave Peyton. Armstrong went to New York to join Fletcher Henderson. [Kid] Ory [trombone] came up to join Oliver; also in the Oliver band: Bob Schoffner, Trick Gray, trumpets; Charlie Jackson, tuba; Albert Nicholas, Barney Bigard, Darnell Howard [reeds]. Howard soon left the band and went to China. [Compare Walter C. Allen and Brian Rust, King Joe Oliver]. Many places with music opened; Jimmie Noone

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had opened at The Nest; at the Plantation the band was led by an Ohioan, Sammy [probably] Stewart [leading by WR]; the place had opened with Art Sims's band. Proprietor of the place was Ryferson [spelling?], [who also had the Grand Terrace?]. John Wycliff [spelling?] had the band at The Entertainers; the Deluxe and the Dreamland were open; the Vendome was operating (Louis Armstrong later returned from New York and doubled at the Vendome and at the Sunset; Natty Dominique was with Armstrong then; Honore Dutrey was also in the band, which was led by Carroll Dickerson).

Roy Palmer lived across the street from PJ when PJ was around four or five years old; Palmer played bass at PJ's mother's fish fries, on Palmer's [i.e., Palmer] Avenue. Palmer could play many instruments; PJ later saw Palmer playing baritone [horn] in (he thinks) the Onward [Brass] Band. PJ's family rented from people called Laveseau [spelling?]; the Besants [spelling?], who became great ball [?] players, lived across the street. PJ mentions drummer "Nini" Bryant; he mentions clarinetist James Williams, who was on a par with [Lorenzo] Tio [Jr.], and who went to California, where he died. PJ was told that his mother was a nice songstress, singing the church choir; she quit because of throat trouble, when PJ was two or three years old. A great-uncle of PJ was supposed to have been a graduate of a Boston conservatory. [Papa] Celestin's band was hired to play every year for the closing of PJ's school; PJ first saw drummer Henry Zeno and Johnny Dodds at one of those closings. PJ

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and others would hang around the band; next day they would have a whistling contest; Snags Jones would be present; he used chair rungs as drum sticks. Jones began playing drums before PJ took up music; Jones played with [A.J.] Piron long before PJ took up music. PJ and Jones were in the third and fourth grades together. PJ mentions Willie Humphrey [the younger] and Earl Humphrey; PJ takes exception to a statement by [Natty] Dominique that New Orleans downtown musicians read, but New Orleans uptown musicians didn't; he says Professor George Carrere lived uptown, (a neighbor of PJ), as did Professor [Jim] Humphrey, Roy Palmer, others. Percy Humphrey, once a drummer, now a trumpet player (and leader of the Eureka [Brass] Band) is mentioned. Discussion of reading and not reading continues. PJ, visiting New Orleans in 1921, brought some music, sat in with [Kid] Rena; Rena didn't read, nor did Morris French, but some of the men--like Zeb--did read because PJ passed out the parts. PJ sat in with the Rena band at Sans Souci Hall; French was one of the top trombone players at the time. Celestin was a reader; Guy Kelly could read. PJ mentions a drum solo [on "Down Home Rag"] of Henry Zeno, with Celestin's band, when PJ was young. PJ says "Red Happy" [Bolton] was supposed to have been the best drummer, for execution, in New Orleans, even better than Baby Dodds; Louis Cottrell [Sr.] was also fine. A relative of Tubby and Minor Hall taught PJ in New Orleans

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University; PJ remembers being quite small when he first saw Tubby Hall. The Halls lived on Cadiz Street, close to the LaRocca boys, whose family had a grocery store on Freret and Cadiz or Freret and Jena. PJ mentions [Nick] LaRocca and the Original Dixieland Jazz Band. Tubby and Minor Hall are cousins of the Humphrey family [previously cited]. PJ saw the brothers Carey, Mutt and Jack. PJ began attending dances while still in short pants (he would borrow long pants); he heard Ory's band (with Mutt Carey, trumpet; Johnny Dodds, Henry Zeno) at National (ball) Park at Third and Willow, where there was dancing. PJ heard Tig Chambers playing for lawn parties at [Miss Betsy] Cole's, on Josephine Street. There were advertisements by bands every Sunday. There was music everywhere. (Sidney Carrere, tenor saxophone, was a brother of George Carrere).

