

CLEM RAYMOND

I [of 2]

August 25, 1958 Also present: William Russell, Manuel Manetta,
 Amos White

[CR is reading here, according to WR.]

Clem Raymond is 65 years old; he lived downtown, at St. Bernard and Dorgenois, in New Orleans, His first [musical] instruction came from [Louis] "Papa" Tio. When he moved uptown, to Cadiz and Liberty, he studied with [Jim] Humphrey. While working for the marine division of United Fruit Company, years later, he was encouraged by the Johnson brothers, of New Orleans, to take up music as a profession. He subsequently arrived in California; he became musically associated with a woman from New Orleans, Alma Hightower; his musical ability, including reading music, further developed during that association. CR later joined Faye Allen, a woman who also helped him with his reading; they took a band into the Main Event, a place in Tiajuana [Mexico], owned by George Montgomery; the main attraction there at the time was [world champion?] Jack Johnson; CR and his associated remained at the place more than eight months. CR later became a member of the Incomparable New Orleans Jazz Band, led by Jelly Roll Morton, with whom he remained about two years. [cf. Alan Lomax, Mister Jelly Roll (Duell, Sloan & Pearce, New York, 1950), p, 173.] Some of CR's associates in New Orleans: pianists Arthur Campbell and Clarence Todd, clarinetists Johnny Dodds, Wade Whaley, Peter Brown and [Laurent?] Larue. [Reading ends here.]

CR was born February 6, 1894. His father played accordion by ear, but only as a hobby. CR tried to learn piano, but was not successful. He began playing clarinet when one was given to him when he was about 14 years old. Prior to that, he had played a tin flute, a jew's harp, and a mouth harp (also called French harp and harmonica.) CR often went with his father to

house parties for which his father played; the father played dance music, such as quadrilles.

Bands CR recalls having heard on the street were those led by King Oliver, [Kid] Ory, and [Oscar, "Papa"] Celestin; those bands got most of the funeral work, to his knowledge. Clarinetists CR heard playing funerals were "Big Eye" Louis [Nelson], [Sidney] Bechet and (a few) Johnny Dodds. CR doesn't remember the clarinetists George Baquet and Achille Baquet; he does remember Charlie Baquet, and thinks he played trumpet.

CR studied with "Papa" Tio because he lived nearby; CR also knew his son [sic] Lorenzo Tio [Jr.], [actually his nephew - RBA.] who played "C" clarinet and was the only one CR might be able to relieve at his music job; CR did play a few times in his place.

CR says most all musicians have some [religious] faith. His grandfather was a minister. CR was a Methodist when he was growing up. Hymns sung when CR was a child are still used in his school. The hymns being used [by jazz bands?] today were not used in the church during CR's time. CR attended New Orleans University (St. Charles at Leontine, says Manuel Manetta); it was a Methodist institution; CR didn't have to pay because his grandfather was a minister.

CR played for some dances with drums, clarinet, and piano, before he left New Orleans at the age of sixteen. They received no pay. The piano player [later?] played at Pete Lala's through Lorenzo Tio.

CR tells of studying music with "Papa" Tio. CR already had his instrument and knew some music, as he had studied music at school. When CR got a chauffeur's job in the uptown area, he moved to his aunt's home, at Cadiz and Liberty [streets], right

across from Jim Humphrey's home; CR studied with Jim Humphrey. CR knew Willie [E.] Humphrey, [father of Willie J., Percy and Earl Humphrey], who is 79 years old and looks well, although confined to a wheelchair. Discussion of the double embouchure, preferred by CR; MM says method books advocate using the single embouchure, but he prefers the double; MM mentions Sam Dutrey, [Sr.]. CR already knew how to play the clarinet when he began lessons with "Papa" Tio; CR wanted to learn how to read music. "Papa" Tio was considered the best clarinetist "down there."

CR's father was French and spoke no English. The Johnson brothers who got CR to leave United Fruit to become a musician played guitar, and bass, one each. Amos White mentions Dunbar's Tennessee Ten; CR says he came to California with that group, but he remained when they left. CR first came to California in 1915, when there was a fair there. He lived in Los Angeles until he was discharged from the army [World War I?] in San Francisco, where he had a job on the Barbary Coast, a section now known as the International. The job was with Sid Laprotti, another New Orleanian. During the war, Laprotti was in Australia; he and his band enlisted as a unit, so they didn't have to do any fighting. Laprotti has had 16 strokes recently; CR doesn't believe he will recover; Laprotti is 74 years old. CR says Laprotti was very clandestine [sic], so he doesn't know much about him; Laprotti could have passed for white when he was young; he always seemed to have money, too, perhaps from his family. WR says he heard a homemade recording of Laprotti playing "Four O'Clock Blues" and probably "The Pearls." The latter was a composition of Jelly Roll Morton. CR says Laprotti wrote "Canadian Capers", but sold the copyright [copy right 1921; published by Jerome Remick and Co., New York; composition credits to Gus Chamdler, Bert White,

and Henry Cohen]. Laprotti and Gerald Wells wrote the piece together; Wells, now living in Seattle, Washington, has quit playing music and is in the real estate business. Wells is a West Indian. CR says that band Laprotti palyed with was called the So Different; the Spikes Brothers were in the band, too. Amos White says the Black and Tan band was renamed So Different [when Eaprotti took over the leadership?] ; CR says Slocum Williams, clarinetist from New Iberia [Louisiana], was in the So Different; Williams is now dead. The So Different had six men. WR says Dink Johnson recorded a piece Johnson called "So Different Blues" on piano. (CR says Johnson was related to Jelly Roll Morton; WR says he was a brother-in-law.) MM says when he was in California in 1919 the band was called So Different. CR says Eaprotti is the only surviving member of the So Different; both the Spikes Brothers, Slocum Williams [Cherre?], and Doc, and drummer, are dead.

Harry Southern, leader of the Black and Tan Band, died a long time ago. Ernest "Ninesse" Coycault, known as Ernest Johnson in California, is also dead. Paul Howard, saxophone player, is the only survivor of the Black and Tan; he conducts the Masonic Bnad and the Elks Band. MM mentions a pianist, Jackson. Amos White says Howard is manager of the Los Angeles Masonic Band and of the Los Angeles Elks Band; F.M. Eacey is the conductor of both those bands, not Howard. Talk of looking for Wade Whaley, who once lived in San Jose, then in San Diego; WR says Kid Ory reported that he had seen him in San Diego when he, Ory played there. AW says he thinks Whaley is in Santa Rosa. AW mentions CR's big band.

CR's first music job in California was with Alma Hightower, originally from New Orleans, now teaching in Los Angeles; CR says "She plays piano, trombone, clarinet, drums and all." CR again mentions Faye Allen; MM says she is from New Orleans, also; CR thought she was from Denver.

CR went to Los Angeles in 1915, where he lived until he was drafted in 1918; when he got out of service, he began playing with Laprotti in San Francisco.

CR was issued a Boehm system clarinet when he was in the army; he couldn't play it, so he carried it and his own Albert system clarinet, which he played. CR says the tone of an Albert system clarinet is stronger; it can be heard better than a Boehm in a Dixieland band. CR says he noticed the difference when the George Lewis band was in San Francisco. AW says CR played with [i.e., sat in with ?] the Lewis band; WR says Norman Pierce [proprietor of Jack's Record Cellar in San Francisco--PRC] told him that.

End of Reel I.

II [of 2]

August 25, 1958

Also present: William Russell, Manuel Manetta,
Amos White

Talk of clarinets. Raymond Burke [clarinetist] is mentioned. CR uses a Buffet clarinet because [Louis] "Papa" Tio used that make; MM says George Baquet got a Buffet clarinet from pianist Alfred Wilson for MM. CR uses a cane reed of medium strength except when playing parades. Then he uses a plastic reed, stronger than the cane; he can get more volume from plastic, although the tone is not as sweet. CR has played occasional parades in San Francisco; until some trouble with [labor leader] Harry Bridges, CR had charge of three bands of twenty men each, playing for the Labor Day parade; Amos White helped with conducting and in placing the men in the band.

When CR was waiting for his discharge from the armed service, he sat in with Sid Laprotti's (a French name, says CR) band at a cabaret at Kearney and Jackson [streets] in San Francisco, in the Barbary Coast section. Laprotti told CR he'd give him a job in the band when he was discharged. The place was then run by a West Indian named Lester Mapp, who had taken over when another West Indian, Lou Purcell, who had owned the place, died.

