

Interview with Father Al Lewis
Reel I
Feb. 21, 1972

Also present: Lars Edegran, Hans
Lychou, Richard B. Allen
Digest: Marie L. Spencer
Check: RBA

Father Al states that his full name is Alfred Longfellow Lewis. Today he is known as "Father Al". He was born in Terrebonne Parish, Houma, Louisiana, August 9th, 1903 which date he says he "has just about got straight now."

12:21 FA came to New Orleans when he was nine months old, living at St. Mary [Street] and Prytania [Street]. His family moved several times: to 4424 Clara [Street], then to 4530 S. Robertson [Street]. While living there, FA attended Jessica Ennis's private school, 12:29 located at 2622 Jena Street. FA attended New Orleans University, 5318 St. Charles Street for more schooling, leaving there in the 10th grade. Later in Chicago FA went to [Al C. Boyd or Alcide Boyd?] school for refresher courses, staying there about two and one half years.

12:34 Later, after moving back to New Orleans, FA worked in a variety of jobs. He made a few scenes for Paramount [Pictures] in Catahoula Lake District, twenty-two miles from St. Martinsville. [cf. maps]. He also played music on a steamer [under?] H.V. Cooley [Captain?], making the run from New Orleans to Camden, Arkansas on the [steamer?] Ouachita. The band members with FA were: Allen Gardette [tp?], [Wilbert] Tillman, s, and Benny Allen (p). Martin Cole played [saxophone?] with them awhile as did [Willie E.] Humphrey (Willie J. Humphrey's daddy). FA says they made a lot of headlines from this job, then he made several scenes [i.e., was photographed?] for the [National] Geographic Magazine, titled "Old Man River",

12:54 The location was up the Ouachita River above Monroe [La.]. FALre-
members that he played music next with Alvin Wall's [Walls'?] Or-
chestra of Oklahoma then, FAL played with Professor David Jones
[in New Orleans?] and for awhile he played with Papa Celestin.

12:56 After this, FALbegan to organize his own combos in the old
[New Orleans] district at ³⁵ "Two-Twenty Five" with Aldridge Keiffer,
tp, Earl Mⁱllet, p, Henry Russ, d, David Jones was playing tenor
and Edgar Saucier, alto. David Jones was the band's manager.

1:05 Next, FALplayed at Chinatown [a dance hall or night club?]
located on Eighth [Street] and Loyola [Street]. By this time FAL
had built up a reputation as a musician, playing off and on, too,
with Papa Celestin's band. FALalways returned to "my own outfit"
and then he played with William ["Bebe"] Ridgley, a trombonist who
lived on Edinburgh Street, New Orleans, ⁵ and his band. FALmentions
playing with Johnny St. Cyr, who had just returned from Chicago, yet
always returning to his own group. Usually FALgets little "gigs"
working on his own, up until the present. He plays when he worked
by himself, entertaining [singing], playing both guitar and banjo.

1:13 FALchanged from banjo to guitar during the war [i.e., ^{WWII}WWII?]
At this time, he was playing with John Patterson, [tenor sax, leader],
Mrs. [Jeanette] Kimball, [p], Joe Harris, [sax], [Joseph] "Twat"
[Butler] (b), and the late Alvin Clemens [d]. FAL chuckles at the
at the trick his friends, Joe Robichaux and Allen Gardette played
on him, stealing his banjo, making him play his guitar! That made

him¹¹ swing to guitar." Joe Robichaux was playing at Gasper Gullotta's place with a two-piano team of Adam Cato and ~~Joe Robichaux~~ ^{himself} ~~Adam~~ ¹

1:27 They later went to play at Ciro Callico's place. FA stayed in New Orleans with John Patterson's band, playing at The Royal Rendezvous located over Schumacher's [sp?] at 216 Royal Street. Later it was known as the Parisian Room. ^[Compare other sources on address.] FA stayed about thirty-four months there, playing guitar with John Patterson, as leader of the band. The band members were: John Patterson, ts, Mrs. Jeanette Kimball, p, "Twat" [Joseph Butler], ^{and} bass, ¹ Joe Harris, sax. They were not using a trumpet then.

1:40 Willie Foster, who lived at 8510 Cohn Street then, [New Orleans] was FA's first music teacher, teaching him banjo. WF played on the Streckfus Steamer President. ^{cap} [cf. other data. The President was probably later. RBA, Dec. 2, 1975.] Willie Foster taught [Narvin?] Kimball⁵ and [Emanuel] Sayles banjo before FAL began his study. When WF went back to St. Louis on the Streckfus boat, FA¹¹ working on a money van for the United Fruit Co., 321 St. Charles St., began taking banjo lessons from [Roger] Filiberto ^{during} in FA's lunch hour. Mr. Filiberto was at G.C. Conn's Store on Carondelet Street. Later FA¹¹ gave up his job for the United Fruit Co. He devoted himself entirely to playing banjo on the boat going to Camden, Ark.

1:58 WF taught FA¹¹ the rudiments of banjo⁵ [including] melody and chords. FA¹¹ developed a style of his own, adapting Earl Hines' piano style to his banjo style. This was a similar idea, FA¹¹ says, to Earl Hines "stealing" from Louis Armstrong. It all ended up, more of Al

Lewis than of Earl Hines! In time FAL "swung to guitar".

2:07 FAL recalls that one day, when he was in Grunewald's [Music Store], "riffing" on the guitar with his friend, Santo [Pecararo], drummer, Mr. Alex Hillsberry [i.e., Alexander Hillsberg, symphony conductor?] came with Mr. Edgar B. Stern, a well known supporter of the arts. He had come into Grunewald's to buy instruments for the Symphony [New Orleans] which was in financial straits. Mr. Stern
2:16 heard FAL play and [FAL] offered to teach him to play the guitar. FAL says, "So 3521 Gibson Street" at this point. He has been collecting insurance since 1939. On his day off symphony musicians taught him, using standard piano method books, learning [how to?] melody, and how to read fast, mastering treble and bass clef. He then studied his own music books and further advanced himself.

FA did not have any help in music from his family. When FAL was small, his mother mentioned an uncle years ago who played music. There was a piano, FAL remembers in their home at 4530 South Robertson [Street], but neither his sister nor his brother learned to play. FA never played the piano either, though he was determined to learn later after returning from Chicago. One day Miss Alberta Ennis, a sister of his grade school teacher, offered to help him learn the ukelele in repayment of helping with cutting the grass. FAL remarks that he loved the tones of the "uke", when it was "out" [i.e., popular]. FAL won a ukelele contest put on by Morris's Music Store, on Rampart Street. After winning the contest FAL had thought he would be taught [Karnofsky] on some similar instrument. Unfortunately Mr. Morris

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couldn't keep teachers. The teachers, themselves, couldn't read and FA was determined to learn to read.

