

ABBEY "CHINEE" FOSTER  
I [of 3]  
June 29, 1960

Also present: William Russell, Ken Mills

[Recorded at WR's shop, 6000 Lakeside?]

Abbey "Chinee" Foster, who was given his nickname by [Johnny?]

[C.F. Foster, March 9, 1961, pp. 1-2]

Fischer, was born March 20, 1902 at 914 St. Philip [Street, New Orleans].

He began playing drums, his first instrument, when ~~was~~ he "was a little bitty kid." His first snare drum was made from a banjo head; he made his own drum sticks from chair rounds [i. e., rungs]. <sup>He had no other drums.</sup> Drummers he heard

[and admired?] when he was young were Mack Murray [sp?], Louis Cottrell [Sr.], John Vigne, Ernest Trepagnier, Henry Zeno, Henry Martin and

Louis "Two Bits" Scott. WR says Bunk Johnson talked about Scott. CF's first regular job was at the Iroquois Theater, where he replaced Scott.

WR says Bunk Johnson wanted to use CF in his band, but Johnson died before that could be. CF played in Bunk's home, New Iberia [Louisiana],

with the Banner Band, led by Gus Fontenat. Scott was a good "ragtime" drummer; he played only shows; he couldn't play funeral marches, so he didn't work in brass bands; he didn't play in dance bands, either. Scott, who was about 40 years old when CF replaced him, died about 1917. Henry

Zeno, who died in 1921, was playing with the Original Tuxedo Band, the dance band, when CF heard him. <sup>[C.F. Foster, Bob Phillips & Bernice Phillips (in separate interviews)]</sup> Zeno had played with the Eagle Band, but

CF didn't know him then. Mack Murray "was a real good all-around drummer."

(The bass drum was for B.)

The banjo head drum CF used belonged to Mack Murray. The bass drum CF used, also Mack Murray's, had a crowfoot pedal, which preceded the overhead

pedal. CF says Mack Murray was ~~XX~~ "one of the greatest drummers I ever  
*Henry Martin's first name is not known*  
heard in my life." WR says Baby Dodds said he was inspired by Mack  
Murray. CF got his inspiration from the Imperial Band; personnel:  
Manuel Perez [cornet and leader?]; Buddy Johnson, key [i. e., valve]  
trombone; Alphonse Picou, clarinet; René Batiste, guitar; Jimmy Brown,  
bass; Mack Murray, drums. Mack Murray was brownskinned, always wore  
a derby and dressed in brown; he was of medium height, built ~~XXXXXXXXXX~~  
*5'2" 140 lbs*  
"something on the order of Manuel Manetta." Henry Martin was "a great  
left-handed street drummer," but not a very good orchestra drummer; he  
usually played snare drum in the street. Ernest Trepagnier usually  
played bass drum in the street; he was a pretty fair orchestra drummer,  
but he was better in the street. Trepagnier played with [Oscar "Papa"]  
Celestin's band; he was replaced by Henry Zeno; when Zeno died 7 or 8  
months later, he was replaced by CF.

The first job CF played was with John Robichaux's band at St.  
Katherine's Hall; others in the band: Andrew Kimball [cornet]; Charlie  
McCurdy, clarinet; Zue Robertson, trombone. CF doesn't remember who the  
guitarist was; he says it wasn't Bud Scott, who sometimes played with  
Robichaux, according to WR. The first job was in 1910, when CF made  
his first communion; CF attended school at St. Katherine's, where Robichaux