Jelly Roll [Morton] was already in Los Angeles when CR arrived there in 1915. Morton didn't have a band then, but worked steadily as a single. CR played with Morton for about two years; they played at various places in the area; one place they tried to operate was a pavilion in Watts [California] called Leek's Lake, although there was no lake there. ^[See complete transcription for more details.] The band, six pieces, were called the Incomparable [New Orleans Jazz Band-- see Reel I]. Morton fired Dink Johnson from the band because Johnson was usually late getting to the job. WR says Johnson died four years ago. A man named Bynum played tenor sax in the Incomparable; he is dead. The trumpet player, now dead also,

was not from New Orleans; he came out of an Army Band. Pops Woodman, father of the Woodman now playing with Duke Ellington, was the trombonist; the elder Woodman is now a barber. There was also a bass player in the band, but, says CR, "he didn't play bass like Montudi." CR knew Ed "Montudi" Garland in New Orleans.

[cf. Alan Lomax, Mister Jelly Roll, Duell, Sloan and Pieace, (New York, 1950), p. 163 et seq.] After Morton left and the Incomparable broke up, CR went back to Tiajuana [Mexico] and worked for [Syl Stewart?]; only piano and claarinet were used on that job.

:34 WR tells a story Dink Johnson told him; Johnson and Morton had a job at a plush hotel in San Diego; Morton was ordered not to cross his legs while playing; Morton refused to obey, so he was firdd. CR says probably only Morton and Johnson played the job, as places were not very good about hiring larger groups. CR says if a dance were given in New orleans, a band of five or six pieces would be hired, but place in the [red light] District generally hired only two or three musicians for their regular job, including clarinet, piano and drums. CR can recall having heard violin, guitar and bass fiddle play for dancing at St. Katherine's.

In Tiajuana, CR worked at the Kansas City Bar. CR mentions Homer Johnson [possibly a musician who also worked there?]. Jelly Roll Morton wrote "Kansas City Stomp" long before the Kansas City Bar existed; Stewart named the place for his hometown, Kansas City [Missouri?]. CR played "Kansas City Stomp" with Morton [cf. ibid, p. 173], "Mama Nita", another Morton tune CR played, was named for ^[one of] Morton's wife ^[S] [Anita?]. WR says the wife died about two years ago. CR and WR discuss the probably disposition of Morton's royalties; WR had a letter from R.E. (WR thinks those

were the initials) Johnson, a brother of Morton's wife; WR says bass player Bill Johnson, another brother, is in Texas; Bill Johnson recorded with [Freddy] Keppard and Joe Oliver. CR says Morton's favorite composition was his own "Wolverine Blues"; CR thinks Morton stole "King Porter Stomp" from King Oliver; WR says Morton says there was a man named Porter King from Pensacola, [Florida]; Manuel Manetta can only recall King Porter, but he never saw him in New Orleans. Amos White says there were three Porter brothers; one played tuba, one played piano, and the other played trumpet; the trumpet player lost an arm in an accident, so he played trumpet left-handed; [he was?] John Porter. John Porter played in Cole Brothers Circus with AW.

AW says William J. Nickerson was a classic music teacher [in N.O.]; his daughter, Camille Nickerson, is dean of the music department at Wilberforce University, Ohio. [cf. her letters.] William Nickerson lived on Galvez between Canal and Iberville. WN raised the price of music lessons from fifty cents or one dollar to two dollars. MM says Nickerson once taught at Leland University [7013 St. Charles--Soards, 1902]. AW says he read of Nickerson's having been the orchestra leader of the original Georgia Minstrels; W.C. Handy led the Georgia Minstrels band. WR says Jelly Roll Morton also took lessons from Nickerson.

CR says Morton read well when he was in California, but he was great for "showing off"; Morton played only his own compositions, not condescending to play popular tunes. MM says he had to show Morton the chords to "Winin' Boy." AW says he is glad to hear MM say that Morton wasn't a good reader, as Morton always derided his teachers. AW says ^{Morton} ~~he~~ was never a good reader. CR says he heard

Joe Oliver play "King Porter Stomp" before Morton, when Oliver was in San Francisco in California with a band. CR traveled the West Coast, making his living playing music; he heard Oliver during the period he traveled. CR had an eleven piece band at the Balconades Ballroom in San Francisco for about nine months. Oliver had [Johnny] Dodds [clarinet] and Minor "Ram" Hall, drums, in his band; Hall remained in California, where he still lives. CR says Oliver had music to it ["King Porter Stomp"] then. "The Pearls" was Morton's composition.

The Barbary Coast in San Francisco was wide open, like the [red-light] District in New Orleans. Fat Wilkerson operated the Bancroft, a cabaret on the south side of town; it and the place where CR worked were the only two such places for Negroes in San Francisco; Local 6 [white musicians] was so strong then that they allowed only those two places to hire colored musicians. CR doesn't recall that Sid Laprotti ever played in Los Angeles.

AW says U.S. "Slow Kid" Thompson led the Tennessee Ten band, with whom CR played in New York before going to California; he met and played with the Johnson brothers (guitar and bass) in that group; the Johnsons were also from New Orleans.

The Laprotti band at the Barbary Coast place was six men; CR worked with them for about ~~x~~ eight months; CR was replaced by Slocum Williams, who returned from Canada, and CR returned to Los Angeles.

CR has lived in Oakland [California] since about 1922. CR never worked with Kid Ory or Mutt Carey, who usually played together; when they played at the Creole Cafe on Seventh Street in Oakland, Wade Whaley was their clarinetist.

CLEM RAYMOND

1

I [of 2]

August 25, 1958 Complete Transcription

Also present: William Russell, Manuel Manetta, Amos White

First draft: Chas. N. Wilson Check: Richard & Alon Retype:

William Russell: [?] We should start off with your name, I guess.

Clem Raymond: [Reading, according to WR.] My name is Clem Raymond.

My age is 65. I live downtown: St. Bernard and Dorgenois streets in

New Orleans. My first instruction was [with] Papa Tio. Later, I

move up town to Cadiz and Liberty streets and I start taking lessons

with old man ^{W. E. F.} Humphrey. Later in years, I left New Orleans to [go to]

New York: I was working for the United Fruit Company Boat Company.

There I met a bunch of boys from New Orleans by the name of the

Johnson Brothers which encouraged me to leave the boat and work

as music. And that ~~encouraged me~~ encouragement I had coming to

^{and in coming to California} California, I continued to work as chauffeur and what-not, and then ⁱⁿ

my music career: I began working with a lady from New Orleans by

the name of Alma Hightower which was a great inspiration in

music for me, which helped to build up my career and reading ~~at~~

ability.

WR: Okay. *Uh huh. [Machine off?]*

CR: Now as I mentioned before in my experience in music, that I was ~~lined-~~

lined up with a lady by the name of Faye Allen which was a wonderful musician

that brought me way up in the music, reading ability and conduct. Later we

formed a band and went to Tiajuana to work for George Montgomery, the owner,

and it was at the Main Event, and the main attraction was Jack Johnson,

which remained there for more than eight months, and later I was connected

with Jelly Roll Morton from New Orleans, and the band was called the

Incomparable New Orleans Jazz Band by Jelly Roll Morton, and for more

than two years I played with him all of his original numbers and a many

standard [number]. Some of my associates at home: piano was Arthur Campbell,

CLEM RAYMOND
August 25, 1958
Reel I [of 2]

[CR:] more two years I played with him all of his original numbers and a many standard [number]. Some of my associates at home: piano was Arthur Campbell, Clarence Todd, to my knowledge were not known as myself at home--clarinet, friends were of Johnny Dodds, Wade Whaley, they were not know; Peter Brown, [Laurent?] Larue--not known. Cut.

[WR:] O.K. (Machine off)

[WR:] I was going to ask, first of all, the exact birthdate, when your birthday is?

[CR:] February the sixth, 1894.

[WR:] What part of town were you born in, you told us downtown?

[CR:] St. Bernard and Dorgenois, the French part of town.

[WR:] Yes, that's downtown.

[CR:] Yes.

[WR:] Did any of your parents play any instruments?

[CR:] My father did, he played an accordian--played by ear.

[WR:] Had he played many bands?

[CR:] Oh no, he just took it up as a hobby, that's all. No, everyone worked for a living.

[WR:] Yes. Did you have any brothers or sisters that played any instruments?

[CR:] No, no brother or sister.

[WR:] And I wondered, too, you of course started on clarinet, but is there any other instrument you played a little bit before that?

[CR:] I tried to play piano but I didn't do good or wasn't successful and seemed like my associates or the ones that I was visiting--everyone was crazy about the clarinet, so I took a liking to it.

[WR:] About how old were you...?

CLEM RAYMOND
August 25, 1958
Reel I [of 2]

[CR:] When I started?

[WR:] When you started--when you got your clarinet?

[CR:] Oh, it was given to me by my grand-aunt: I think I was fourteen years old.

[WR:] Uh-huh. Had you ever played around with tin whistles or flutes, you know like they have--some of the kids played?

[CR:] Oh yes, I played that and I had another thing they called the Jews Harp, and I played a mouth harp, the French harp they used to call it.

[Wh:] I wondered what music you first heard when you were young, if it was something in your home like your father, or would you hear parades or bands playing around the neighborhood?