2:37

One Mardi Gras FA, masked, was playing uke in the 4600 block of Freret Street at the La Roccas. These people have Uncle Jim's [Jim's Place?] place on Carrollton Ave. FA remarks that one of the La Roccas [Nick], years back, with the [Original] Dixieland [Jazz] Band first put jazz on records. FA and others had kazoos "and everything." That Mardi Gras day a doctor heard FA playing uke and got up a pool for him for a deposit on a banjo at G.C. Cohn's Store [i.e., C.G. ^{Cohn's} Cohn's]. Mr. Filiberto, the music teacher at Cohn's Store, didn't teach "colored" at that time, but did teach FA in his lunch hour. [WF] had joined Dewey Jackson's band on a Streckfus boat. Later, [Allen] Gardette and "them" got FA a job playing music on a boat. From then on, FA studied music and "picked up what I could."

2:49

RBA asks for FA's uncle's name and where he was from. FA's mother was a practical nurse. After moving to N.O. from her birthplace, Roanoke, Virginia [therefore, FA's uncle was ^{from} Roanoke?] she found several nursing jobs in New Orleans, though the head training nurse at Hotel Dieu [a hospital]. Mrs. Eliza Green, aunt of Percy Humphrey, took care of Percy Humphrey, whose mother was dead, and FA while his mother worked, and her ^[other] nephews, ^f Percy, Willie and Earl Humphrey. All these boys, older than FA, were "brought up together".
 [Compare other sources on birthdates.]
 FA took music lessons from Percy Humphrey's grandfather [James B.

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3:02 Humphrey], who knew the violin better. Everybody said that FA was
 30 ^{years} ~~yr.~~ ahead of his time and always "had modern ideas". That's
 why FA chose Willie Foster, ^{bassist} Pops Foster's brother, to teach him.
 WF died about a year ago in Baton Rouge. After WF had trouble with
 his wife, he left New Orleans. FA's next teacher was Mr. [Fili]berto.
 3:08 He had a different ideas [?] from WF, yet "music is music", FA adds.
 After Mr. Filiberto taught him, FA began to go up and down the road,
 playing music with different bands, "building up a name for himself."
 FA says that he was supposed to play with Joe Oliver, who sent
 3:12 for him. Meyer Kennedy was with Joe Oliver at this time. FA got
 as far as Oklahoma and "met the great Charlie Christian." "That's
 a town [i.e., Oklahoma City?] similar to like New Orleans, you know."
 FA tells of playing jam sessions with Aaron Bell, now ^{ist} bass with
 Duke [Ellington], once a trumpet player, and others. Bell's sister
 played piano. They lived in N.O. at Mrs. [] Thompson's house,
 [mother of] Emery Thompson on Liberty Street. Wes [?] and [Earl]
 Bostic came to New Orleans and Bostic lived with Joe Robichaux on
 Magnolia [Street] and Louisiana Avenue. When Wes [last name?] and
 Bostic were at the Rhythm Club, FA was at Chinatown. [The musicians
 playing in the neighborhood or with FA at Chinatown?] were [John]
 Handy, Son Johnson, and Smiling Joe. The proprietor of Chinatown
 was Miss Isabelle Osborne. FA worked before coming to Chinatown
 at the Roseland, [also known as?] Delpit's, at Calliope and Loyola
 (then called Franklin [Street]). After working at Chinatown awhile,

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FA_A worked at the Entertainers^f until it went out of business, then returned to Chinatown. [Then?] FA_A played at fraternity houses on Broadway. For awhile FA_A played off and on in Dalton Richards' combo.

In 1937 there was a city-wide swing contest, featuring the bands of: Joe Robichaux, Professor [Valmore?] Victor, Sidney Desvignes, ^LS, [Papa] Celestin, and all the bands of New Orleans. FA_A and his band won the contest, played in the yard at St. Monica's, at First and Galvez. FA_A's band consisted of: [Allen] Gardette, tp, Willie [J.] Humphrey, the younger, cl, Benny Allen, p, Jerry Greene, b, and Raymond Carlos, d. Out of all those bands, FA_A came in [i.e., won] with the swing; Prof. Victor, the swe^et music; Henry Horton, the best-dressed band; Celestin and Joe Robichaux "and them" were automatically mentioned. FA_A's band at this time was similar to Lionel Hampton's style, "when Charlie Christian and all of them was with Benny Goodman,"^{strictly swing.} FA_A says his band was the raggedest band but was the best^f.

3:34 Wes [?] and Earl Bostic attended Xavier. Both Wes and Bostic played sax. Wes went back to Oklahoma. Joe Robichaux's band members were: [Gene] Porter, trumpet, "Bucket", [Ward Crosby, drums] [see discographies] and [Henri] "Kildee" [Hollaway] trumpet, arranger]. Dwight Newman's son^S Joe Newman, trumpet, and Wallace Davenport [trumpet] were playing in Professor Victor's band. These musicians were playing against FA_A's band in the contest at St. Monica's School yard. FA_A's band made "10,000 people stand up and listen". Among^f

3:52 Among the 1937 contest judges were: Beansie Fauria, the late George M[cDerm-- ?], and the priest. FAL had tie clasps and newspaper clippings of the event, but lost them in moving. [See Louisiana Weekly photo]

4:02 In the early '50's, FAL was playing banjo with Percy Humphrey's band at Manny's Tavern, substituting for George Lewis, who was sick. A recording was made and issued. Other band members were: Cie [Frazier], d; Emma Barrett, p; and, FAL thinks, Steve [Angram], cl. [cf. tape and Center LP]. FA tells of a sad incident that happened one night at Manny's. A man requested "High Society". A lady said "don't play that". Then the husband and wife got into an argument. The wife requests "I'll Be Glad When You're Dead, You Rascal You". While FA was singing the number, the man fell dead, a victim of a heart attack. FAL and RBA and Lars E. Edegran discuss this incident, joking over perhaps the bad drinks might have caused this or FA's bad singing! FA states that he didn't drink too much when working, always drinking after the job.

4:29 FAL played guitar with [Kid] Howard, Abbie Williams, Andrew Morgan at Fump and Manny's at Lyons and Tchoupitoulas [Streets]. RBA suggests that [John] Handy was there sometimes. FAL agrees but says that usually KH and AM were there.