3  
[Cottrell, L., 9/11/61, p. 2]

played three times a week. The first band CF really played with, although not on a steady basis, was that of Manuel Perez; CF was so small then, at 8 years of age, that he couldn't be seen behind the drums. CF began playing music for a living when he was 12 years old. CF worked at Globe Hall, at Hope Hall (which was later called Cooperators Hall), and at Economy Hall. CF was playing with an "all-star" band when he played at the halls named; he was only a kid X then; later, when he began making a living playing music, he worked with any band which hired him. The reason CF worked with older musicians, such as the Manuel Perez band and the Superior Band, in which Peter Bocage played, was that whenever a drummer in those and other bands became ill the musicians would figure CF, being a child, was home in bed and they could be sure to get him to play the job. They would tell any curious policemen that CF was their nephew, or some relation, so they wouldn't have any trouble with CF's being out so late. ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

CF taught himself to play drums; he learned to read music by listening to older musicians argue; he would ask the same question of several of the musicians and make the X majority opinion his own.

Louis Cottrell [Sr.] was a top street drummer, and also a good orchestra drummer. He "was the best street [snare] drummer in the world."

CF played with Bunk Johnson before Johnson came to New Orleans; CF was in Pensacola [,Florida] at the time. Johnson was in Texas, heading for his home in New Iberia when CF was playing with the Banner Band in New Iberia. CF mentions Evan Thomas and says, "Well, I'm the one who organized, re-organized the band, see, after we left the Banner Band." Thomas asked CF ~~XX~~ to recommend some New Orleans musicians for his band, so CF/<sup>first</sup>got George Lewis, then living on Burgundy between ~~XXXXXX~~ Governor Nicholls and Barracks [streets]. The band had been organized about four months when Thomas was killed; CF says when he was killed the band was playing a new number, "I'll Be Glad When You're Dead, You Rascal You." A man walked up on the bandstand and killed Thomas, threw CF's drums out a window, and smashed Bunk Johnson's horn.

When work got slack, CF returned to New Orleans, where he took care of his mother; he says Johnson wrote him five or six times asking him to rejoin the ~~KKK~~ band, but CF felt obliged to remain with his mother. CF quit playing for about two years; when he resumed, he went to Jacksonville, Florida to play with the White Carnation Band. KM asks if CF knew "Eagle Eye" Shields in Jacksonville; CF says Shields had <sup>just</sup> left when CF was there.

When CF quit playing at the Iroquois Theater, ~~KK~~ in 1916, he ~~K~~ joined Jack Carey's band. When CF left Carey's band, he decided he

wanted to learn to read music. George "Pops" Foster, bass player, told him he was too good a drummer, that he should leave the blues bands and join "us" [A]; the only requirement was that CF must join the lodge; CF said he couldn't join a secret order, as he was a Catholic; "Ppps" Foster told him he could join the Knights of Pythian and still X [not?] be a secret order member. CF said he would think about it. "Well, at that time I had a offer to go to the Lyric Theater. So they begged me so, so I came over with Celestin." John Robichaux was leader at the Lyric then. "So I went over with Celestin; 'Baba' Ridgley was the manager of the band then; Celestin was leading the band."

When CF was a member of Jack Carey's band, Ernest "Punch" Miller was the trumpet player in the band. WR says Miller is still around. CF says, " [He was] the greatest blues ~~KIX~~ player during that time up until now, he was the greatest blues player; he was king on playing the blues; in other words, he was just like Buddy Bolden and King Olliver."

WR says Jack Carey played trombone in his own band. CF says the clarinetist was Henry Robichaux, who was from [Vachon ( - ) ?] [A] [B] Chester Zardis played bass; Charlie Moore was the guitarist. WR says Manuel Manetta says Moore still lives on Louisiana Avenue. CF played drums. The band often played at Audubon Tea Room, ~~KIXXIX~~ and at the