PJ arrived in Chicago in 1917, when he was thirteen years old.

PJ continues talking about New Orleans and his early musical experiences. PJ remembers that Louis Armstrong , trumpet, played in the band from Jones's [Waifs'] Home at the dedication of the Thomy Lafon Playground. PJ tells of comparing Armstrong (several years later) with Oliver, Mutt Carey, Buddie Petit, and Kid Rena. PJ says he was on the stand with the Oliver band when Armstrong joined it [in 1922, Allen and Rust, *ibid.*]. PJ played in the band which played for the wedding reception of Armstrong and Lil Hardin;

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Armstrong told PJ that if he ever had his own band, PJ would be his trombone player. When Armstrong came back from New York, PJ was the first person Armstrong got for his band; PJ was with him about fourteen months, and will never forget it. [

*Track 2* When Louis Armstrong came back from New York, PJ had been studying with Roy Palmer or Honore Dutrey. Armstrong was on his way to California, to play at Sebastian's <sup>Chicago Club</sup> which place later became famous because of a Chicago musician, Lionel Hampton. PJ remembers Hampton's carrying his drum around, following [Teddy] Weatherford and Jimmy Wade. Wade had a fine band, which played at the Claremont. Hampton (then a drummer), Roy Palmer, Charlie Allen and eight or ten others rehearsed at PJ's house every Sunday. PJ mentions the Savoy, [George McNeil (spelling?) enjoyed my playing?] and the fact that he himself was called "Nosey." Armstrong told PJ that when he got back from California, he wanted PJ to join the band he was organizing. Pianist Charlie Alexander, hired for the Armstrong band, notified PJ that Armstrong was back in Chicago, and PJ joined the band. The band opened at the Show-boat, which was at Clark and Lake; Armstrong had contract trouble with gansters at the place, and the band was there only about three months. PJ tells of a scuffle between rival gangs at the place; PJ says the scuffle was about the time of the [Lingo, Lingle?] killing. Tubby Hall hid under [the piano?].

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Armstrong continued playing, but all the rest of the band dived for cover. PJ says that during this job [trumpet player] Louis Panico would cry when Armstrong played; Mildred Bailey came around; Ethel Waters was in her prime. PJ says that after the band left the Show-boat, he thinks they played at the Regal [Theater?]; then they toured Michigan, playing in and around Detroit, seven or eight days. They played at the Graystone Ballroom there, opposite McKinney's Cotton Pickers (another great band, says PJ), which was under the direction of Don Redman. Then the Armstrong band toured Kentucky. The band finally arrived in New Orleans, where they were met by between eight and ten bands at the railroad station. [Compare Louis Armstrong: Swing That Music, p.96]. They played an engagement at the Suburban Garden, in Jefferson Parish. People came from hundreds of miles away; the band broadcast on the radio every night. Leaving New Orleans, the band toured Texas and Oklahoma for six weeks. In the band: Johnny Lindsay, bass; Tubby Hall, drums; Charlie Alexander, piano; Armstrong, Zilmer Randolph, trumpet; PJ, trombone; Lester Boone, alto saxophone; Al, Washington, tenor saxophone; George [James], alto saxophone; Mike McKendrick, banjo. The band had arrangements; PJ mentions one by Randolph, "High Society", which people in New Orleans said was different from what they were accustomed to hearing (there were three clarinets on the solo instead of one,