FAL switched to guitar in 1943 or 1944, when working with John Patterson. He was told not to use an amplifier. He was leaving guitar, but would still bring his banjo. Mrs. Kimball complained [about the amplification?]. Big Joe, one of the managers, told FAL

to bring his amplifier. He did and then Mrs. Kimball took off each day for several hours-- glad to get the relief as the job was similar to a jitney job [i.e., hard]. Musicians who were in service would sit in, giving them relief. FAL picked up ideas from them.

4:46 FAL says that he is not related to George Lewis. He played with George Lewis, Willie Pajand^u (leader, [trumpet]) and Harold Dejan.

FAL was supposed to go with GL on the road when GL got sick. GL was playing spot jobs [with FAL in the band?]. When asked about other musicians named Lewis, FA remembers Robert "Son Few Clothes" Lewis, drummer, with the Eureka Band. Willie Pajand^u had the Eureka Band [i.e., WP was assistant manager of the band. RBA, Dec. 3, 1975]. FA played with Willie Pajand^u in WP's jazz band, playing all over, at Buras, Delacroix Island, and Mason[ic] Conventions at Shreveport.

4:55 FA also played quadrilles with WP at the Creole Fiesta Assn. at the Autocrat [Club].

4:57 FA usually played with the best bands, naming Sam Dutrey and "all that bunch" at^{part} time. FA remarks that he's played with various leaders, depending on who got a "gig".

FAL explains that he was given the nickname of "Father AL" because he adopted [Earl] Fatha Hines's style. FA's theme song "Crazy Moments" was similar to FH's theme song "Deep Forest". Another of FA's theme songs, also used as a signature song, was his composition, called "Silent Moments". It had an African effect.

When playing at Chinatown, FA's bands broadcasted every Saturday

morning with Henry Dupree with WWL, filling in between ads.

The other neighborhood places with bands near Chinatown were The Black Gold at 7th[Street] and La Salle [Street], owned by Nick Patterson, brother of Miss Isabella (Mrs. Alfred) Osborne, FA's employer.

5:17 FA plays banjo with a mute and guitar. He demonstrates his early style on banjo. Then he ^{sings and} plays "I Ain't Got Nobody" on guitar demonstrating Hines' influence. Next he plays "Squeeze Me", demonstrating his use of Hines' ideas. He plays and sings "Sweet Lorraine". He plays "Prisoner of Love" and a medley of [?] and "The Man I Love". He plays and sings a medley of "Stars Fell on Alabama" and "Wrap Your Troubles In Dreams." He plays "Rosetta". FA says he can play practically anything. FA has't played much lately; however, at the end of last year he did. Since the [Negro and White locals of] , and people do not want to pay this much. the union merged, prices have been raised. Now with his leisure time FA has been perfecting himself on these two instruments [guitar and banjo] in order to play songs like: (FA demonstrates, but is interrupted). He works alone but can play with anybody. He can sight read.

[END OF REEL I]

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Also present:
Lars I. Edegran
Hans Lychou
Richard B. Allen

Digest: Marie L. Spencer

Check: Richard B. Allen

FAL sings and plays "Someday You'll Be Sorry" on the guitar.

LIE asks FAL about the Three Al Trio consisting of FAL, guitar; Albert Burbank, clarinet; and Albert Jiles, drums. [cf. RBA's notes for source of question and possibly more information] This group, which played in the 1940's at the uptown-river corner of St. Louis and Burgundy [Streets], was one FAL had a long time [or was a member of for a long time?].

The musicians of an earlier group with FAL were: Charlie Hamilton, piano; "Old Man" James, alto sax, (Louis James' brother, Squeak's father); Brady Smith, drums. CH has the car today that he paid for with tips on the job at Buck [Baroo's] at Thalia and St. Charles [Streets]. FAL played guitar with this group at Buck [Baroo's] after he had been at the Royal Rendezvous with [John] Patterson [Band]. FAL played in this earlier group right after World War II, moving on to play with Al Burbank when that job folded. FAL was playing amplified guitar with AB and that group, and kept using the amplifier on all other jobs after JP.

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2:44 FAL played with [i.e. for] John Lala at the Two-Twenty-Five, behind Krauss' [Department Store] at Iberville and Franklin, now Crozat. He also played at the Dog House, Bienville and Crozat. Then when this place closed down, FAL worked for Alex [i.e. Eddie] Groshell at the Doghouse, newly located on North Rampart or St. Charles. FAL played with Octave Crosby and Joe Harris. Piron had been playing there. After "he died and left", FAL played there with Octave Crosby. This was after FAL was at the Entertainers [another name for the Two-Twenty-Five]. FAL was very seldom out of work. FAL mentions this was the time when the Huey Long Bridge was being built. Asked about playing with David Jones' band, FAL says he played with him at the Entertainers. These musicians were: Edgar Saucier, alto sax; David Jones, tenor sax; Aldridge [Kid] Keiffer, trumpet; Henry Russ, drums; and Earl Millet, piano.

After playing at the Entertainers, FAL played at the Tuxedo Dance Hall. Eddie Groshell owned both the Tuxedo and the Doghouse. [cf. above]. Both were located in the old [red light] district, which was being torn down after "that folded up". When FAL left he gave his job to Homer Eugene. FAL formed his own groups then.

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At the Tuxedo, FAL played banjo with: Octave, piano; Joe Harris, alto sax; and sometimes Gilbert Young, trumpet. Later they cut out the trumpet, making it a four piece band.

1:19 FAL, banjo and leader, played at Chinatown with: Raymond Carlos, drum and Henry Russ, trumpet (who first played drums). [Allen] Gardette, trumpet, left FAL's band and went with Joe Robichaux. FAL swapped big orchestrations for small band arrangements with Walter Pichon; these were more suitable to FAL's band. FAL can write [arrangements ?] but didn't have the time since all his men were drunks who needed watching.

Earl Millet was in FAL's band. He and RBA could pass for brothers. Joe Harris was on sax. Son Johnson and all different musicians from the city used to come and "sit in" to use the [written] music and learn the new tunes. Joe Harris was one man FAL had trouble with-- he didn't want to read, just wanted to "riff" all night. Like [John] Handy. Handy, Smiling Joe and [Gene] Porter, were at the Black Gold. FAL's band closed them down. Even though there was no integration, all colors came to Chinatown.