Grunewald (now Roosevelt) Hotel. KM asks about Robichaux's clarinet style; Robichaux, now dead, was a great variator, "but he didn't know what he was making his ownself." CF says he thinks Grunewald had something to do with the Audubon Tea Room, which was [and still is--PRC] in <sup>.1967</sup> Audubon Park. The Tea Room affairs were strictly for whites. The Carey band also played at The Atheneum and the Jerusalem Temple; CF says Carey had all that work before the Celestin band, then playing at Jack Sheehan's, came out [into Carey's territory?]. WR asks about "Tiger Rag," which he says used to be called "Play Jack Carey;" CF says, "You see, Ernest Miller, a little boy from the canefields [Raceland, Louisiana], ~~XXXXXX~~ you know, well, he was a great fun fellow for him, you know, and he play just as hard for nothing as it was if they were getting paid for it; and he never did believe in letting nobody out-do him; if anybody play on the style like him, well, he'd change it around; well, we got so we played that X 'Tiger Rag' so famous and we got it and added our, made our own parts to it that people stopped calling it 'Tiger Rag' and started to calling it 'Jack Carey'." WR says the ~~XXXX~~ Original Dixieland Jazz Band, including Nick LaRocca, claim to have written "Tiger Rag," but that others says Jack Carey and his band wrote it; CF says, "We did not write it, but we could beat anybody playing it." (CF <sup>Singer</sup> ~~says~~ ~~XX~~ "Jack Carey," the

arrangement they made of "Tiger Rag.") "Jack Carey" and "Alberta,"  
when he was in the Army,  
a blues Punch Miller made up/about a girl he liked, were the two numbers  
which made the Jack Carey Band famous. (CF scats a blues the Carey  
band played.) CF says Punch Miller, who wanted to slip away from Alberta  
when he was in Camp Beauregard but didn't know how to do it, made up the  
blues about her when he came to New Orleans. (CF sings/<sup>part of</sup>"Alberta.") CF  
sang some with Jack Carey. CF agrees that he sang on some of the Celestin  
recordings, such as "Papa's Got The Jim Jams," suggested by KM<sup>RWR</sup> CF says  
Carey's band wasn't much of a musical [i. e., didn't use written music]  
band, but were a great blues band, "and a real whatchacall honky tonk  
band; they would get up side any band, a reading band, and make a fool  
out of them." The men in Carey's band could spell but not read music;  
they could play anything they heard.

At KM's suggestion, CF says Zue Robertson was the best trombone  
player at the time.

Jack Carey always used slide trombone, so far as CF knows.

CF joined Celestin's band in 1919, after leaving Jack Carey; he  
remained with Celestin until 1922, when he left to join the Georgia  
Smart Set. Returning to New Orleans in 1926, he joined Celestin's band,  
which had split off from Ridgley; CF joined the part in which <sup>more</sup> most of the

old men [of the original Celestin-Ridgley band] played. *[cf. discographies]*

WR asks about the Smart Set; saying Bunk Johnson had referred to it as Holcamp's Georgia Smart Set; CF says Holcamp was the ~~own~~ owner; Bunk ~~was~~ had already left the Smart Set when CF played with them. CF says that until he was in the Banner Band he hadn't seen Bunk since Bunk played in the Eagle Band.

Personnel of Celestin's band when CF joined: B "Baba" Ridgley, trombone (and manager); Celestin, trumpet (and leader); Eddie Cherrie, clarinet; John Marrero, banjo; "Pops" Foster, bass; CF, drums. Cherrie was replaced by Lorenzo Tio [Jr.], clarinet.

CF began playing slide whistle in 1920; he got the ~~an~~ idea from Louis Armstrong, the first to play the instrument, when Armstrong was playing on the boat.

Talk of drums. CF describes a folding bass drum, and a bass drum which opened to carry a snare drum and accessories; he says Louis Cottrell (Sr.) was the only person he knew who had them; Cottrell brought them back from New York, where he had been playing with [A. J.] Piron. Talk of CF's banjo head drum <sup>with a set of 30ms.</sup> ~~WR~~ WR shows a banjo head he got from George Guesnon.

End of Reel I



Also present: William Russell, Ken Mills

"He was helped by a trombone player." X WR names George Washington, and CF agrees; WR says Washington played with Buddy Petit; CF also worked with Petit. KM says he [Washington] is now in Los Angeles.