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which is usual). From the Texas tour, the band went to Jackson [Mississippi]; then, to Little Rock. Enroute, they were jailed for about one hour in Memphis, because they wouldn't get off their chartered bus to a smaller bus. Mrs. Collins, wife of the manager, refused to allow the change. Alpha Smith, who later became Armstrong's second wife, was on the trip--really his third wife, says WR. The band returned from Little Rock, going to play a broadcast from a hotel in Memphis; Armstrong dedicated "I'll Be Glad When You're Dead, You Rascal, You" to the Memphis police department, who were appreciative as they did not understand what was meant. The band flopped in St. Louis, which was the beginning of their tour on the RKO [Keith?] circuit. They played one-nighters through Ohio, meeting the Cab Calloway band on the way; PJ first met trombonist Vic Dickenson while on that tour. The Armstrong band played against Johnson and his Pals, Cab Calloway and Zack White; PJ recalls that Dickenson was with White. The Armstrong band continued touring, going to Philadelphia, Baltimore, New Jersey and into New England. At one theater there, they were on the same bill with movie actress Ruth Roland, who was the star of the show until Armstrong came in. They played around New England; had a contest with the Casa Loma band one night, in Boston; the Casa Loma had just been in an accident; the bandsmen were in bandages. The Casa Loma fought well, but when Armstrong did his stunt of playing

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three hundred (count 'em) high C's and ending on high F [above], they lost. Armstrong would sometimes play fifty choruses of "Tiger Rag," "and when he finished, there wasn't nothing for the other fellow to do."

Dissension between the band manager and the musicians caused the band to break up in New York; Lindsay, ~~Hall~~ and PJ returned to Chicago, but Boone, Washington, and George remained in New York; Alexander went to Saratoga (where he still is, according to WR and PJ).

Before being in Armstrong's band, PJ played with Dave Peyton, at the Regal.

PJ credits the following people with his reading ability: Roy Palmer, Honoré Dutrey, Art Sims (PJ with him five years, at the Wisconsin Roof, before joining Armstrong; recorded on Paramount with him), and the president of the white local in Milwaukee (who taught him for about six months). The latter is credited with helping PJ play in pit orchestras; PJ played with Dave Peyton for eight months, in the pit at the Regal; they had to play for the news and the pictures [movies]. Because of events following the death of his small son, Preston, Jr., PJ was fired from Peyton's band. PJ then was in Michigan with Erskine Tate. From there, he went with Armstrong. After Armstrong, PJ worked with Carroll Dickerson, [Frankie] "Half-pint"

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Jaxon, Ella Fitzgerald, many other bands.

PJ says a musician should be able to read; if he can't, he is limited. PJ tried without success to get Lee Collins [trumpet] to read. He did get him to change his embouchure; Collins played on the soft [inside?] part of his lip; Al Wynn [trombone] employs the same kind of embouchure. Wynn and PJ were next-door neighbors; Snags [Jones] roomed with Wynn; PJ taught Wynn as much as he could. Later both changed from the vamp style. Wynn was helped in Europe by a trombonist with Sam Woodling's band [Probably Billy Burns. Compare discographies. RBA]. PJ mentions that he himself had been working with Eli Rice. Wynn mentioned PJ in Europe, so PJ began getting letters from there. [Hughes] Panassie mentioned PJ in his writing. (WR mentions reading PJ's replies in the old "Hot Jazz" magazine.) PJ's articles, printed in European magazines, were reprinted by Down Beat, but PJ has never been asked to write for that magazine. PJ says he never got any recognition as a trombonist until he went to Milwaukee; he couldn't get a break in Chicago; the stars on trombone in Chicago were then Eddie Atkins and Harry Swift. PJ says the colored musicians in Chicago didn't use trombone much; PH saw white bands of five pieces, including trombone, but colored bands with eight, no trombone. (He says he could have stayed in New York and worked a lot, but came back to Chicago. He says he auditioned for Fletcher [Henderson]'s band and could play the parts.]