1:47 Joe Benoit played drums, getting "odds and ends jobs". FAL remembers Benoit was something like Sambo, trumpet, who talks a lot. [Restriction until deaths of Edgar Joseph and Joe Benoit: Benoit, FAL says, wasn't quite as bad as Sambo (Edgar Joseph)]. When that bunch got together, "they tell you they had jobs in Egypt

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(laughter) if you were foolish to listen to them."]

2:01 FAL played in the band led by Son White, SW worked at Chinatown for a while, but he had a wife who made him quit music. He went to work at Charity Hospital. Gardette's son played at Chinatown on Russ's drums.

Joe Robichaux, angry about FAL's band winning the Contest [City Jazz ?], "stole" A.H. Gardette and his son from FAL. Joe Robichaux was playing there at Jackson [Avenue] and Derbigny [Street]. Sidney Desvigne finally took AHG. AHG's nephew, [Docivell ?] was alternating [with AHG's son ?] until FAL got Raymond Carlos, drummer. RC had been playing with Walter Barnes. [Most of this band was killed in the Rhythm Club fire in Natchez, Miss.] One of Raymond Carlos's wives burned up in that fire.

2:16 RC is now driving a wholesale grocery truck. He is planning on returning to music in a group which he and FAL will organize. Henry Russ taught RC drums. In FAL's outfit, a good drummer was important. At that time FAL was broadcasting from Chinatown weekly to a wide audience over WWL (radio) with announcer Henry Dupree. [SP] FAL says Henry Russ was the best drummer he ever had. AHG's son and RC were good, too. Good drummers were essential as FAL was playing floor shows. He tells about Earl Palmer's family dance act. Palmer was a one-foot tap dancer. He, his mother Thelma [Fairfield] and his aunt made up one of the many groups who put on shows nightly at different night clubs. FAL mentions

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Baby Briscoe "and all that bunch" [from] the French Quarter coming up there.

2:32 On trumpet, FAL had Aldridge ["Kid"] Keiffer and ^{Gardette,} ~~Garlitter~~ who were two of the best trumpet players. Other trumpet players alternating [i.e. substituting] were Gilbert Young and Ricard Alexis.

FAL played at the Tick Tock dance hall over the Astorial [Beansy] Fauria [the owner] bought the band uniforms.

FAL didn't have a booker when he won the contests. FAL's outfit was better than Louis Jordan's, which was a success then. FAL's band was more versatile, getting ideas from records.

"Kildee" [Holloway], trumpet, used to write for FAL. "Kildee" helped FAL learn guitar; FAL discussed the less limited nature of guitar in contrast to the banjo.

2:50 FAL also discussed chords. Everybody learned chords in the band in which FAL played. Most bands in which FAL played read and ad libbed. Some groups, FAL says, like "Coo Coo" [Elmer Talbert, Sr.] and George Lewis came back playing music after "Sharkey and them" started "Dixieland" again on Bourbon St. When FAL was at Chinatown, many famous musicians, e.g., Louis Prima, Erskine Hawkins and others from out of town bands, used to "sit in" with FAL and his band. The prize fights at the Coliseum brought in many guys: Sharkey, Charlie Barnett, whose theme song was "Cherokee". They "stole" from each other. FAL adds that they were always

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learning something.

3:06 Fal does not know Willie Keiffer. Aldridge "Kid" Keiffer worked with Fal. Fal remembers the Gabriel Brothers, Manny and Percy, who moved to Detroit. Tats Alexander played with FAL, also. Two brothers, Boots, bass, and Sport Young, saxophone, left Natchez and came to New Orleans with Sidney Desvigne. [Cf. other data]. FAL taught Percy Severe banjo. Later Percy Severe came back from Baton Rouge after working with [John] Handy and "them", playing banjo better than FAL! Now Percy is at Ville Platte [La.], playing piano with Alcee Page from Monroe. FAL mentions Ben Burden.

Nat Towles, a New Orleanian, first played with Louis Dumaine. NT had a band out of Omaha, Nebraska. Joe Bentley, trumpet, played with NT for awhile. Now, JB does not even have a trumpet. Nat Towles laid on his back playing ~~bass~~, FAL chuckles.

3:27 Lawrence Trotter told RBA about FAL, saying FAL had a good reputation. FAL and LT played together on different "gigs", e.g., "projects" at Charity Hospital. LT ~~said~~[^] in those times people walking along the streets around Chinatown would come upon someone, i.e., Earl Millet, drunk and passed out. The person would take his wallet, returning it to him, money and all, in the morning. EM lost a lot of FAL's music. Around Chinatown, FAL had one of the best little bands in the city, admired by people. His men didn't use marijuana. EM drank only beer. FAL always drank olive oil

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before drinking liquor, and he kept a hunk of balogna sausage or something similar by his side at all times. Lots of the boys just wouldn't eat (i.e. Sport Young), and the alcohol would eat the lining of their stomachs. FAL very seldom drinks now.

FAL had more white friends than colored. White people were responsible for FAL knowing how to play music. The La Roccas hired FAL. Several in the La Rocca family died, yet the family, while opening new uptown places, would hire FAL's band to give them a boost. There was no integration at this time, yet FAL was helped all along his career by white people. The La Roccas and their friends gave him the downpayment on his first musical instrument. Also, after Willie Foster left, Mr. Filiberto helped FAL learn guitar. It was Jim La Rocca, Sr., owner of Jim's Place on Carrollton Ave., who befriended FAL.

3:55

The musicians did not get drunk on the job. After finishing the job, they would not go home. They, e.g., Andrew Anderson, would meet in the early morning hours at the Elite on Rampart St., going to all nearby barrooms while walking uptown towards their homes --if they ever reached home at all. Many got home the next evening.

4:07

Next, they [i.e., FAL and the members of his band] would go to the Entertainers downtown where [Henry] Russ was. [Cf. Henry Russ reel]. Every Monday the police raided the place where they played and every Monday they were put in jail. When their names were called, FAL says, "We come right out." In Carrollton one

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night, FAL was playing with [John] Handy at a lawn party. Handy, who was half drunk, was shot in the foot. The whole band went to jail for questioning.

4:09 FAL tells a story about Guy Kelly, trumpet, of Baton Rouge. GK came here with John Handy to play in Papa Celestin's band. FAL was playing at Chinatown, around 1929. PC was playing nearby at the Bulls [side II of cassette]. One night, Guy Kelly, who played in Louis Armstrong's style, played "Fireworks" (actually "West End Blues" as hummed by FAL). "Kid" Keiffer, trumpet for FAL's band, shot a number at GK, "Stompin' at the Savoy". FAL laughs, saying, after that night GK left town and headed for Chicago! GK played at The Three Deuces there with Art Tatum and Chu Berry, composer of "Christopher Columbus". FAL lived in Chicago but wasn't playing music there. He began playing music after he returned to New Orleans.