Asked to place the date of recording of the [Oscar "Papa"] Celestin recordings of "Black Rag," "Original Tuxedo Rag" and "Careless Love," CF replies 1926. CF says he thinks Manuel Manetta played piano on the date, rather than Emma Barrett, as some people suppose. (WR plays the Celestin recording of "Careless Love.") CF explains that drums wouldn't record then, so he used only his cymbal and wood block. CF is featured playing slide whistle on the recording; at KM's suggestion, CF agrees that "Shots" [Madison] plays in the background of CF's solo. CF says John Marrero played banjo on the recording; he was Lawrence Marrero's brother; CF agrees with KM that [another brother,] Simon [Marrero], was on bass. CF says "that lineup" [?] <sup>personal</sup> made more than the three recordings which was issued; one lineup consisted of Percy Pajaud, tenor sax; Paul Barnes, alto sax; "Shots," second trumpet; Celestin, first trumpet; John Marrero, banjo; Simon Marrero, bass; Manuel Manetta, piano; CF, drums; William "Baba" Ridgley, trombone. <sup>(see 3 from WR's report CF)</sup> ~~[They recorded "Black Rag" ]~~ (WR plays the recording of Celestin's "Black Rag.") CF says "Black Rag" was one of the numbers <sup>that</sup> ~~which~~ made Celestin famous; the real name of the tune

is "Down Home Rag;" CF says the record company probably suggested the change of title. CF says Sidney Carrere [saxophone?] was also on the

recording of "Black Rag." CF says one part [the last] of ~~XXX~~ "Black Rag" was "Mama Loves Short'nin' Bread," and is the reason for the name change.

The band ~~which~~ recorded "Black Rag" was working ~~in~~ in Tranchina's [Restaurant]

at Spanish Fort when they recorded. [A. J.] Piron had worked at

Tranchina's before Celestin. (WR plays the Celestin recording of

"Original Tuxedo Rag.") CF says the ~~XXXX~~ recordings sound like the

*The bass, banyo, and drums* band did in person. CF says the other [Celestin] records were made after

~~XXXX~~ the band [led by Celestin and Ridgley] broke up. [cf. discographies]

CF said that at the time of the recordings ~~XXXXXX~~ just played, he

got the first Zildjian cymbal that any ~~XXX~~ colored man in New Orleans had;

it was given to him by the son of Hugh S. Evans, then president of D. H.

Holmes [department store]; the son played in the [New Orleans] Owls.

CF says the Owls followed them around, and would ~~XXX~~ pay for any instru-

ments the Celestin men wanted. The cymbal of which CF speaks was made in

Germany, so it was not a Zildjian.

(2:05) CF describes his drums and accessories.

CF played in the street with the Tuxedo [Brass Band] and the Onward

[Brass Band]. Onward personnel: Manuel Perez (leader), Arnold Metoyer,

Andrew Kimball [trumpets]; Buddy Johnson, George Fihle, trombones;  
(Paul Barbarin's father,) [Isidor] Barbarin, [alto horn]; Lorenzo Tio [Jr.],  
clarinet; Adolph Alexander, Sr. (father of "Tats" Alexander, says KM),  
baritone horn; CF, snare drum; Ernest Trepagnier, bass drum. The Tuxedo  
Band wore tuxedos only in and in connection with the orchestra; they  
wore regular brass band uniforms when operating as a brass band. Tuxedo  
Brass Band personnel: Ridgley and Sunny Henry, trombones; Eddie Jackson,  
sousaphone; [Isidor] Barbarin, alto horn; Adolph Alexander, Sr., baritone  
horn. Alexander played with the Onward Band before he played with the  
Tuxedo, as the Onward ~~was~~ predated the Tuxedo; he and Barbarin joined  
the Tuxedo after the breakup of the Onward. Others in the Tuxedo Brass  
Band: Celestin, Peter Bocage, Louis Armstrong, trumpets. Armstrong was  
good even then; ~~XXXXXXXXXXXX~~ "he was a bird; in other words, that's  
what helped make that Tuxedo Band."