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PJ talks about helping young musicians get started, teaching them, not keeping them down. He says some of the older men around Chicago weren't very helpful in his time. He really worked hard when he was with Eli Rice's band in Milwaukee, and when he returned, he was ready for anything. When he was with Bernie Young's band (came back to Chicago from Milwaukee with this group), his band played at the Savoy against Earl Hines' band, supposed to be the best, and chased them; they played against McKinney's Cotton Pickers, receiving a draw. McKinney's had Joe Smith, [George] "Fathead" [Thomas] who (got killed later), Don [Redman]; Young's band had Ed Inge, Eddie Barefield, Bert Bailey (tenor saxophone), Snags Jones (drums), Cassino Simpson and [Burroughs?] Lovingood on piano [at different times?]. Inge, Randolph and one other did the arranging for Young. The band had over two hundred arrangements. Irving Randolph, who played with Calloway at one time, came into the Young band. Winston Walker was in Young's band, too. PJ describes the battle with McKinney's; he talks about McKinney's drummer, Cuba Austin, says he was one of the greatest. The Young band gained a name from the contest, but they broke up shortly. Dave Peyton sent for PJ, offering him one-hundred-ten dollars a week.

End of Reel I

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Joe Oliver was a good pool player; WR says he hears PJ is, too. Johnny St. Cyr came up [to Chicago] later [than Joe Oliver]. The saxes [in Oliver's band] at the Lincoln Garden were Barney Bigard, Albert Nicholas, and Rudy Richards [i.e., Jackson??RBA]. PJ was at the Lincoln Garden the night it burned; some fellow fooling around with a match set the fire. PJ was supposed to join Oliver, but didn't because of the fire. Mrs. Majors was the proprietor; Bud Redd was the manager; King Jones, who used to spiel in front of the Savoy when there were [prize] fights there, was the [dance?] instructor there (PJ heard that Jones died in New York not long ago). Lee [Collins] played with Oliver at the Lincoln Garden. Lee wrote "Sidewalk Blues", which Jelly Roll Morton copyrighted [with no credit to Lee--PRC. "Fishtail Blues" is credited to Collins-Morton, however. RBA]. Lee Lee played in the Oliver band with Nicholas and the others mentioned, with [Clifford "Snags"] Jones on <sup>trumpet</sup> ~~seuma~~. Oliver lived at 31st and State. He was teaching [Louis] Panico; Oliver took a lot of time with the young musicians. PJ tells of the breakup of the [original] Oliver [Creole Jazz] Band: Oliver, who had a recording contract with Gennett, was asked to record for some other company; to disguise the fact that he was recording outside his contract, he was asked to make substitutions in the band; he substituted [Eddie] Atkins for [Honore] Dutrey and [Jimmie] Noone for Johnny Dodds. When the records were released, Johnny Dodds quit, going to play at a place on Rush

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Street (PJ worked there once with him); Oliver got Bob Schoffner (of St. Louis; he had played with Charlie Creath and Fate Marable, and is currently working with Al Wynn [in Franz Jackson's band?] and "Tick" Gray (from Chicago) [on trumpets] and took a band into the Plantation; [Kid] Ory was on trombone. Oliver Dutrey [also?] played at the Royal, or Lincoln, Garden [before the Plantation]. Dutrey was with [Natty] Dominique (trumpet) and Baby [?] Dodds [and Johnny Dodds] at the Rush Street place. Louis [Armstrong] was in New York. Oliver went to New York, formed a band after playing in the Midwest. [Compare Allen and Rust, op. cit.]. Henry "Red" Allen [trumpet] and Ory were in the band. Lost a contest to Bernie Young's band (with PJ in it) at the Wisconsin Roof; PJ says the Young band had Irving Randolph on trumpet, and three arrangers, and had been together five years, so the Oliver band, not long together, just was no match for them. Oliver's teeth had begun to bother him then, too. Oliver took his band eastward. PJ saw him later, in Chicago, and in Galveston, when PJ was with Armstrong's band. Oliver told PJ he had come a long way in trombone playing. PJ says he wanted to play clarinet, but never did play anything but trombone. Roy [Palmer] and others told him he would "hold the line" [i.e., get work?] if he learned trombone; PJ says there were only four or five [good, colored?] trombone players around for a long time: PJ, [Ed?] Burke,

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Al Wynn, [Louis] Taylor (who was with Earl Hines at the Grand Terrace, and is now dead), and one other. PJ says Art Stewart [?] also helped him in acquiring his technique. PJ went with an 80-piece or larger marching band from Chicago to New York in the Twenties; Bob Schoffner was in the band, too.