[CR:] Oh, my father--now he always had an accordian, and during my childhood time, as far as I can remember that--when they would have these house parties--why, they'd get him to play for us. Well, naturally I'd go along with him too.

[Wh:] Was that sort of dance music?

[CR:] Oh year, he played dance music, yeah. They had old tunes as...let's see what they called at that time: I can't think of the name of it...

[WR:] Do you remember any of the quadrilles?

[Ch:] Yeah, that's what they were, quadrilles, yeah.

[WR:] Did he play other things like--more the folk music and blues or anything of that kind?

[Ch:] No, during that time in my childhood there wasn't so much blues, it was mostly called ragtime, he didn't play that, it was all quadrille. Because they had one guy who'd be over there hollering the dances and they'd go round the floor to take the

CLAM RAYMOND
August 25, 1958
Reel I [of 2]

[CR:] beds down, you know the great big room. (laughs)

[WR:] They'd have those dances right in your home then?

[CR:] Yeah, right in the home, not in no dance hall, no, right in the home.

[WE:] Do you remember any parades when you were a kid--brass bands?

[CR:] Oh yes, I remember parades very well.

[WR:] Do you remember which bands they were, did you follow any of those musicians, certain ones that you liked when you were a kid that were your idols, you might say, and you tried to follow them more?

[CR:] Well, I followed parades, true enough. Yes, because this King Oliver, he played and so did Ory, he had a band, and Celestin. And those were the three bands that mostly got the funeral parades to my knowledge.

[WR:] Can you remember the clarinet players in there, who they were that you--?

[CR:] They had Big Eye Louis and Bechet--and let's see who else-- Yeah, later Johnny Dodds did play a couple of funerals, I do remember that.

[WR:] Do you remember George Baquet, when you were young, hearing him?

[CR:] I remember Charlie Baquet. Do you know him?

[WR:] No. I met George--was the only one I ever know.

[CR:] Charlie was a trumpet player, wasn't he?

[MM:] Charlie Ducongé?

[CR:] Baquet.

[WR:] He had another brother played clarinet, didn't he?

[MM:] Achille--

[WR:] Achille.

CLEM RAYMOND
August 25, 1958
Reel I [of 2]

[MM:] Achille Baquet.

[WR:] Somebody told us about another brother that, too, that, you once said you didn't remember him, I don't know who that was, do you remember?

[MM:] Baquet?

[WR:] Uh-huh. Talked like he had another third brother, that'd mean there [were?] three of them. Well, do you remember the Tios, could you tell us something about [Luis] "Papa" Tio, was he your teacher?

[CR:] Yes, he was, he was a wonderful old man.

[WR:] How did you happen to go to him?

[CR:] I was living near down there, St. Bernard and Dorgenois; he was a little bit towards Canal street, and I know his son, Lorenzo, 'cause he played a C clarinet [actually his nephew - BA], and he was the only one had a job that if he did layed off, that I had a chance to go and play for a dollar and a half; I did play a few jobs before I left New Orleans (laughs), but no record of those things, see.

[WR:] Yup. I wondered, which church did you belong to--did you hear any special music in the churches--were you Catholic or Protestant?

[CR:] No, I was a Methodist at that time. That's a good point you brought up because to my knowledge most all the musicians have some faith, and my grandfather was a minister.

[WR:] Do you remember any of the music in the churches when you were a boy--?

[CR:] Oh yes, in my school they still sing 'em now, in the churches, same standard church numbers, but the numbers the bands are playing

CLEM RAYMOND
August 25, 1958
Reel 1 [of 2]

[CR:] nowadays, why, they wasn't using them during those times.

[WR:] Yeah.

[CR:] I attended New Orleans University.

[WR:] Oh yes, [I forgot that?] where you went to school--that's the one up on St. Charles--?

[CR:] That's right.

[WR:] You went way uptown to go to school.

[CR:] Yes. Well, they didn't have to pay for me to go to school 'cause my grandfather was a minister so [] (laughs)

[WR:] Oh, I see. Was that a Methodist school?

[CR:] Yeah, that's a Methodist--

[WR:] New Orleans University?

[MM:] That school [is?] uptown, on St. Charles [near?] Leontine.

[CR:] Yeah.

[WR:] How old were you when you left New Orleans, about?

[CR:] Sixteen.

[WR:] Sixteen. You did play a few dances then?

[CR:] Well, they called them dances; I didn't get payed for it, but I went and played anyway; just the idea to get to play.

[WR:] Can you remember the other musicians that were in the band?

[CR:] They had a drummer and a piano and clarinet; that was all; it wasn't no band then.

[WR:] Do you remember the other fellows, who they were, any of them?

[CR:] I can't recall the piano player now, but how I got to play at Pete Lala's was through Lorenzo. He was sick and they wanted somebody--because I guess I was taking lessons from his father, I couldn't play near as good as he could, because he had the C clarinet and he played all the melody and I didn't--never learned to

[CF:] play strickly melody, see.

[WR:] Yeah.

[CR:] He played the original New Orleans style.

[WR:] Can you tell me just what Mr. Tio taught you; that is, what kind of a book--can you remember what kind of a book you had--what kind of exercises--what he made you do when you went there for a lesson.

[CR:] Oh yeah, I bought a method. A method cost a dollar and a quarter at that time and I'll try to think of the name of it now, if I can, and you start in the beginning of the book, why you have your whole notes and quarter notes, and as you advance then you have two parts, one for two clarinets, and so on.

[WR:] Did he start you right with the instrument, or--

[CR:] Oh yes, I--

[WR:] Did you [sing?] a little bit[on?] the ear training, or reading music first before he let you pick up the instrument, or--?

[CR:] No, I had an instrument before I went to him.

[WR:] Yeah, you'd been playing a little bit on it, then.

[C:] Played what I could, yes, and then school, I had music before I went to him. I knew notes, yeah, but no instrument when I was in school; yeah, they would give you music on the blackboard. I knew the notes, but I didn't know division so well. No, I had music before I got the instrument. When I went to him, I had the instrument.

[WR:] Oh, yeah. We'll talk about it a little later when we get it out here. I'd still like to hear a little bit more about your lessons with Papa Tio--what kind of a teacher was he, was he real strict, or another thing, did he ever play with you, did he ever

CLEM HAYHOLD
August 25, 1958
Reel I [of 2]

[FR:] have his clarinet there, or did he just--

[CR:] Oh, yeah, he used his clarinet, 'cause he'd show me how to make different passages, and then he would play something and say well, "Boy, you do this way", "...you do that way" and so on. Well, I wasn't that far advanced, and if I didn't go I'd have to pay the twenty-five cents for the lesson just the same. (Laughs)

[FR:] Charged twenty-five cents a lesson.

[CR:] Well, that was a lot of money.

[FR:] That's right, yeah, in those days, you get a quarter for a little kid [you had to work for it?]

[CR:] (Laughs) Well, that's what I payed: twenty-five cents a lesson, and by moving round and working all the time--you want to cut it [refers to tape-recorder]--

[FR:] No, that's all right--

[CR:] And I went uptown: [it was?] the same way; and a lot of times--well, Mr. Humphrey was different, I was just across the street from him and if I couldn't go and have to work--I was a chauffeur during that time--and he wouldn't charge me nothing.

[FR:] You moved uptown then.

[CR:] Yeah, I got a job uptown. It was too far to travel, and my auntie was living uptown, so that's why I live up there, and I started taking lessons with him. [Willie Humphrey]

[FR:] Yeah, where did he live, about, I never did know? [Old man Humphrey?]

[CR:] Cadiz and Liberty streets.

[FR:] Cadiz?

[CR:] C-A-D-I-Z. [Pronounced] Cadie, and Liberty. Right on the corner; I would say the downtown back [corner].

[MM:] That's right.

[WR:] Some of his boys still live up in that neighborhood--

[All:] Yeah.

[WR:] Gee, all of them, I guess.

[CR:] No, some of them out here, in Los Angeles.

[AW:] No, there's none of them out here--

[WR:] Well, let's see, Willie, you know the young clarinetist, Willie [J] [W. H. the younger] and then, Percy--

[CR:] No, I knew the old man, see, he's around my arc--

[WR:] That's right, yeah--

[CR:] And then his younger kids come up, another Willie.

[WR:] That's right--

[CR:] A trombone player, yes; I don't know his [Willie E. Humphrey's] [W. H. the elder] children.

[WR:] You don't know the grandchildren [of Jim Humphrey]?

[CR:] No.

[WR:] That's right, I guess you wouldn't know them. They all live uptown there yet, and Willie [E.] Humphrey, the one you did know, the boy who played clarinet--

[CR:] Yes.

[WR:] He had a stroke.

[CR:] He did?

[WR:] He's in a wheel-chair now.

[CR:] Can't imagine that.