CF played ~~for~~ for quite a while with Joe "King" Oliver, in Kid Ory's  
band. WR says Ory said he used Henry Martin on drums, too; CF said that  
was before his [Martin's?] feet got bad. CF says there was another  
fellow, "Red Happy" [Bolton] [who played drums with Ory?]; when CF came  
along, it was hard to tell who was the better, "Red Happy" or CF. EF  
agrees with KM that Wade [Whaley?] was playing clarinet with Ory. Johnny

Dodds joined the band later. Punch [Miller] X played with Ory before joining Jack Carey; he also substituted with Ory after joining Carey.

Johnny Dodds was in the band at the same time as CF; Wade had left the band; he returned when Dodds joined Joe Oliver in Chicago. Armstrong left Ory to play on the boat. Ory later joined Oliver in California.

Oliver was named "King" OliverX in Chicago; in New Orleans he was just Joe Oliver.

CF played at the Tuxedo Dance Hall in the District; the Tuxedo Band was made up at the Tuxedo Dance Hall. Ernest Trepagnier was the original drummer. The band left the Tuxedo and played at Jack Sheehan's. When Trepagnier's feet went bad, CF was called, but couldn't ~~XXXXXX~~ take the job, so Henry Zeno took it; Zeno died after about five months, and CF took the job.

Albert Nicholas was with Joe Oliver when CF played with Kid Ory; "see, that was two different bands." CF agrees with WE that Nicholas played at Tom Anderson's with Barney Bigard and Louis Armstrong; Metoyer played trumpet for a while, too; he was replaced by Armstrong, who left the job on the boat. When X Armstrong left the boat, he [Armstrong or Metoyer] and Sidney Desvigne organized a band, Desvigne playing trombone; the band last about one year. *[L. Desvigne, Armstrong, Metoyer]*

*[L. Desvigne, Armstrong, Metoyer]*  
*[Signature]*

Lorenzo Tio, Jr., was called "Lazy Mexican" because he played as he felt. WR says he has been told that Louis Tio and Lorenzo Tio, Sr., came from Mexico; CF doesn't know; WR says Paul Beaulieu, who studied with the Tios, said they came from Mexico; CF says Beaulieu should know.

[abrupt change of subject?] CF was taught in school by the sister of "Guy" Edgar Kelly. "Spider" Kelly was a different person; he could play well, but wasn't too good a ~~K~~ music reader. [This was also

CF rejoined Celestin in 1926 [see Reel I this interview]. The band had only one trumpet [Celestin?] at the time; Ricard Alexis was added on trumpet for the records made then; <sup>Edgar</sup> "Guy" Kelly later became the

second trumpet player in the band. The style CF used on those records

was the same as he used in the dance halls. Simon and John Marrero

were still with Celestin then; <sup>Sylvia (Salvant) later</sup> Jeanette Salvant was the pianist. Emma

Barrett, who had played with the Tuxedo Band earlier, was ~~K~~ playing

piano with Ridgley's Tuxedo Band. CF remained with Celestin until 1930.

CF quit playing for about two years; when he resumed, he went with the Banner Band [in New Iberia], where he met Bunk [Johnson]; ~~KK~~ CF went into the Evan Thomas band shortly afterward, in the latter part of 1932.

Evan Thomas had a band called the Black Devil Band; he broke up that

band when he joined the Banner Band; when he left the Banner Band, he and

CF reorganized the ~~BMX~~ Black Devil. ~~THAT~~ Bunk Johnson joined the band in Alexandria; headquarters for the Black Devil was Crowley. X Thomas played only about five jobs before he was killed; WR says George Lewis told him about the killing. CF returned to New Orleans after the killing.