PJ mentions Joe Oliver's nice wife and his daughter, Ruby, and visiting Oliver's house many times; Oliver's ability as a trencherman is mentioned. PJ mentions Louis Armstrong's band at the Savoy and Clarence Black's band; PJ says that later on Charlie Elgar had it [the Black band, or the band at the Savoy?]. Elgar, who had a studio at 36th and State, had the band at the Milwaukee, Wisconsin Roof before Art Sims had it. Elgar left there to go to the Savoy; Sims went to the Roof, where PJ joined him. He [Elgar] had a good band; he and [Doc] Cook got some of the best jobs: the Riverview, McGuire's (on Clark Street). PJ followed Roy Palmer and Dutrey around to various places, carrying their instruments and thus being able to get into the places. PJ and the little band he was in [Burnie Young's?] copied every Oliver record note-for-note. PJ has a record with Oliver on one side and Bernie Young (with PJ) on the other, on Paramount. PJ recorded his own band later, with Artie Starks and Shirley Clay (later with Don Redman). PJ talks of good trumpet players, saying all of them weren't from New Orleans, but that the pioneers were;

perhaps musicians not from New Orleans heard the New Orleans musicians on the riverboats (Sidney et al) and picked up some of the style. PJ mentions Schoffner and Charlie Creath, of St. Louis. At that time Chicago was the "king." PJ mentions Fletcher Henderson and Duke Ellington. Tommy Ladnier was another great trumpet player; he joined Henderson sometime later [after Armstrong]. Armstrong and Ladnier helped the Henderson band. PJ mentions Coleman Hawkins. PJ says "Stumpy" Evans (of Denver according to WR, but of Texas originally according to PJ), was a wonderful saxophone player, and that Evans told him he should hear Coleman Hawkins. PJ says there were great white musicians: Bix Beiderbecke, [Jack] Teagarden, [Frank] Tesch [emacker]. PJ, with [Davis Goodman?]'s band, played against Art Kassel at the Midway; Muggsy [Spanier] was playing trumpet in the Kassel band. White musicians would reserve tables at the Royal Garden and at the Sunset: Teagarden, Miff Mole (occasionally), Beiderbecke, Teschemacker Kassel, others. PJ always liked Teagarden's playing. PJ liked Jimmy Harrison, who died when PJ was in New Orleans with Armstrong [1931]; Harrison was the "king" during his time. PJ mentions Red Nichols and his Five Pennies.

Of "bebop" trombone players, PJ likes Kai Winding and J. J. Johnson best. Old-time trombone players, PJ likes, or has liked: [Charlie] "Big" Green, a great blues man; Vic [Dickenson]; Roy Palmer

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(PJ would put him up against anyone); Jimmy Harrison; Teagarden.  
PJ says Winding and Johnson, <sup>must be playing valve trombones, because of their</sup> of the New Orleans trombonists, PJ  
picks Palmer, who played more trombone than Dutrey or Ory; PJ  
wonders why Palmer is not mentioned more; WR says Palmer didn't  
make a lot of recordings; PJ thinks the way he carried himself  
[i.e., his attitude?] may have had something to do with that. PJ  
says Dickie Wells was a wonderful trombone player.

Joe Oliver was a good pool player; he had only one eye.

Jelly Roll Morton was a good piano player; he and Earl Hines  
would sometimes battle. Tony Jackson, who wrote "Pretty Baby",  
was before PJ's times. [Richard] "Myknee" [Jones] was all right.  
Teddy Wilson is mentioned.