[WR:] Really. [] to take care of him, but he looks well, he looks healthy and big and strong, and his legs are gone, I guess.

[MM:] He's seventy-nine now.

[AW:] Who, old man Jim?

CLEM RAYMOND
August 25, 1958
Reel I [of 2]

[WR:] No, Willie.

[?:] Willie's father, Willie Humphrey's father?

[CR:] Yeah, his name was Humphrey Jr. I suppose, yeah. [No.]

[WR:] The youngest one is--

[CR:] Well, I don't know them, see.

[AW:] I didn't know, I thought his father was dead.

[WR:] No.

[MM:] No, he's still living.

[WR:] I saw him last spring sometime.

[AW:] Seventy-nine.

[WR:] What did Mr. Humphrey teach you, did he keep on at the same book, or did he have you [doing other things?] ? Can you remember?

[CR:] Oh, yes, because it was a Cola [sp?] book, it was about that thick, and they had all type of exercises. I never did complete the book, by going from place to place and working here and working there. So what they would mark up my next lesson and I'd practice on that when I could. It just was a hazard. It isn't like things are nowadays, why people can take time; I still had to work, so it was a skip here and there, here and there.

[WR:] I was going to ask you if all of your teachers they--if they taught by having your teeth on the mouthpiece, or did any of them have you cover your upper teeth too?

[CR:] I think I gained that knowledge from being around other clarinet players or musicians. No, when I first went I used the lip, no teeth.

[MM:] That's right, lip was right.

[CR:] No teeth.

CLEM RAYMOND
August 25, 1958
Reel I [of 2]

[WR:] Then you later changed--

[CR:] To what?

[WR:] You put your upper teeth on there now?

[CR:] No, not at all.

[WR:] You put both lips--

[CR:] That's right--

[MM:] That's correct, the method book tells you your teeth should guide on the mouthpiece.

[WR:] Yeah, a lot of those method books do.

[MM:] But when you do that a certain amount of times, a [vibrations makes a, ruins?] that's why you see clarinet players have them capped and all that, but the vibration [keeps that ?]. [Once time they had ?] clarinet's wooden mouthpiece used to bite like a hack-saw in it.

[CR:] I've seen it cut right through.

[MM:] You saw it--

[WR:] Yeah, I've seen them--

[?:] Sam Dutrey [Sr.] give me that idea, of using the lip like that. [?]

[WR:] Do you remember if old Man Tio--did he ever teach you that way, or how did he teach you?

[CR:] Most experience he was teaching me--about raising my fingers so high and to get enough breath to make a passage without breaking it.

[WR:] Yeah.

[CR:] If I can break it down to you, you can see the sense in it, when I first went for a lesson, I could play what I could hear,

JIM RAYMOND
August 25, 1958
Reel I [of 2]

[CR:] but I couldn't read it. I think [that'll help you some?]
(Laughs) No, I knew how to do everything, but I want [ed?] to learn to read the music, so that was my problem and what I was interested in, everything, how to hold the instrument and what not, but [he say?] don't raise too high, you can't get back fast enough. Well, I never did learn to do that properly, but after getting good on it, it didn't seem to make any difference; whatever I was going to make I could get back just the same.

[WR:] I just wondered if old Papa Tio had ever mentioned--told you to put your teeth on, or told you to cover your lips, or how he taught it?

[CR:] Well, he would look at me and say "That's right", and then he'd walk around, and for instance he might go to the kitchen there, and say "That's not right". I didn't know I'd missed a note and he'd come back he could tell me what note I'd missed. No, he was very good. I think everyone recommended him. In other words, during my time he was considered the best clarinetist down there.

[WR:] The Tios were always famous, I know, on clarinet.

[CR:] Yeah, I didn't know him to play. When I got acquainted with him and started--that's all he was doing, teaching, and you'd have to pay him whether you'd come or not. He had that system.

[WR:] You went to his home. Do you remember where he lived?

[CR:] I can't remember that street so well.

[WR:] It's been a long time, forty, forty-five [years]--

[AM:] He lived down below Dumaine, well the street next to Dumaine street. [Cf. Soards, New Orleans City Directory]

[CR:] Yeah, but call the name of it. (Laughs)

[WR:] Let's see, there's Dumaine and then there's St. Philip.

[AM:] He lived down on St. Philip and Marais, round there, and Robertson or Marais--not Robertson, yeah, could've been.

[WR:] Robertson, Villere is back there, and then Claiborne.

[AM:] Well, Villere, he didn't live on Villere. He lived right the next street to Dumaine street, runs just like Dumaine.

[WR:] Yeah, probably St. Philip. They call that the Creole section back there.

[AM:] Strictly Creole.

[WR:] Did he talk Creole sometimes to you, or did he usually--?

[CR:] No, he didn't, but I could understand a little bit 'cause my father couldn't talk English. (Laughs.)

[WR:] Was he French--?

[CR:] Yes--

[WR:] It was a French family, huh?

[CR:] Yeah. When you first came to California, do you remember about what year it was, or did you go on the road first: you said to New York, someplace before you came here?

[Ch:] No, out of school, yes, I worked for the United Fruit Company boat.

[WR:] Oh, yes.

[CR:] And that's how I got to New York. So, I got with those Johnson boys as I said, let's see, one was a guitar player and the other was a bass player. Did you know them--Johnsons?

[WR:] Well, there were so many Johnsons--Bill Johnson, do you think?

[MM:] Oh, no.

[WR:] It wasn't that bunch.

[MM:] Bill Johnson came out here.

CLEM RAYMOND
August 25, 1958
Reel I [of 2]

14

[WR:] The bass player, yeah, he was out here already, that's [what?] I'm wondering.

[AM:] He was with Dunbar's Tennessee Ten, too.

[CR:] Oh, yeah, that's when I got out here but I didn't go back, see.

[WR:] When did you first come to California?

[CR:] Nineteen-fifteen when they had the fair here.

[WR:] Nineteen-fifteen, you came here.

[CR:] Yes.

[WR:] Somebody told me the other day they thought you came here in nineteen-twelve, but that wasn't right?

[CR:] Oh, no. (Laughs)

[WR:] Somebody told me the other day, I don't know who it was, it doesn't make any difference, that you'd been here ever since 1912.

[CR:] No, they got it mixed up. I came here in 1915, then I didn't go back with them. I lived in Los Angeles all that time, then when I got discharged here in San Francisco I had a job over here, they used to call it the Barbary Coast, now they call it the International. So I worked over there with another old guy from New Orleans, he never did go back, he might have left there in 1912. His name is Sid Laprotti.

[WR:] O yeah. Did Sid Laprotti come from New Orleans?

[CR:] That's his home town.

[WR:] That's his home town.

[CR:] Yeah, but we worked all over and during the War he was in Australia, so the whole band enlisted in Australia, as a band, so

OLEM RAYMOND
August 25, 1958
Reel I [of 2]

15

[CR:] they didn't have to go and fight.

[WR:] And you worked with Sid Labrotti?

[CR:] When I got discharged, yeah.

[WR:] I'd hoped to be able to talk to him, but they say he's had several strokes.

[CR:] I just was out there--Friday, and I couldn't see him--

[WR:] Do you think he'll ever recover now?

[CR:] No. Sixteen strokes; I don't think he'll make it; he don't know nobody.

[WR:] Really, he's that bad?

[CR:] Seventy-four.

[WR:] Seventy-four. Do you remember if you could--since he won't be able to talk for himself--can you remember a little bit about his life, did he ever tell you anything, where he came, just what part of town, or whom he played with or anything/

[Ca:] No, he was very clandestine. In his younger days you'd have thought maybe he was white, so he carried himself that way and he always seemed to have been in the money or something, so I never did visit his home and never was that close.

[WR:] Never did get to hear much about his life.

[CR:] No.

[Wh:] One friend of mine once had a little home-made recording of him, I think they took on the job once, so I did get to hear him play "Four O'Clock Blues", and I think he played "The Pearls," that piece of Jelly Roll Morton's.

[CF:] Yeah, and he had one number of his own that he used to play all the time but he sold the copyright. It's called "Canadian Capers".

CLEM RAYMOND
August 25, 1958
Reel I [of 2]

[WR:] Oh, that was his number?

[CR:] Originally, yeah.

[WR:] Oh really, I never knew that.

[CR:] Mm-mm. And he sold it so he can't make any claim for it any more.

[WR:] Yuh. But he did compose that?

[CR:] Yes. He and this fellow Gerald Wells. He's seventy-two, he live in Seattle. He quit music althogether, too, he's in the real estate business.

[WR:] Is he from New Orleans, by any chance?

[CR:] Who, Gerald Wells?

[WR:] Uh huh.

[CR:] No, he's a West Indian.

[WR:] West Indian. Well, I wasn't sure Sid Laprotti came from New Orleans and you're sure of that, then, that he was born down that way?

[CR:] Yes.