Upon his return, CF played with any band. *as times were hard.*

CF played with Buddy Petit when CF was a kid, but not regularly. He played with Frankie Duson's Eagle Band, but not regularly. He played with Chris Kelly; he says his mother had Kelly put in jail twice for keeping him out all night. CF recently talk~~ed~~ with Kelly's son [Jack Kelly?]. Petit had a son; he also has a brother, [E. J. Petit] called "Sonnee;" CF can find him anytime.

(4:54) ~~XXXX~~ KM mentions Frank Matthews, Charlie Love and Frank Goudie; CF didn't know Matthews, *[C. Love / or G. red]* he does know the brothers Matthews: Bill, Bébé and Remus (there was also another one); ~~XXX~~ WR says Bill Matthews played drums at Isidor<sup>c</sup> Barbarin's funeral recently, X although he had~~n~~'t played drums [played trombone for many years, until his death] in years.

During the Depression, CF played with "get-together" bands, with anyone who would hire him. He played at the Black Gold, Seventh and Howard [now LaSalle], for Miss Normandale, St. Mary and Constance, and

at the Paradise, Thalia and Rampart. Bands broke up during the Depression; they began reorganizing after the Depression. CF didn't play at all for a while; he played some in the [19]40's, doing relief. He hasn't played now in about two years. [Cf. other accounts.]

CF didn't like to stay in one place; he traveled to Minnesota and to St. Louis.

CF was with Celestin when Clem Raymond was. CF, ~~KN~~ answering KM, says Raymond and [Alphonse] Picou had different styles. KM says Raymond is in San Francisco, and is to record for KM [see Clem Raymond interview].

clarinetist  
CF says/Charlie McCurdy was an "A number one musician." <sup>that is, he was a first reader</sup> ~~George~~ George Baquet was a fine clarinetist; he, like Lorenzo Tio, Jr., played as he felt. At KM's suggestion, CF says Baquet was in the Onward Band.

CF says the men in the time of Manuel Perez, including Peter Bocage, Manuel Manetta and Freddy Keppard, are all about the same age. CF played with Keppard, ~~K~~ but not regularly.

End of Reel II

ABBEY "CHINEE" FOSTER  
III [of 3]  
June 29, 1960

Also present: William Russell, Ken Mills,  
George Guesnon

*[Who has seen the record?]*

George Guesnon says he and CF were in the Tuxedo Band together.

Asked by KM about personnel changes in the [Oscar "Papa"] Celestin band around 1930, CF says that when he left the band in 1930 he was replaced by ~~X~~ Josiah "Cie" Frazier, who had married CF's cousin. Three weeks after Frazier took the job, he returned the drums CF had let him use, and ~~XXXXXX~~ told CF he couldn't hold the job; Frazier said the band played ~~X~~ 22 choruses of ~~X~~ "High Society" and "then told ~~XXXX~~ me to go out hot." ~~XXXXXX~~ The band said CF could do it, but Frazier said he himself could not. Frazier asked CF to take back the job, but CF refused. [Louis?] Barbarin replaced Frazier.

GG says, "...This [ ] Quezergue boy, he was playing tenor, and--I don't know, I was talking, I was talking on tape to Bill [WR] one night, and I could never figure. I know Bill Matthews was still there, too. Yeah, he stood there, [the band] didn't change trombones." GG agrees with CF that he himself joined the [Celestin] band at the same time as Guy [Kelly]. The band used Ricard [Alexis] on the record [see Reel II, this interview], and then hired Guy as a regular member. GG left Celestin to join Sam Morgan; he was replaced by Narvin Kimball.

CF, ~~IK~~ with Celestin's band, played at football games for Tulane; the band made a trip to Suwanee, Tennessee in 1923. *g* \* They also played



at Kessler [i. e., Keesler?] Field. "One of the boys took sick and never did get well; <sup>he (typo) [ ]</sup> [boy?] playing saxophone." He was Willard Thoumy, a crippled man who walked like [A. J.] Piron. Thoumy was replaced by Adolpht Alexander, Jr.; Alexander was replaced by Paul Barnes.