[Excerpt from Reel II]

0000 FAL came back to New Orleans at about age sixteen, after living in Chicago. He didn't play music until the age of nineteen or twenty, changing from the uke to the tenor banjo. FAL continued to live in New Orleans except when on the road. At this time the bands traveled a lot in Louisiana and Texas. FAL mentions being with Ike Garnett [sp?] in Crowley with a group called the Yelping [or Yelpin'] Hounds. Victor Despenza, who had the Shadowland [Nightclub], had a band with "Old Man" John Porter;] [cf. tape]

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Blake, drums; Bunk Johnson, trumpet; Edgar Mouton of Lafayette [La.], sax; Hamp Benson, trombone; and Tink Baptiste, piano. FAL says he was a youngster playing with older men at this time. Also in New Orleans Cotton Club Band were [Calcy] from Breaux Bridge, sax, who was also an automobile mechanic, and Allegretta [~~1st~~ Alexander], piano, who is now in California. FAL says the Cotton Club Band was a good band and he compliments Allegretta's piano playing. Vic Despenza had the New Orleans Cotton Club Band. When travelling, Crowley was the jump[ing?] off^{place?} in Louisiana other than New Orleans.

0110 FAL tells that when he was with Vic Despenza's band, he travelled from Church Point to El Dorado, Arkansas, then to McGehee, Arkansas. They were involved in a traffic assident and the whole band went to jail. The McGehee sheriff told FAL to teach a young girl there to play the ukelele. FAL got books to teach her, and was ribbed by [Allen Hunter] Gardette, who said that's what you get for being a banjo player; now they'd all have to stay in jail untill she learned to play the ukelele. They stayed about four days and the judge fined them one hundred seventy-five dollars after
0136 finding out that that was their charge for playing at a dance. The girl's mother gave FAL twenty dollars, saying that he was a nice man and had taught her daughter to play the ukelele.

0172 FAL says that the Vic Despenza band, which he was with, had Bunk [Johnson] playing trumpet; I.C. [?] on bass; Allegretta

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[Alexander] on piano and Blake, drums, who used to have Sunny South Band in New Orleans. FAL says that Vic Despenza was the manager of the band; Despenza's son has the Shadowland [Club], located at Danneel [Street] and Washington [Avenue] in New Orleans.

[End of Excerpt]

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also present: Lars Edegran,
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0000 FAL came back to New Orleans at about age sixteen, after living
in Chicago. He didn't play music until the age of nineteen or twenty,
changing from the uke to the tenor banjo. FAL continued to live
in New Orleans except when on the road. At this time the bands
traveled a lot in Louisiana and Texas. FAL mentions being with Ike
Garnett [sp?] in Crowley with a group called the Yelping [or Yelpin'?]
Hounds. Victor Despenza, who had the Shadowland [Nightclub], had
a band with "Old Man" John Porter, Blake, d, Bunk[Johnson], tp, Edgar
0031 M^oston of Lafayette [La.], sax, Hamp Benson, tb, and Tink Baptiste, p.
says he was a youngster playing with older men at this time. Also in New
Orleans Cotton Club Band were [Caley?] from Breaux Bridge, s, who
was also an automobile mechanic, and Allegretta [i.e., Allegretta
Alexander?] p, who is now in California. FAL says the Cotton Club
Band was a good band and compliments Allegretta's piano playing.
Vic Despenza had the New Orleans Cotton Club Band. When traveling,
Crowley was the jump [ing?] off in Louisiana [place] other than New
0047 Orleans.

0110 FAL tells that when he was with Vic Despenza's band, he traveled
from Church Point to El Dorado, Arkansas, then to McGehee, Arkansas.

0113 They were involved in a traffic accident, and the whole band went
to jail. The McGehee Sheriff told FAL to teach a young girl there
to play the ukelele. FAL got books to teach her, and was ribbed

0127 by [Allen Hunter] Gardette, ^{saying that's what you get for being a ban}
~~who directed his statement to one Harold,~~
player,

Interview with Father Al Lewis
Reel II, excerpt
Feb. 21, 1972

~~that~~ now they'd ^{all} have to stay in jail till she learned to play the
0132 ukelele. They stayed about four days and the Judge fined them
\$175.00 after finding out that \$175.00 was their charge for playing
0136 at a dance. The mother's girl gave FAL twenty dollars saying he
was a nice man and had taught her daughter to play the ukelele!

0172 FAL says, the Vic Despenza band, that he was with, had Bunk
[Johnson] playing trumpet, I.C., bass, Allegretta [Alexander?], piano,
and Blake, drums, who used to have Sunny South Band in New Orleans.
FAL says Vic Despenza was the manager of the band; Victor Despenza's
has the Shadowland [Club], located at Danneel [Street] and Washington
0186 [Avenue] in New Orleans.

[END OF EXCERPT]

Father Al Lewis
Reel III
February 21, 1972

Also Present: Lars I. Edegran |
Hans Lychou
Richard B. Allen
Digest: Marie Louise Spencer
Check: Richard B. Allen
Second check: Shelley Goodpastor
Retype: Kathy L. Allen

12:05 [Willie J. Humphrey] came back here and wanted to play clarinet. FAL suggested to WH that he play alto sax instead. FAL and his band went back to St. Monica's [gym ?] to play. [Compare previous reels]. FAL says that "they got all them 'hells' back there, but we're going to give them religion tonight." That particular night FAL and his men played "[On] A Slow Boat to China", a new number. Next they swung "Stompin' at the Savoy," (FAL scats the melody) and then swung [On the] "Sunny Side of the Street", which was one of Lionel's [Hampton] "crip^s". Benny Allen at the piano sounded at times like Art Tatum and Earl Hines. BA was Cato's cousin, lived in Girttown, and was a great piano player. He is now dead. FAL says, "Oh man, he could play some bop."

12:22 Jerry Greene had been with Clyde Kerr's and [William ?] Houston's big bands. FAL had to show JG how to play smoothly on the bass. FAL wanted legato bass, not loud staccato. FAL's band, playing smoothly though raggedy and drunk, stole the show over all the "guys dressed up looking like Clark Gable!" FAL chuckles. Homer Eugene, playing with Henry Harding, was there. FAL's band gave religion to the late Joe [Robichaux ?] then. FAL mentions "Joe Newman and all them bad boys." "[Allen Hunter] Gardette must have got his lips filed down that night 'cause he was ready."