"Keg" Johnson, brother of [tenor sax player] Budd Johnson,  
was a fine trombonist; Keg joined Armstrong after PJ left. Lawrence  
Brown is mentioned.

Miss Cole's lawn parties in New Orleans are mentioned; PJ just  
peeped in at them; he was not allowed [too young?] in them; he  
did hear Joe Oliver play at National Park, though. National Park  
was a baseball park where dances were held; baseball was seldom  
played there. PJ lived about a mile from the park, and could hear  
the music when he was home. PJ talks of Armstrong; when the Arm-  
strong band was in New Orleans [at Suburban Gardens?], PJ was

*1 Fair execution. [N. PRC] OF*

told by Mike [McKendrick?] that he was fired; PJ asked Armstrong about it; Armstrong denied it, got into an argument with Collins [the manager] about it; PJ never cared for liquor. PJ talks about records he made with Armstrong, and with [Frankie] "Half-pint" Jackson; he mentions one called "Fifteen Cents" which European critics raved about (the trombone solo), but he hasn't been able to find the record. He didn't value his records at the time he had them. PJ shows WR a recording of "Dearborn Street Blues" by Young's Creole band, the first little band PJ ever played [i.e., recorded?] in.

PJ talks about his interest in music, predestination and the fact that music aids marching (bands in army are mentioned); PJ did a lot of second-lining, had fights with boys in other wards, such as the distant Seventh Ward, where he would go when following music. PJ mentions the "Battle Field" or "Battleground" (New Orleans Third Ward) as being a tough section; he talks about being in that section, and of being chased out. He talks about the second line. PJ's mother helped him get started in music by buying his first trombone for him. PJ could whistle anything anyone played, and so could "Snags" Jones; Joe Oliver would get ideas from their whistling. PJ began following bands when he was eight or nine years old. PJ wanted to play clarinet, but William Robertson

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told him a good trombone player could always get work. PJ didn't play at all in New Orleans; he began trombone in Chicago. New Orleans was a great whistling and singing town. "Sister Kate" was really Louis Armstrong's tune; Natty Dominique and [A. J.] Piron are mentioned. PJ's mother sang at Williams's Chapel; he thinks it was on Cherokee Street; he was christened there; it was Methodist. Some of PJ's relatives were Catholic. PJ heard spirituals at camp meetings held at Third and Willow [National Park]. PJ mentions Mahalia Jackson; says he has been hearing music like that all his life. PJ mentions going to a Catholic church at Freret and Napoleon, with integrated congregation; he went with a Creole boy named [Ignacio? Initial?] "Sugah" Jules [Check Soard's] and his brother, "Tu Tu."

PJ talks of first seeing Louis Armstrong, playing with the band from Jones's [Waifs's] Home [At the dedication of Thomy Lafon Playground--see previous reel] Armstrong's ability was evident even though he wasn't but about twelve years old then; Armstrong was at the Home with a boy named Gus. George Washington, trombonist who worked with Buddie Petit [among others], played in the Jones's Home band with Armstrong, as did Gus and a bass horn player, Frazier. One of the tunes the band played at the Thomy Lafon Playground affair was "Maryland, My Maryland." PJ mentions Lil [Hardin] and her marriage to Armstrong.

[Joe] Rene [sic], drummer, was the brother of Henry [Kid] Rena, who ~~was~~ one of the best trumpet players PJ ever heard; he always played in the upper register; he could give Louis Armstrong a contest when Armstrong was at his best. PJ says bands that didn't read, like that of Rena, played in hard keys, because they didn't know any better; PJ played with Rena, but never got to play with Buddie Petit; Petit was another fine trumpet player, but not a good businessman; he might take [deposits for] three or four jobs in one night and not show up for any of them. Petit had a lot of ~~work~~ work. [Papa] Celestin and [John] Robichaux played mostly for whites. PJ went to school at Thomy Lafon with pianist Joe Robichaux (WR says Robichaux will be in Chicago next week with George Lewis's band). PJ speaks of bands on wagons having playing contests; he saw one band chase another band to catch them and make them play; Joe Oliver had one of the bands, and Willie Humphrey [the younger] was in one of them. Mutt Carey reminds PJ of George Mitchell; neither was very strong on the trumpet; Carey was great in the low register, causing Joe Oliver to throw away his horn on one parade because of his playing. PJ says Kid Rena was going to take advantage of Lee Collins once; they were in different wagons, advertising; when Rena began playing against Collins, Louis Armstrong, hiding in Collin's wagon, jumped, grabbed the horn, and joined the battle. Armstrong and Rena came up together in Jones's Home; Collins was their contemporary. Buddy