[WR:] Came out here real early and worked at the Barbary Coast.

[CR:] Yeah, well, he worked all over, and that's why I say, he could have been here, or up in Canada or somewheres. The band was called the So Different. And they had the Spike[s] brothers and--

[MM:] I was telling you last night. The Black and Tan Band, they named themselves the So Different.

[WR:] No. I don't remember. Who? The Black and Tan?

[MM:] Yeah, they named themselves the So Different--

[CR:] Sid's band was the So Different, 'cause they had Slocum

OLEM RAYMOND
 August 25, 1958,
 Reel I [of 2]

[CR:] Williams, he's from New Iberia, Slocum. He's dead, he's a clarinet player.

[WR:] He was a clarinet player?

[CR:] Uh huh. There was only six of them.

[WR:] You know Dink Johnson recorded a piece for me once--I made--put out some records years ago--I haven't put out anything for many years--

[CR:] He's some kin to Jelly Roll--

[WR:] Yeah, his brother-in-law--and Dink, the one piece he played, sort of a slow blues, I said "What's the name of that?" He said, "Well, call it "The So Different Blues". And I thought it was a funny name, but I never knew it came from the band, I wondered where he got that, you know, it didn't mean much to me.

[MM:] When I was out here in 1919--

[CR:] Who?

[MM:] I said when I was out here in 1919, they called that band the So Different Band. They all died out then, them fellows?

[CR:] Yeah, both of the Spike brothers' dead; Slocum's dead.

[AW:] [Cherrer Reen?], he's dead?

[CR:] Yeah, Doc was the drummer, he got killed in the tube over there, [stuck in the?] tunnel, rather. They all are dead, and Sid's the only one left, and he's about to pass [?]--

[MM:] How's Harry Souther? He's living?

[CR:] Who?

[MM:] Harry Southern. [i.e. Southard]

[CR:] Oh, no. Harry's been dead. He's the one had the Black and Tan Band; yeah, he's a barber.

JLEM RAYMOND
August 25, 1958
Reel I [of 2]

[MM:] Uh huh. And how about Nene?

[CR:] Who?

[MM:] Well, we call him Nene out here. He came out here and he called his name Ernest Johnson--

[CR:] Oh, Ernest Johnson.

[MM:] But his name was Ernest--

[CR:] Coycault.

[MM:] Coycault. Yes. (Laughs) Well, is he--he died, too?

[CR:] Yes, he's dead, too--Paul Howard, the saxophone player is the only one living now, and he conducts the Masonic band and the Elks band.

[MM:] And that piano player, [James H.?] Jackson?

[WR:] That's right, we talked to--

[AW:] Don't get that recorded wrong there--Howard is nothing, no conductor, nothing. You see, I get all that music you see down in my basement comes from the conductor of the Los Angeles band, the Elk and all the other bands down there.

[WR:] So you think Howard isn't active in music?

[AW:] Howard is active, he's manager of the band. He [takes care of the?] business. But P. M. Lacey is the conductor of both bands.

[CR:] Oh, I had it wrong, I know he was affiliated or something.

[AW:] [He stamped on my music?]; I hear from Lacey each week, Lacey writes me. That's my good friend.

[WR:] Mm-mm. I talked to Paul Howard, you know we tried to find out where Wade Whaley was, and nobody down there knew--Paul Howard thought he was up this way, he said try San Jose.

[CR:] Yeah, when he left here he went to San Jose, the next time

CLEM RAYMOND
August 25, 1958
Reel I [of 2]

[Ch:] I heard he went to San Diego, 'cause I was down in Los Angeles--[I] was told that he had a little cigar stand and what-not, and I went all up and down Central Avenue and nobody knew nothing about him.

[WR:] We couldn't find any trace of him there--

[CR:] No.

[Wh:] Ory, the other night, when we talked to Ory on the phone, said that he thought he'd--I believe he said he'd seen him in San Diego when he played down there.

[AW:] I think you're wrong--he might have seen him down there, but I think Wade is either in Santa--

[Ch:] San Jose?

[AW:] Santa Rosa, down there, just a little small town. He's not far from here.

[Wh:] Might be around, but--

[AW:] [You know?] your friend the drummer that comes to see you all the time, the trumpet player--them two boys that used to play in your band.

[CR:] Yeah.

[AW:] Now you haven't told him about your big band, or shown him the picture of it.

[WR:] Oh, we'll get to that in a minute--

[Ch:] [?] hurry there, we started to talking on something else.

[WR:] Yeah, that's all right, sure, anything you want to talk about is all right. Oh, I was going to ask you, when you came out here, when you first started working, it was with Sid Laprotti,

JLEEM RAYMOND
August 25, 1958
Reel 1 [of 2]

[WL:] or was it some other group?

[CR:] When I first started working?

[YE:] Out here, in California.

[CR:] No, it was Alma Hightower, she's from New Orleans, she's teaching in Los Angeles.

[WR:] Is she still there, do you think?

[CR:] Oh, yes.

[WR:] Oh, really, I didn't know that--

[CR:] I think I mentioned she plays piano, trombone, clarinet--

[MM:] Everything.

[CR:] Drums, and all. She's from New Orleans; Alma Hightower. You'll have to get in touch with Paul Howard to find out. And this Faye Allen; she's a wonderful musician, but she's originally out of Denver.

[MM:] Faye Allen; she's been out--she['s] from New Orleans.

[CR:] I didn't know, I thought she was from Denver. Anyway, she's on the directing board--

[MM:] I saw her in New Orleans.

[AW:] Yeah, Faye's a wonderful gal; she's highly cultured.

[CR:] Well, she brought me right along that music deal.

[WR:] How long did you live down in Los Angeles, in 1915 you say you moved out about.

[CR:] Yes, and then [let's see?], in 1918 I was drafted in the World War I and went to France, and when I came back is when I started to working with Sid, and I left--

[WR:] After that.

[CR:] Yes.

CLEM RAYMOND
August 25, 1958
Reel I [of 2]

[WR:] Now, a little bit about your army experience; you said you had trouble with that Boehm system clarinet.

[CR:] Well, the army issued me a Boehm, so I couldn't play a Boehm, so I had to carry two clarinets; I had my own, yeah.

[WF:] [Good thing?] so you used your old Albert, then--

[CR:] Yes, but I was charged with a Boehm, so I had to carry along two clarinets.

[ER:] What is your opinion of the difference of the two, is there much difference in tone, or why do you like the Albert; of course, you learned on that so it's easier for you, but if you had your choice to start on either one of them, which would you pick now?

[CR:] Well, I noticed with so many clarinet players that I found in the Albert, and I looked at them; the bore in the Albert is much larger than the bore in a Boehm clarinet, and there's more volume. I can get more volume; I can play against another clarinet player, and you can't hardly hear him. Well, Dixieland music, like when this band from New Orleans was out here, this George Lewis band; they play awful strong. Well, I could be heard with them.

[AW:] He played with them.

[WR:] I know, yeah. Norman Pierce told me about it.

[CR:] Yeah, So that's the difference I find.

[WR:] Do you think you can do more with it, that is, the clarinet by not having as many keys, does it seem more like it's a part of you, that is, your fingering, is there much difference in your fingering?

[CF:] It's a difference in the fingering, yes, that's what I found.

CLEM RAYMOND
August 25, 1958
Reel I [of 2]

[WR:] You never played the Boehm enough, I guess, to really get used to it.

[CR:] No, I couldn't make it--

[WR:] To feel, how it would feel to play it.

[CR:] Uh huh. And after I figured I'd got up into are, and then music business got slow and I had to go to work again, I said, well, no need to trying to switch now, just stay on that.

END OF REEL I

CLEM RAYMOND
August 25, 1958
Reel 2 [of 2]

Complete Transcription : Clive Wilson 1
Also present: William Russell, Manuel Manetta,
Amos White
Check: Richard B. Allen Retype: Evelyn Seidule

[WR:] You were showing us your clarinet--

[CR:] If you look through it in the light, the bore--drilled a hole
in there. You see how big that--

[WR:] Oh, yes, it's really a big bore.

[CR:] Well, it's much bigger than a Buffet. [pron. Buffette]

[WR:] What make is this?

[CR:] That's a Buffet. [pron. Buffay]

[WR:] This is it.

[CR:] Yeah, but it's an Albert system [They wrote here?]

[MM:] Are these thing different, Mr. Russell?

[CR:] They wrote here and on the bell.

[MM:] Do you see the difference, Mr. Russell? Do you see the
difference between his Buffet and my Buffet?

[WR:] I don't know; no, I don't remember--

[MM:] [Well, I'm telling you they're different?]

[WR:] I've nver had yours in my hand very much to--

[MM:] But you seen it, you saw it.

[WR:] Does this have more keys?

[MM:] No, same [model?]. You know what that is?

[WR:] No.