12:36 FAL praises AHG as a good musician and also a piano player. RBA says he had never met AHG, but RBA had met his wife, Gladys.

(le)

FAL says that he wanted men in his band who played right, no matter how much they played. Kid Howard and "them" wanted to be outstanding, so they didn't please FAL. George Lewis in his late years, Coo Coo [Elmer Talbert SR.] and that "bunch" were good musicians in their time, but according to FAL, couldn't touch [FAL's musicians ?]. Hugh Albert [i.e., Herb Alpert] and the Tijuana Brass is nothing new since this band plays in a style no different than that of a long time ago here. George Lewis was old-fashioned, as was Coo Coo. [Joe "Brother Cornbread" ?] Thomas, playing with Celestin, was more modern, a reader, and "nice, coming up". All those other fellows came back when Sharkey ^{Boano} brought back [old style jazz ?] [Compare previous reels on Sharkey's role.] [Kid] Rena was Sharkey's teacher. After Louis [Armstrong, no doubt] "and them" left, [in 1931], Lee Collins and Earl Humphrey were playing at the Beverly Gardens. FAL tells a joke on EH and LC [i.e., an anecdote]. One night EH and LC, not working that night, returned early to EH's house on Belmont Place. Their wives had been entertaining two guys, who were serenading them drinking wine out of those "furnished-room pitchers". EH and LC came home. The guys hid under the house with their guitars. EH said "Lee, why do you think we didn't work?" The place was being remodelled and probably the band wouldn't work until Wednesday. "Something is wrong," Lee said. "What you mean?" [EH] replied. "Sound like I hear music." The two guys were hung up on the nails underneath the house! FAL laughs at the anecdote. EH's wife at that time had the maiden name of Ernestine

(t)

Netterville. LC's wife was named Lillian. Mary, LC's later wife, lived in Chicago and used to book him when he was down at the Paddock and other places. FAL mentions Wingy Manone and "that bunch". LC used to teach a lot ? of those white boys. Louis Prima "and them," whose mother had groceries, used to be among those learnig trumpet. LC showed them how to make runs on a trumpet. [Apparently they beat on] foot tubs [with] sticks which they brought.

1:17 In the winter the river boats on the Ouachita River carried cotton. They would travel from New Orleans to the Old River at Angola [La.], through to the Red River. The Tensas and Boeuf Rivers used to cross the Red River into the Black River. The boats ran an excursion to Harrisonburg on the Black River, which at Jonesville becomes the Ouachita River. The Ouachita River went by Monroe [La.] up to Calion, Arkansas, another excursion spout near El Dorado. FAL was on an excursion boat, The Ouachita, going to Calion, Arkansas, playing with "Son White" [Edmond Washington]. One day during an excursion trip to Calion, FAL was playing [base] ball with Dennis Sheen [employees ?] and boat passengers and someone hit a line drive. FAL ran to get it and fell into a pit which was used for storing jimmy johns [i.e., demi-johns ?] from a still. Everybody was drunk on that boat trip until they got to Calion and returned. They took the bootleg whiskey except for the first few top bottles, because they might be poison! The white passengers got on the boat at Calion for an excursion. Then danced. The first excursion [i.e., after

the one at ?] from New Orleans was at Harrisonburg, which was twenty-two miles from Jonesville where some rough people got on. There was a lot of bootlegging of whiskey going on at one part of Harrisonburg. No one was allowed on that side [of town, or the river ?] particularly the "Feds" ^[i.e., Federal agents]. FAL got along well with these people. He begged these people not to throw Benny Allen, his piano player, overboard, and they listened to him. When the crowd got around him too much, FAL would scare the children saying, "Watch out, that man's got smallpox!" One night, Old Man [Willie E.] Humphrey, father of Willie [J. Humphrey], replaced Martin Cole on the boat. He, FAL and Benny Allen went out and got drunk. FAL laughs at BA being reprimanded for almost vomiting on the bunks. Passengers and band members all slept on the boat, enjoying the good cooking, particularly the big fish caught in the Red River. They had a good time. FAL used to draw all his money going up the river and coming back. The captain's daughter said he'd get paid again.

1:50

1:56

When the boat went to Monroe, H.V. Cooley, captain of THE OUACHITA, went to visit his brother. FAL saw traffic lights then for the first time. [De Salles ?] Street was like Rampart and Canal Streets combined. During this lay-over time, they [i.e., all on the boat] would go to ⁵² nearby Sterlington to run another excursion. RBA asks the name of the boat. Both the boat and the river were named Ouachita. FAL outlines the routes taken by the boat from New Orleans to Calion again. The high levees prevented them from

seeing much of [the Louisiana State Penitentiary at] Angola when passing by. FAL remembers hearing from the boat early morning rising bells for the prisoners at Angola. During one September boat trip, Wilbert Tillman was in a white summer suit; it ~~showed~~ and WT tried unsuccessfully to borrow a pair of pants from FAL. Arkansas reminds FAL of Tennessee with its hills and red clay. FAL went out on an excursion and met Mack and Mack's show on the road. Another time FAL met Joe Robichaux and Alvin Alcorn, trumpet player, playing with Don Albert of Port Arthur [i.e., San Antonio] and Louis Jorday ^{-m} with the Rabbit Foot Minstrels. [Cf. Don Albert and Joe Robichaux sources on Robichaux playing with Albert's band.] FAL met Jimmie Pryor, piano player from El Dorado, and his orchestra. These men and Louis Jordan drank wood alcohol [which they got from ?] sterno. FAL brought to the party some bootleg "mule", gotten from ^(lc) the pit earlier. They had a carnival out then. Louis Jordan was with a minstrel [show]. Harry James was with a minstrel show too. HJ's father used to be with a carnival. [Cf. John Chilton, Who's Who in Jazz]

2:31

2:33

The band on the boat was "Son White's" ^{i.e.} [Edmund Washington^s]. Band members were: [Allen Hunter] Gardette, [trumpet player ?]; Tillman's brother-in-law, Dixon, bass, who was sometimes with them but later had a stroke and couldn't play; and FAL, guitar. There were five pieces and no trombone. [These ^{two} others were Wilbert Tillman and Benny Allen ?]. FAL made headlines in the [news]papers up and down the rivers, playing "Girl of My Dreams", and all the waltzes, as Wayne King played. This drew the crowds, so that "the

boat couldn't hardly hold the people." The ruffians on the boat caused the cutting out of the excursion from Harrisonburg to Jonesville. FAL met these "guys" again later at Ferriday [La.] when FAL was in the area with another band. They remembered FAL and got him some liquor, and "we had a nice time." RBA asks about the rough towns around there and Waterproof [La.]. Rayne and Church Point were the worst places in Louisiana then. There were family feuds in Church Point. FAL remembers that he and his band had to take refuge in a barn for a few days because two local families were feuding. One family objected to a marriage, and the shooting was like the ^{tr} old Western days.