Petit was of the same generation; his [foster] father, Joe Petit, played trombone (WR recorded him once). [Honore] Dutrey told PJ about Vic Gaspard, a wonderful trombone player, was a believer in voodoo. A spell was cast on VC by long woolen underwear. Jack Carey (not much of a reader) was a good rough trombone player; when he played "Tiger Rag" it was called "[Play] Jack Carey." Kid Ory and Carey had less schooling on trombone than PJ. George Fihle was a fine musician; he played trombone and baritone [horn]. Roy Palmer and Dutrey were schooled musicians. Most of the trombone players also played baritone horn. Fihle was more known for his musicianship rather than for his jazz playing. Roy Palmer could play "Nola" and the clarinet part from "High Society" on his trombone. J. J. Johnson mentioned. <sup>P</sup> Joe Oliver didn't let his second trumpet man, Louis Armstrong, take solos; Armstrong was a great second man. PJ tells of Armstrong's playing on the steamer Sidney; he played his second part so well that it wasn't discovered he couldn't read until the first trumpet player became sick. Zue Robertson, like Dutrey (who was less of a jazzman than ZR) was noted for his musicianship; they both could play the cello parts of that time; that ability wouldn't be so much today, says PJ, as ranges are greater; some use shallower mouthpieces. Rena didn't use a shallow mouthpiece; he had a great lip. PJ liked Oliver's mute work on

such numbers as "[That] Eccentric [Rag]". Paul Mares and his band [New Orleans Rhythm Kings] would listen to the [Oliver] band at the Royal Garden. Mares's band was next to the Oliver band, says PJ. Leon Roppolo, clarinet with Mares, lived on Third Street; PJ heard him practicing; PJ would see the white musicians in Mardi Gras parades, but didn't know who they were then. PJ mentions [Larry] Shields. PJ later met Roppolo in Chicago, when Jelly Roll [Morton] joined the N.O.R.K. for a while [at least on records. RBA]. Ory was a barrell house trombonist, but great. Minor Hall is mentioned. (PJ scats "All the Whores Like the Way I Ride"). Honore Dutrey (brother of clarinetist Sam Dutrey, Sr., father of Sam Dutrey, Jr., also a clarinetist) was a smooth trombonist, a fine technician; Palmer was a [fine] technician, but also "gutbucket" man. He had a bucket which he used as a mute. Palmer would sleep on the stand (possibly because he also had a day job) and was indifferent to his clothing. Oliver didn't like RP. The New Orleans musicians had Chicago locked up, but they began fighting among themselves; near the end of the New Orleans reign there, Johnny Dodds left Oliver; Dodds went to play in Kelly's Stables; sent to Milwaukee to get PJ for his band, PJ didn't get recognition. *in Chicago for a long time; Al Wynn had to go to Europe for recognition.* They played together in Carroll Dickerson's band at the Grand Terrace.