CF says there was much animosity between musicians, and other people, from uptown New Orleans and musicians and other people from downtown New Orleans. Musicians from uptown were seldom hired downtown, and vice versa, not because there was any difference in the quality of the music <sup>specified</sup> any ~~XXXXX~~ musician could play, but ~~XXX~~ simply because that musician lived in the wrong part of town.

3:55 Henry Zeno was a fine drummer. Mack Murray [sp?] was CF's favorite drummer, followed by Louis Cottrell [Sr.], followed by Ernest Trepagnier.

CF learned [to read] music by asking several musicians the same question, then taking the opinion of the majority for his own. <sup>1<sup>st</sup> WAS</sup>  
<sup>CF hasn't played for about two years; he no longer has a drum set.</sup>

"Sonnee" Petit and Walter Decou are mentioned; WR wants to see them.

CF recalls for GG that Joe Lawrence was the singer with X Celestin's band who lost his mind; CF says Lawrence has died; CF and GG agree that Lawrence was a good singer; CF says he was strong and powerful, and could sing any kind of number.

CF says Celestin was always a better "straight" trumpet player than a Dixieland player, although he played in a Dixieland style in his late years, says WR. Celestin frequently used mutes, especially the kazoo employed as a mute. In response to KM's questions, CF ~~says~~ says Celestin used a mute on "My Josephine" ~~XX~~ Prompted by KM, CF says "Station Calls" was a big hit for Celestin, aside from the record; CF volunteers that "Whenever ~~XXX~~ You're Lonesome, Just Telephone Me" was another of Celestin's big hits.

Two tunes the old Celestin band, <sup>with shots</sup> [around 1923?] ~~XXXX~~ recorded but which were never released were "Alamazon" [sp?] and "A-Z Blues." WR <sup>(Dear ALMONZOR - (ol. 1923-1924?))</sup> [to] thinks Butterbeans and Susie once made an "A-Z Blues." CF agrees with KM that Ralph Peer was the recording director and a "nice guy." Of the last records CF made with Celestin, he had heard only three out of four; <sup>[cf. discographies]</sup> KM has heard ~~XXXX~~ the same number. ^ CF names "Papa's Got the Jim Jams," "[My] Josephine," "Alamazon," "As You Like It," and "A-Z Blues;" he says that ~~XX~~ "Alamazon" and "A-Z Blues" never came out.

"Shots" [Madison] was with the band before it split; he ~~XXX~~ went with [William "Baba"] Ridgley [manager of the band]; ~~XXXXXXXXXXXXXXXXXXXX~~ ~~XXXXXXXXXXXXXXXXXXXX~~ CF was in Jacksonville, Florida when the Celestin-Ridgley group broke up; when he returned, he went with Celestin.

CF says the first four records were made by the old Tuxedo Band; the last three were made after the band had split in two.

Other than the ~~K~~ recordings with Celestin, CF has recorded with the White Carnation Band, in Jacksonville, Florida; CF thinks the label was Okeh. Henry Benedict was in the White Carnation Band; CF says all the men in that band were from out of town [i. e., not from New Orleans], although [trombonist] George Washington, of New Orleans, made a couple of records with the band. KM says Washington, now in California, doesn't mention that he is originally from New Orleans, but he does mention having recorded with the White Carnation Band. CF says Washington came up in the early years of jazz, in the [19]20's; jazz was preceded by ragtime and barrelhouse; it was succeeded by swing and what it has become today. Washington played for many years with Buddy Petit; WR says ~~KK~~ Washington had his picture taken with Petit, Edmond Hall, <sup>clarinet, ~~Manade~~</sup> Buddy Manade [sp?] on banjo; ~~XXXXXXXX~~ CF ~~XXXXXXXX~~ adds that Clifford ["Snags" Jones?] was on drums and Chester [Zardis] was on bass. GG says Chester Zardis is <sup>I believe is</sup> living in some small town in the country; Chester's brother has a sweet shop next door to the musicians' union [Local 496], but tells little about Chester.