FAL says at this time he was with a big band, Vic Despenza's, the Cotton Club Band. FAL comments when the brass of that band was drunk, the reeds were sober [and so on ?]. FAL says "some bad boys though [i.e., good players]. It would do you good to hear the band."

2:55

FAL talks of Martin Cole, who had been shot in the stomach one time, playing with them on short boat trips. Later MC ran Claiborne Williams' son's [George Williams'] band when he was in the Navy. FAL was [then ?] working for Buck Baroo [sp.?] at Thalia and St. Charles. RBA mentions, to LIE, George Williams' tuning Benny Turner's piano. [See BT reel II, Feb. 9, 1972].

FAL says he played with Benny Turner, too, working across the [Mississippi] River on different jobs.

insert space

2:59

FAL worked some in La Vida, with [John] Handy, but FAL found those jobs too hard. [i.e., with] "them old jitney"[bands?], [jitney means taxi dance hall]. FAL also mentions Handy and Sport [i.e., Sport Young, who also worked on jitney jobs?] FAL filled in occasionally for someone, but he didn't want all that hard constant playing. ^{lose} Benny ^{Turner} Turner played there regularly because he did nothing but play accompanying chords. He was great. Jitney jobs will make one lazy since one tries to play as little as possible.

During the years of jitney dances, in the Forties according to LIE, FAL played on Canal Street with Manny Gabriel and also with Zeb [Ezebe Leneries] and others. At this time FAL's day job was with the United Fruit Company. He alternated [i.e., substituted] two nights, for example, for different musicians. FAL didn't need the "penitentiary" [i.e., hard] jobs. They enjoyed drinking. FAL and Guy [Kelly ?] saw each other mornings. FAL was with "good guys" all the time, and they were teaching him. At that time FAL was playing enough to "sit in" with any band around here. FAL was playing better than many who were working. [Get time from FAL, RBA, Jan. 17, 1975]

3:17

FAL's last steady job was substituting for Albert French, at the 600 Club on Bourbon Street. FAL brought in his own band for about five weeks. Al Hirt was at the Blue Note in Chicago. [Did French play at the 600 Club?] FAL explains that he can do better playing for private parties, for people such as Congressman Hale Boggs. These private parties would pay better (\$10-\$15 an hour for guitar entertainment). FAL played for parties around the city and in Metairie. He worked with Olivia [Charlot, a pianist] at the

[New Orleans] Country Club. FAL remarks that on that particular job (an 11 p.m.] - 1 [p.m.] job) with Olivia Charlot that night

Insert space
copy they finished up at 9 p.m.. FAL explains that those people there
3:29 at the party recognized and knew him. Peter Williams, a former drummer, was the footman or the butler there. PW lives near Parish Prison, perhaps on Gravier Street. People of the uptown area and friends and relatives of Congressman Boggs knew FAL and when time came for entertainment, they would get Albert French's band and FAL

3:46 as an entertainer. Asked about "those big people" drinking, FAL says that he himself does not drink when he's playing at a party. There, FAL drinks ^[juice]lemon and water "to keep them pipes straight, 'cause I'm watching them hours." FAL says, "You can't buy what they ["those big people"] drink, AS MUCH as they drink." FAL says he played at a party in Metairie [La.] from 8-12. Then they hired him to play the balance from 12-7 a.m.. He made about four hundred dollars with tips included.

RBA asks if FAL heard Buddy Petit, ²and Chris Kelly and those bands. FAL was pretty young at that time and didn't know much music, but he did hear them.

Peter Williams was a ^{5. drummer}drum player, similar to Abbey [Williams], holding the drums [?] [Restrict to death of AW:
When questioned on AW's ability, FAL says, "I don't think they come much worser." (Laughter)]

Oklahoma [City] reminds FAL of New Orleans in that there are a lot of half-breeds, Indians, and "different things" in Oklahoma. FAL met an Indian, "Big Chief" Russell Moore, whom RBA knew, describing

him as a big fat man, playing trombone out of the side of his mouth. Trooping around in the music world, FAL met all kinds of people. FAL mentions that a great person to meet is Charlie Barnet. RBA tells of a tape made on which it is said that Ross Barnett was playing sax in a jam session! "Captain" [John] Handy, making the tape, confused Ross Barnett, the Governor of Mississippi, with Charlie Barnet, the musician! CB used to come over to the Entertainers [Club]. Louis Prima used to come there every night. FAL sang "Chinatown". LP tried "to pick up" on FAL's version, which changed nightly. RBA says he thinks Louie [Prima] recorded "Chinatown". FAL says Louie might have. [See Louis Prima, Brunswick 7456 on Tape R-97.]

4:01 Alvin Wall's band was made up of boys from the East. According to FAL, AW was not the same man as Fats Wall. Wes played with them for a time. FAL got the job with Wall from Vic Despenza, who had taken so many "hams" [jobs for which the band was not paid].

FAL "got into" Charlie Christian's style, who played on a New Orleans style. [! ! ! RBA, Feb. 25, 1976] FAL scats a bit of CC's style from a Lionel Hampton record. FAL liked to be around guys with ideas as he had, but he is sorry now he didn't "pick up on the guitar". At that time he was playing guitar. Now FAL is rusty on banjo. However, he can still play banjo on "gigs" and can play it in all keys.

FAL knew Alphonso Trent and his band and Boots and His Buddies. They met around Houston and Orange. These were big orchestras with [notation of] music [i.e., arrangements], called by FAL "socialite

or real orchestras". Alvin Wall's band was mostly a dance band on the cocktail side, playing soft music.