[MM:] It's straight, one piece like a--

[WR:] Oh, sure, yeah. (Laughs) Why didn't I see that.

[MM:] [See mine?] joints in half.

[WR:] It doesn't come apart, you keep it in always one long piece.

[CR:] Yeah, and the case is like a violin case.

[WR:] Yeah, Raymond Burke has one like that, both an A and a Bb all
in one piece; a big long case. I never eve--

[AW:] That's improved Albert.

[MM:] That must be improved. [?] made then like that before--

[WR:] That key feels it's up sort of high though, do you think?

[CR:] Yeah, well, I have trouble with this finger.

[WR:] Oh, do you have it up there purposely.

[CR:] Yeah, that's right, you can raise it and lower it.

[WR:] 'Cause I thought those rollers, you know, are right close.

[CR:] Yeah, well, I don't have to use the others.

[WR:] Don't have to use it much anyway?

[CR:] No, just use that [big one?] for C#, and that other one on the outside is C# and the Eb, I never have to go over there for it.

[WR:] Is this the same instrument you had in the army, and carried all that time?

[CR:] No, I just told Amos, that's the third one I had in California.

[WR:] Oh, the third one you [got now?]

[CR:] Yeah.

[WR:] I guess you'd call that an improved Albert.

[CR:] It was improved from the ones I had, they didn't have no keys or no rollers or nothing, but I always did use a Buffet because that's what Papa Tio had, and the clarinet players there--if you didn't have a Buffet you didn't have no clarinet.

[WR:] [It's the] kind Fess [MM] has go, and you say George Baquet got yours, Fess, for you?

[MM:] Yeah, [?] from Alfred Wilson.

[WR:] Ch, yeah, piano player. I was going to ask what kind of a reed do you use, do you use a stiff reed, or a medium or a soft-- what kind of a reed do you like?

[CR:] Well, since I don't play so often I use a number 3, they they call that almost medium.

[WR:] Yeah, about medium.

[CR:] Yeah, number 3, and then when I play band music, why I have what they call a plastic reed. It's a number 4; it don't become water-soaked. It changes the tone though of the--you don't get as sweet a tone or soft tone like you would, so playing street music, why you want to hear the clarinet. And most of the clarinet players round here--they're used to sitting down and playing, they can't walk and play, so I try to help out. (Laughs) [but?] play strong. But other than that I use a number 3.

[WR:] Did you ever play any parades much, in the street, of course not in New Orleans, I guess you left there too soon?

[CR:] Yeah, but here occasionally they have parades. Because during--

[WR:] [In the Army you had to?]

[CR:] Well, not only that, before we had trouble out here with this Harry Bridges. Well, every Labor Day, I would control--not to say control--they would give me the job for three bands; I would split 'em up. And Mr. White would help me in conducting and arranging the bands so we'd have twenty men in each section. So I would hire sixty musicians or more, and Local Six would have six[?] musicians. I've done quite a bit of street work.

CLEM RAYMOND
August 25, 1958
Reel 2 [of 2]

[WR:] Did you ever play an Eb clarinet in any of these--?

[CR:] No, I never did.

[WR:] Did you ever have both an A and a Bb clarinet on any jobs or just always transpose or play everything on your Bb?

[CR:] Well, at one time in 1919 I had an A clarinet, and then they quit writing music for A clarinets.

[WR:] Most of the dance bands--

[CR:] Yeah, they all had Bbs, so then I gotten rid of it. So nowadays they don't use nothing but Bb.

[WR:] Oh, can you tell us in-when you joined after the War--you joined Sid Laprotti's band--how do you pronounce that: Laprotti?

[CR:] Yes. That's L-A-P-R-O-T-T-I. That's a French name, Laprotti. His name is Sidney and they call him Sid.

[WR:] And he was the leader of the band?

[CR:] That's right, yes. When I was waiting for my discharge and I used to go down there, every night when I'd get out of camp, I'd sit up there and play for nothing. [So he ?] said I'll give you a job after you get out of here. So I accepted for a while.

[WR:] Where did you work, what sort of a job was it, a dance hall?

[CR:] Well, no, during that time it was called a cabaret, [they was calling?] them cabarets.

[WR:] Do you remember which one?

[CR:] Oh, yeah. The man is dead now. His name was Lester Mapp, but at the time Sid started to working in this particular place at Kearney and Jackson streets, it was another West Indian owned the place by the name of Lou Purcell. And he died and turned it over to Lester Mapp. They both were West Indian. But Lester was working

CLEM RAYMOND
August 25, 1958
Reel 2 [of 2]

[CR:] for Lou. So Sid just continued to stay there; it was at Kearney and Jackson Streets, San Francisco.

[WR:] That was really almost part of the old Barbary Coast [then?]
[?]

[CR:] It was, yes.

[AW:] Tell 'em about [?]

[CR:] Yeah, that's out in the Fillmore district, that originated later.

[WR:] Can you tell me about when Jelly Roll came out here, or was he already here when you got here.

[CR:] He was here when I got here.

[WR:] In 1915?

[CR:] Yeah, I don't know when he come here, because I've been reading other histories where he was in Kansas City and round Chicago and New York. But I remember him being here when I came here in 1915.

[WR:] In San Francisco or Los Angeles?

[CR:] No, Los Angeles.

[WR:] Los Angeles, at that time. Do you remember was he working and playing music or what he was doing?

[CR:] Oh, yeah, because he never had no band as he said in some of his old LP's that guys that played horns didn't make much money (Laughs). So he kept busy all the time; he was a whole band by himself. Yeah, he worked every night, and that movie colony down there in Los Angeles, they wasn't calling it Hollywood then. When they come out, why, the man didn't know he had a pay day coming; a guy just come handed him a \$50 bill to play one number.

CLEM RAYMOND
August 25, 1958
Reel 2 [of 2]

[CR:] He really cleaned up, but he couldn't keep nothing. (Laughs)
Well, most musicians don't.

[WR:] Oh, yes; easy come, easy go--[?]

[CR:] Yeah, handed him a \$50 bill. Another thing that I can recall
in 1915 that all the paper money from a \$10 bill up was all gold
money.

[WR:] Oh, that's right.

[CR:] Yeah, it was all gold. And we had--you didn't see no
silver hardly at all, even the other money was gold. You had
[\$] 2 1/2 gold pieces, [\$] 5, [\$] 10, and [\$] 20.

[WR:] Out here they really used that gold then--?

[CR:] Yes, they did.

[WR:] Take a \$5 bill and you'd get a \$5 gold piece?

[CR:] Yeah.

[WR:] [I don't really remember those times?]

[CR:] Not the bill, the bill ran 10 and 20s, 50. The \$5 wasn't
gold, I don't recall that. But I mean the little 2 and 1/2 gold
piece about as big as a quarter--

[WR:] I've seen collectors have them.

[CR:] But like you see silver; if you've ever been up around
Nevada, you would never see no silver around here during those days.
All gold, even the paper money was gold, that's what I was trying
to say.

[WR:] Yeah, I guess because they mined gold out here--

[CR:] Or something.

[WR:] Did you join Jelly Roll in playing in a band or anything
with him ever? Did you ever play with him?

CLEM RAYMOND
August 25, 1958
Reel 2 [of 2]

[CR:] Yes, I mentioned that. I was with him for two years when he decided to organize a band, and went from town to town to play, and we played around Los Angeles and various places, and as a band there were six of us, we were trying to operate a place-- it was called Leek's Lake. [Cf. Alan Lomas, Mr. Jelly Roll, Duell, Sloan and Pearce, N.Y. 1950, p.162-4]

[WR:] Oh yeah. That was down in Watts, wasn't it?

[CR:] That's right.

[WR:] Fess and I went down there, where was it, can you remember about what part or where?

[CR:] No, I wouldn't remember. I even had papers and everything for that place, because we was trying to buy it by paying rent for it, and the rent was--but we wasn't successful.

[WR:] What was Leek's Lake, was that really a lake or--?

[CR:] A big pavilion, see, and any place, you want to have something like a big gathering, they would go to Leek's Lake; that's the only place available at that time.

[WR:] Was there really a lake or anything there?

[CR:] No, a big dry place, but they named it Leek's Lake. And someone told me when it used to rain so hard and everything would get flooded, it was like a lake, so they named it Leek's Lake, but it was a great big pavilion.

[WR:] Where did you get the Leek part, was that the name of the man who owned it or something?

[CR:] I couldn't recall that either, no.

[WR:] I always wondered. It was a big dance pavilion?

CLEM RAYMOND
August 25, 1958
Reel 2 [of 2]

[CR:] Yeah.

[WR:] Was there a ground there for picnics--?

[CR:] Oh, yes--

[WR:] Outside and all that--

[CR:] No one seemed to keep it up at that time. They had little tables built out there but no grass or nothing. People'd sit out there and have their lunch, and in the summertime it'd be so hot around there, they'd sit out and drink beer. They had those tables built on the ground, you know.