Questioned by KM, CF says the Florida bands played pretty much the

same style as New Orleans bands, but they read a lot more music. KM mentions GG's telling him of the time Johnny Dunn came through [New Orleans?].

Talk of George Washington, the trombonist; GG thought he was dead. *GG says W is about his own age.*  
GG says [Philip] "Cripple Pill" [Coycault, clarinet], who used to play with Washington [in Petit's band?], is dead; KM counters, saying CF, who also played with the same group at the same time, is not dead. KM says Washington has worked with the Johnny Otis rock-and-roll group, and that George Probert, clarinetist, sometimes hires him; KM says Alton Purnell probably can tell more about Washington.

(6:00) In the old days, the banjo played four beats to the bar [except in 3/4 time?], exactly with the drummer's tapping his woodblock. Drummers played two or four beats, according to taste. The big difference between old-style drumming and modern drumming is that modern drummers use their cymbals ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ more than they use their [snare] drums; half of the drummers don't use drum rolls, because half of them can't roll. Old-time snare drumming produced crisper sounds; today's drummers produce deeper sounds on their <sup>snare</sup> sounds, because they don't tune their snare drums or use enough tension on the heads. [CF tunes his bass drum to the pitch F, his snare drum to the pitch D.] [cf. Reel I, 3-9-61]

CF has recorded only with Celestin and with the White Carnation Band; he recorded four or five tunes with the latter band; some titles were: "Sand City Blues," "Out on the Lake Breeze," and "Papa Grind Stomp." The style of the White Carnation Band was more like that of [A. J.] Piron than that of the Celestin band; there was a violin in the band. CF says the White Carnation was using two trombones before the New Orleans bands began using two trumpets; the White Carnation had 16 pieces.

Band line-up order at the various halls: right to left--drums, trombone, trumpet, clarinet, violin, guitar and bass. When the Celestin band recorded at the Godchaux Building, the bass and the drums were put behind the rest of the band.

John Robichaux, with whose band CF played one of his first jobs, was a very good violinist who played his instrument left-handed; the only thing CF didn't like about Robichaux was that <sup>if</sup> he ~~XXXXXXXXXX~~ <sup>had</sup> the band rehearse certain numbers, <sup>on the job</sup> he would ~~XXXXXXXXXX~~ deliberately have them play ~~XXXXXXXXXX~~ numbers that they had not rehearsed.

Manuel Perez was a fine man, a good leader; he didn't drink, and although he was a cigar maker, he didn't smoke. CF says that Paul Beaulieu's sister gave a recital at his school; CF, a small boy, told

Perez he was able to play drums. Perez had CF play "You Made Me Love You," which CF says came out in 1908, and several other times [copyright 1913--PRC]; the rest of the band were eating, so CF and Perez held the private audition. "Bebé" Matthews, brother of Bill Matthews, was playing drums with Perez's band then; Perez, called "Mex", told Matthews that CF was going to be a good drummer. Matthews ~~XXX~~ had his doubts, but CF was allowed to sit in; CF performed satisfactorily. Afterward, whenever an old drummer would become ill, someone would get CF, who, being a small child, was certain to be home and in bed by 9 o'clock. CF says the reason people ~~XXX~~ have thought of him as being much older than ~~XX~~ he is is because he has played with the older ~~XXXXXXXXXX~~ musicians since he was very young. He joined the ~~XXXXXXXXXX~~ Celistin band when he was 18 years old. CF knew and sat in with Freddy Keppard and Bunk Johnson when CF was so small he couldn't be seen when he was seated behind the drums.

End of Reel III