When Oliver left New Orleans, Ory took over his band, adding Armstrong as first trumpet player. [Compare other interviews on

whose band it was. RBA] Freddy Keppard was a loud trumpet player; he played with [Doc] Cook and also had another job at the same time. PJ describes Keppard's playing, ending by saying he was strong; Keppard and "Hup" were the two strongest trumpet players in Chicago. Oliver could blow the mute out of his horn. "Sugar Johnny" [Smith] was a nice trumpet player. "Tig" Chambers, a gutbucket man, played at a carnival at 33rd and Wabash; PJ played with Chambers, PJ's first job, at 39th and Rhodes [check spelling], at a jitney dance. Chambers didn't read; he played things in New Orleans like Miss Cole's lawn parties. Roy Palmer, who roomed with PJ's family, was wanted for the job with Chambers, but couldn't make it; he sent PJ (then living at 37th and Rhodes), who was afraid that he wouldn't be able to do the job satisfactorily. "Tig" played mostly for [Betsy] Cole's [lawn parties] [when PJ heard him]. Richard M. "Myknee" Jones played piano on the job; the clarinetist was named Boudreau [spelling?]. Talk of nicknames; PJ's mother would never allow anyone to give PJ a nickname. PJ was born James Preston McDonald; PJ took the name of his step-father, Charles Jackson, a bricklayer. PJ speaks of his lineage; his father was from Mississippi.

PJ speaks of Cass Simpson. He speaks of drummer [Clifford] "Snags" Jones, a childhood friend of PJ, who played with Kid Rena and others in New Orleans; Jones was a professional before PJ ever began studying music, but Jones never learned to read. All the

Humphreys read; [Lorenzo] Tio [Jr.] read; [Sidney] Bechet didn't read; Johnny Dodds could spell a little; Honore Dutrey could read anything.

Manuel Perez is mentioned; PJ knew the Perez family; some lived downtown, some lived uptown. PJ mentions Rosie and Tom Peret [check spelling] and the Devernays [?]. Perez was a great first trumpet player, but not so much for jazz; the jazz trumpet players were [Buddie] Petit, Armstrong, Oliver, Sugar Johnny, Guy Kelly and Red Allen--people like that. PJ mentions Benny Goodman. Bobby Williams, from Kentucky, was another good trumpet player [in Chicago]. [Compare George Mitchell, reel ?]. PJ speaks of his own problems with becoming a good trombonist. PJ had a hard time getting a big tone; he says Joe Oliver told him it took ten years for Oliver to get a good tone on trumpet.

PJ's trombones, in order: Carl Fischer, Holton and finally, Olds. Prefers big bore, larger bell, heavy.

PJ speaks of segregation among the colored in New Orleans in the older days; mentions Francis Amis Hall, Hopes Hall. Joe Oliver [dark] had the ability to play with Manuel Perez and Freddy Keppard [light] in the Onward [Brass] Band; lighter people in general considered themselves better than darker. [George] Carrere is mentioned. PJ says he himself was looked down on by some people in his

boyhood neighborhood because he was darker [dark-brown skin. WR] than they; when he returned to New Orleans with Louis Armstrong's band, the same people [and that sort] sought him out, invited him to various affairs, etc. "Everybody loves a winner." . . . . [RESTRICTED]

PJ talks about the dissension which began to develop among New Orleans musicians in Chicago, although they had the town to themselves, as far as music popularity is concerned. Freddy Keppard had these men in his band; Keppard, Manuel Perez, Paul Barbarin, Jimmie Noone, Bill Johnson, and Lottie [Taylor?] on piano. [Generally lighter]. In Oliver's band: Oliver; Johnny Dodds, Baby Dodds, Honore Dutrey; Armstrong; Lil [Hardin] [Generally darker]. Later on, Oliver got [Barney] Bigard and [Albert] Nicholas. The lighter-colored people were mostly from downtown New Orleans. Armstrong was from the Third Ward; [Natty] Dominique (cousin of Barney Bigard) was from the Seventh Ward; PJ was from around the Twelfth Ward, in the Garden District, where there was a mixture of people--light, dark, etc. The downtown wards, where the lighter people lived, let the darker people know [that they considered themselves better], etc.

PJ mentions old man Pratt, white, who had an oyster bar on Howard Avenue near Rampart and was very nice to PJ.

End of Reel II