[WR:] Yeah, And Jelly's band played out there?

[CR:] Yes.

[WR:] That is the one that's called the Incomparables--?

[CR:] Incomparables [CR corrects WR's pronunciation].

[WR:] Incomparables?

[CR:] Yeah, he named it that. That's the time him and Dink fell out; I'm trying to remember the drummer we had, he wouldn't let Dink play for him no more. (Laughs)

[WR:] What happened with that?

[CR:] Well, Dink always come late and Jelly Roll was very temperamental, you know; you had to be there on time. It's all right for him to walk in: "Well, I'm the boss; I don't have nothing to do", boom, he'd stomp off and here we'd go. You be there on time and ready to play. Dink come there and it'd take him a half an hour to set up his drums.

[WR:] Yeah.

[CR:] I heard he passed.

[WR:] Oh yes, about 1954, several years ago. It'd be four years

[WR:] ago November, I think.

[CR:] Is that right?

[WR:] Up in Portland.

[CR:] Oh, he went to Portland? The last I heard--

[WR:] Yeah, [He went to?] Santa Barbara, he went there. And he'd been down in Santa Barbara and he also had a place right next to [Wrigley?] Field there when I knew him. A little restaurant.

[CR:] Yeah.

[WR:] Called Dink's place, a musicians'--I forget what they call them--musicians' club or something. Who else was in the band?

[CR:] Well, I can recall the saxophone player, and he's dead, his name was Bynum, that all I can remember. The trumpet player, he's--

[WR:] I don't believe I knew him.

[CR:] He played a tenor sax, and the trumpet player was a fellow out of the 24th Infantry, he's dead. I can't remember his name. But he wasn't from around New Orleans or nothing.

[WR:] Picked him up in Los Angeles?

[CR:] Yes, and let's see, this ["Pops"] Woodman, you met him, huh? His son [Britt] plays with Duke Ellington, he's a barber down there, he's playing trombone.

[WR:] I know the name, I never met him.

CLEM RAYMOND
August 25, 1958
Reel 2 [of 2]

10

[CR:] Well, his young son is, well, that's the last name-
Woodman-I don't remember his first name.

[WR:] There was about five pieces [then in it?]

[CR:] We had six.

[WR:] Six. Did you have a bass?

[CR:] Yes, we had a bass player, but they didn't play bass like
Montudi [though ?] No.

[WR:] You knew [Mon]tudi then pretty well....

[CR:] Oh, yeah, I knew him in New Orleans, yeah.

[WR:] We saw him a week ago Saturday night. Had a nice visit with
him.

[CR:] Oh, you did, huh.

[WR:] He looks well. He was working that night, too.

[CR:] [Down South?]

[WR:] Yeah.

[CR:] Yeah, he still can play.

[WR:] He drove his car to work about 9 o'clock; he had to go to work.

[CR:] Mn-mn. Eddie Garland. Yeah, I remember him.

[WR:] You worked with Jelly about two years with that band.

[CR:] Yeah.

[WR:] Most of your jobs down at Leek's Lake?

CLEM RAYMOND
August 25, 1958
Reel 2 [of 2]

11

[CR:] No, just all over. We work in several theatres 'round there. They used to get a little group together, like a vaudeville. You know how you gig, it's mostly gigging. Then he disappeared, and I went back down to Tijuana and worked for Sil Story through Jelly Roll. He got me the job, I worked down there, just a clarinet and piano.

[WR:] I remember Dink told me once about one job; he was mad about Jelly. Dink claimed he got the job in a hotel, the ritziest hotel I believe in San Diego, and Jelly would go in; always insist on crossing his legs when he played. The boss didn't like that and told him not to do it. And Jelly said, "Well, I crossed my legs in all the best places in Europe and America, and I'm going to keep on.) And the boss fired him the next night.

[CR:] Yeah.

[WR:] Remember that time.

[CR:] Yeah, I can recall, but I wasn't playing with him then.

[WR:] No. I don't think he had a band; must have been just he and Dink.

[WR:] Maybe he and Dink?

[CR:] Yeah. They wasn't great for hiring bands then. So Jelly wanted to start something different because if I can recall, like in New Orleans, unless they had a dance at the St Katherine or something, all those jobs down on -- in the district they only had a clarinet, piano and a drum. Most of them. But when they give a dance where they pay fifteen cents or two bits to go in, they would

have five or six pieces, see. Because I use to go to St Katherine's quite often; even before they started using piano. They use to have a violin player and a guitar, bass fiddle. Well, unless you're playing for a dance, you never had a big band. All those big bands originated in the later years.

[WR:] After you left Jelly, you say you went to Tijuana then and played awhile.

[CR:] Yeah, for Syl Stewart [sp?]. It was called the Kansas City Bar. That's where he was originated from, so they named it the Kansas City Bar. This fellow was named Homer Johnson; I don't know where he came from. He's dead.

[WR:] Oh, Jelly named a piece called the Kansas City Stomp"--

[CR:] Yeah.

[WR:] After that--I remember he said that--

[CR:] He had the "Kansas City Stomp" before Syl had the saloon down there. His piece, "Kansas City Stomp".

[WR:] He didn't have [one called that?] I thought he named it after that place.

[CR:] No, I remember in his old record he says that, but we were playing "Kansas City Stomp" before Syl had the saloon and named it the Kansas City cause Syl bought it off a Mexican guy, and it was called something else. And he name it Kansas City Bar because he say he was from Kansas City.

[WR:] Remember the other pieces that Jelly played..

[CR:] Yeah, "Mama Nita", he named that after his wife.

CLEM RAYMOND
August 25, 1972
Reel 2 [of 2]

[WR:] That's what he told me once. [I wonder if? [?]

[CR:] Yeah, that's right, yeah.

[WR:] After his wife. She's dead now, too, you know.

[CR:] She is, huh.

[WR:] Oh, she died about 2 years ago, I believe.

[CR:] Oh, I see. I wonder what happens to his royalties now.

Who gets that.

[WR:] I don't know. Maybe his sisters or --or--Anita still has a brother that's up in Portland. In fact, he wrote to me about in June. Oh, I can't remember now his first name. He didn't give me the name, say, probably initials, like R. E. or something. I believe it was, R.E. Johnson. Might be Robert or something. And so Dink and -- Bill Johnson is in Texas, I think, [the?] bass player, another brother of Anita's. He played with Keppard and Oliver. He played with Oliver a long time. Made records with Joe Oliver in Chicago and he stayed in Chicago until just four or five years ago. Then he [?] in Texas and Mexico. I don't think he's in touch with the rest of the family. I don't know what happened to those royalties.

[CR:] Well, they'll go to someone. Next nearest relative, I guess.

[WR:] Anita was married to a guy by the name of Ford, I believe, too. They have a place up near--on the road, up in Oregon someplace, like a road-house. Was Anita with Jelly in those days then? Traveled and lived with him all the time?

[CR:] Didn't travel so much. Not around in that vicinity. So I don't know if she went to Chicago when he pulled up. 'Cause he disappeared and I don't think anyone knew where he was; at least I didn't. And his favorite piece that he actually put out himself was that "Wolverine Blues".

[WR:] Oh, yeah, I always liked that.

[CR:] And he had Kan--I mean not Kansas City Stomp--but King Porter Stomp. I think he stole that from King Oliver.

[WR:] I think Jelly said there was a fellow by the name of Porter King. Fess, do you ever remember a Porter King?

[AW:] A King Porter.

[WR:] Well, he said he changed the name around. In place of--he called it the King Porter.

[MM:] I know a King Porter.

[WR:] They call him King Porter?

[MM:] That's all I know, is King Porter.

[WR:] King Porter. I think he said he came from Pensacola. Do you remember?

[AW:] Uh Huh.

[MM:] King Porter.

[WR:] Did he play in the district sometime too or around the honky tonks? What kind of pianist--

[MM:] I never saw him around the district.

[WR:] Never saw him.

[CR:] Not in New Orleans.

[WR:] Yeah.

[AW:] There was three brothers. One was a tuba player, and the other was a piano player, and one played a trumpet, and he lost his arms in an accident; he used to play left-handed cornet. John Porter. [This is not the John Porter I knew. He died about 1959. See ANOJ Files. RBA, May 17, 1972]

[WR:] The real, the family name was Porter then. 'Cause Jelly once, on one of his records he said, "I changed the name around", he said, "in place of calling him Porter King, I called him King Porter."

[AW:] All bright looking fellows. [i.e., light.]

[WR:] His real name was Porter?

[AW:] Yeah.

[WR:] And you said one played piano. I didn't get [?]

[AW:] One played the trumpet and another one [?] I know John played trumpet. You see, he was on the Cole Brothers circuit with me. For a while I figured I knew [?] too. You ever get in data on William Nickerson? Professor Nickerson?