4:15 Charlie Christian come from a musical family. The Bell family [of Oklahoma City, according to FAL in telephone conversation with RBA on Sept. 5, 1972] [e.g., Aaron Bell] also was a musical family. Teddy Wilson's family, too, was musical. These people, FAL says, all had a great respect for musicians. They were wonderful musicians. FAL played all over Oklahoma, wherever they could get a job. FAL asks LIE for his "crip" [LIE's number which ~~FAL~~ features]. LIE says anything is all right with him. LIE [piano] and FAL play "Ain't Misbehavin'". LIE asks FAL if he always plays it in [the key of] C. FAL says, "No, I play it any way." FAL asks, "How was it?" LIE says, "Yeah. I gotta go home." He leaves.

[End of track I of original cassette]

5:27 FAL worked with [Papa] Celestin regularly for a while. PC finally settled on Albert French [guitar and banjo]. When FAL played with PC the band members were: Paul Barnes [clarinet, alto sax]; Howard Davis [mostly alto sax but also clarinet]; and sometimes Harrison Verrett [banjo].

5:34 When PC came back after his long illness, he formed a new group with Mrs. [Jeanette] Kimball, piano; Manny Gabriel, sax; sometimes his brother [Percy Gabriel], bass; and finally Richard Alexis, bass. [Cf. other sources] FAL played with them in Delacroix Island, Tuscaloosa, Alabama and local fraternity houses, country clubs, etc. Sometimes, PC didn't use a trombone.

Father Al Lewis
Reel III
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5:46 FAL and Eddie Morgan played banjo and guitar, respectively, daily during New Orleans' Cotton Week, sitting on bales of cotton at McCrory's on Canal Street. EM, guitar, lived on General Taylor Street. EM wasn't related to the Sam Morgan family. His brother played sax, but he didn't stick with it. He became a radio technician.

5:53 FAL tells of playing the banjo in the movie "Evangeline", produced by Paramount in the area of Catahoula Lake around 1935-'36. Delores Del Rio was the star.

5:57 FAL recalls his picture being in an issue of the [National] Geographic magazine. In this article on life on the rivers, FAL was photographed playing banjo, while working on the Ouachita playing music on tin cans.

6:02 FAL doesn't know of Miss Maggie's, when asked. He does mention Miss Isabella, owner of Chinatown. FAL's band was the Globe Trotters. He played everywhere. This was the band that won the city jazz contest at St. Monica's.

6:06 Johnny Lala and his brother managed the Two-Twenty-five. This was The Entertainers (Two-Twenty-five was the house number.) After it was torn down, The Entertainers re-opened on Rampart Street and was renamed the Big Twenty-Five. [Cf. other sources.]

FAL played with [Bebe] Ridgley's 9-10 piece band uptown at fraternity houses and in the Uptown area generally. Emma Barrett, piano; Gilbert Young, trumpet; Happy Goldston, drums; Alvin Alcorn, trumpet; John Porter, sousaphone; and an unremembered trombonist.

After FAL left the band, Johnny St. Cyr came in. RBA has talked to

lc

John Porter. Alvin Alcorn left Ridgley and went to play with Don Albert's band. Don Albert stripped Ridgley's band except for Gilbert Young, who worked in a day job, and Emma Barrett, piano, known as "Sweet Emma". [Cf. also Alcorn interview] FAL remembers that DA went to Texas [San Antonio] and opened up his club [The Keyhole].

(+) 5:56

6:25

FAL talks of neighborhood "joints" around Dannel [Street], Louisiana and Washington Avenue area, La Salle [Street], Chinatown, The Black Gold on Howard [Street], now La Salle [Street], and later the Rhythm Club at Derbigny Street and Jackson Avenue, run by two Italian "boys". Joe Robichaux and Henry Harding played cocktail dances there. They stole musicians from different bands. JR got in debt with "them people as usual." [Henry] Russ; Buddy Charles, electric guitar; and William Casimir, sax, all played in Henry Harding's band at the Rhythm Club. Sam Casimir, WC's brother, died about three months ago.

(close)

(JR)

6:35

FAL had a trio for a while at Robertson [Street] and Louisiana [Avenue], with Earl Millet on piano and an unremembered drummer who sang. FAL got him on Celestin's job when they went to Delacroix Island. [Frank Thompson, according to FAL on Sept. 5, 1972 in conversation with RBA].

6:40

The Dew Drop [Inn] opened afterwards, with Buddy Charles, guitar; and Mrs. Jeanette Kimball, piano. The Robin Hood started about this time with the trio of Paul Gayten playing. FAL was playing with his band "everywhere": at the Creole fiesta, "out at the lake" [Pontchartrain], and down at Buras [Louisiana]. FAL alternated

[i.e., substituted] at times working with Willie Pajaud and Harold Dejan. After leaving Parisian Gardens [i.e., the Parisian Room], FAL went to St. Charles Avenue at Buckaroo's with a clarinetist; Charlie Hamilton, piano ; and Brady [Smith ?, Cf. above], drums. [Willie James was the leader and saxophonist, not clarinetist, according to FAL, telephone conversation with RBA, Sept. 5, 1972]

6:46

Incent
space

FAL mentions that there was only one "joint" in the area of Melpomenef and St. Charles Avenue where "Big Minor" [Anderson Minor] played with a group. FAL's group was better. FAL says he was playing at Thalia Street and St. Charles with "Ollie Papa" [Charles Thomas], bass; Charles Hamilton, piano; FAL, guitar and singing; Brady, drums.

6:51

Later FAL worked with [Kid] Howard, Abbey [Williams], [Andrew] Morgan at Fump and Manny's [barroom] at Lyons and Tchoupitoulas. Later, after FAL had left the group, Fump and Manny's relocated [or redecorated] adding a patio on the riverside of the bar.

FAL started working downtown with Albert Burbank and Albert "what-cha-call-him" [sic]. FAL played around Napoleon and Tchoupétoulas, near [Henry] Russ's house, with George Williams. FAL thinks he played there once with "Earl Foster or somebody". "Lot of them guys would hire you for a while," FAL says. "They wouldn't keep you because they scared you were going to take their job, you know, when you could play. . . ." FAL said it didn't make any difference whom he hired as long as they could play. "I always was broadminded," he adds.

t

close

7:00 FAL played a few jobs with Punch Miller when PM returned to New Orleans after being away for years. FAL played with PM and the late Al Goodman, bass, [Al Goodman or Punch Miller ?], lived on Fourth Street in New Orleans. FAL did not play with PM out of town. FAL remembers playing in Pensacola or some place with Andrew Anderson and playing at Keesler Air Field with George Williams. FAL wants to be taped again. RBA mentions that he has promised to tape John L. [Jones].

[End of Reel III]