[WR:] No, except that Fess has told me he studied piano with him for awhile.

[AW:] Well, he is somewhere now--do you want to cut it off?

[referring to the machine]

[WR:] No, that's all right.

CLEM RAYMOND
August 25, 1958
Reel 2 [of 2]

16

[AW:] He was actually one of the real classic teachers in New Orleans.

[WR:] That's what Fess says too.

[AW:] William J. Nickerson. And his daughter is now Dean of the Department of Music at Wilberforce University.

[WR:] Is that--

[AW:] Camille Nickerson.

[WR:] That's the daughter of the old professor.

[AW:] She's an old woman now for that matter.

[MM:] Where she is at now?

[AW:] She's at Wilberforce.

[MM:] Where's Camille at now?

[MM:] Huh?

[AW:] She's at Wilberforce in Ohio. Dean of the Department of Music. And she's also--she's was President of the Negro Music Teacher's Association, or else I think she's Vice President or President Emeritus. She's very, very fine musician and of course, old man Nickerson was a mighty fine musician. He taught the piano and the violin. Manuel can tell you more about him than I can.

[MM:] I took lessons from him.

[WR:] Yeah, he took lessons from him.

[MM:] At Galvez and Canal. He's the one that raised the price on music teaching in New Orleans. You couldn't come to him for no fifty cents, no dollar even. Two. That right?

[WR:] I'd heard that--

[AW:] He taught Manuel

[MM:] I used to pay a dollar.

[AW:] Well, you came along. [?]

[WR:] That's 'way back though. You didn't didn't know him till about 1919 or so.

[AW:] I never met him till 1920. I went out to his house to see would he arrange a number for me. He wanted \$25.

[MM:] Where was that? Galvez and Canal?

[AW:] Yeah, but he's off Canal. He's by Galvez and uh--

[MM:] He was on Galvez between Canal and Bienville.

[AW:] Yeah, that's right.

[MM:] Iberville.

[AW:] Yeah, Galvez off of Iberville.

[WR:] You must have studied with him back in 1905 or before, wouldn't it be, Fess?

[MM:] He was--[remember he was teacher at ?] Leland.

[AW:] Huh?

[MM:] Leland University.

[AW:] Yeah, I don't remember when he was there. You see, when I--

[MM:] He was a professor there [and he never ?] was at New Orleans University.

[AW:] My remembrance of him is just after I got to New Orleans, but I had read of him being the orchestra leader on the Original Old Georgia Minstrels. In the days when W.C. Hanley led the Georgia Minstrel Band and that was long before my time. [Sic!!]

[WR:] We were talking about--Jelly Roll took some lessons from Professor Nickerson, too. He told in the--

[CR:] Yeah, I recall him in his LP where he's talking about this woman he was taking lessons with. He said every tune she played was the same thing. [See JRM's Library of Congress recordings.]

[WR:] That was somebody else.

[CR:] Yeah. Some woman that was teaching him. Come to find out she couldn't read one note.

[WR:] Could Jelly read pretty well when you knew him?

[CR:] Yes, he could, but he was great for showing off. During his time out here he was the best piano player, so he didn't fool with no popular numbers; everything he played was his own numbers. He'd give it a name or something, but he could read. Yeah. I remember going to a theatre. Everybody had to read cause they had to play what they called--some of it was transcription and the other was stock music. So they had to use it for the show. Yeah, he could read.

[WR:] Was that in Los Angeles, [a theatre ?] down there?

[MM:] I knew him when he couldn't read nothing, huh.

[CR:] Uh hun. Just like he supposed to [?]

[MM:] Couldn't read nothing. When I had to show him his chords on "Winin' Boy Don't Deny My Name" [i.e. "Winin' Boy Blues"]

[AW:] That's right. I'm glad to hear you say that because it's all a phony about him being any good reader. He's never no good reader. He criticizes his teachers wrongly, too.

[MM:] I was surprised to hear when he made all them trips and got on his feet, composing numbers. I said, "Well, he's pretty great. He done it pretty quick".

[CR:] Well, that's what I thought. He stole this number from Joe Oliver, "King Porter Stomp", 'cause I heard Oliver play it. He played it, but I never seen it in music before because they didn't have this "[The] Wolverine[s]" [also known as Wolverine Blues] in music. Everything was "Jelly Roll", "Jelly Roll". That's my number. That's my number. That's how he ~~was~~^{was}--People didn't want [him?] to play nothing but his numbers. They'd go to another café or caberet to hear other popular numbers. Just come to hear him play his numbers.

[WR:] When did you hear Oliver play then, before you left New Orleans?

[CR:] Well, no. He came out here with a band.

[WR:] Oh, about that time.

[CR:] Uh huh. You know he was in San Francisco there on Market Street. Came from Chicago here.

[WR:] Yeah, I showed Fess where that was.

[CR:] Pergola. Uh, huh. [There is?] big market there now, I think. Came from Chicago here.

[WR:] Right next to St. Francis theatre.

[CR:] Yeah, around in there somewhere.

[WR:] Do you remember Oliver then out here, too. You got to know him--[I mean?] hear the band when they were here.

[CR:] Oh, yes. Uh, huh.

[WR:] Were you up in San Francisco for that time or down there?

[CR:] Los Angeles? I'd go all over. I always had a car, and that's how I used to make my living. I'd go up as far as Portland, Oregon [and?] just play around, play around and come back down. Then for about nine months I'd work on Market Street, I don't remember the years, was the Balconade Ballroom. When I had eleven pieces over there. So Oliver was out here, and that's the time Dodds was with him, and they had the drummer Ram; he's still around here somewhere.

[WR:] I talked to him on the phone in Los Angeles.

[CR:] Oh, you did. Minor Hall, they called him "Ram".

[WR:] We'll see him when we get back.

[CR:] Oh, I see. He stayed and the rest of the guys went back. That was one of their great numbers so I just thought it was King Oliver's number, and they had music to it so somebody put it down in music, but, when Jelly Roll was playing it in Los Angeles, there wasn't no music to it.

[WR:] Did y'all ever play "The Pearls" too?

[CR:] Yeah, that's his. That's one of his; I know that. (Laughs)

[WR:] Was Jelly hard to get along with, would you say, or was he eccentric, that is, I mean--

[CR:] Well, most musicians [I think,?] being in charge of a group is somewhat tempermental. As I say, they always want you there on time, but he could come in a few minutes late. Naturally, you couldn't say anything so--but if you're late, why he'd dock you, he'd take it out of your salary. He was that type of a fellow. That's why he and Dink couldn't get along. You know, Dink used to be the drummer with him. And then Dink, he tried to organize a little group, but they didn't do no good.

[WR:] Can you tell about your first experiences when you came up here and played at the Barbary Coast? Was it--what kind of joints were they? Was it [a?] wide open section, like the district in New Orleans or what was it like?

[CR:] Just like the district. They wasn't closed. It was wide open. As I said, they had several of those places. They, another fellow on the south side of town, where the Southern Pacific station is now, his name was Fat Wilkerson. He run what they call a cabaret over there, I'm trying to think--Bancroft, that was the name of it. That was the only two colored spots they had around here in San Francisco, all the rest of them were white places, and during that time why Local 6 was so strong they said all the territory belongs to them and they were frightening the proprietors from hiring colored musicians. So that's the only two places you had to work. As I said, I used to go in and out waiting for my discharge. I was around here about a month before I got discharged. So by going there, sitting up there playing for the tips, why, he offered me a job. So when I got discharged I went to Los Angeles, come back up here and worked a while.

[WR:] Uh, huh. Can you remember when Sid Laprotti was up here, too? You said you first played with him down--[the line?] in Los Angeles.

[CR:] No, not Sid in Los Angeles.

[WR:] Oh, you hadn't with him.

[CR:] No, here in San Francisco.

[WR:] It was here, then. That's what I couldn't get straight.

[CR:] Here on the Barbary Coast. Yeah, San Francisco.

[WR:] [Then?] maybe you'd played with him down there too.

[CR:] No, I can't recall him being down in Los Angeles.

[WR:] He came right here, then, you think. Oh, another thing we didn't cover was the Tennessee Ten if you, if Mr. White can help you out a little bit on [?]

[CR:] Yes, he can, 'cause he can call "Slow Kid's" name and I can't call it. Well, "Slow Kid" had the band, see; he was in charge.

[AW:] U. S. Thompson.

[CR:] Yes, Thompson.

[AW:] U.S., nickname "Slow Kid" Thompson.

[CR:] Uh, huh. That's all I know or remember [by?] him and forgotten the name. He had the group; it was called the Tennessee Ten and I got acquainted with these two Johnson boys. As I said, one was a guitar player and one was a bass player. So we would close the show on the Orpheum. That's how we come out here.

[WR:] Where was the band organized or did you just join them--

[CR:] In New York.

[WR:] In New York. Were the fellows from the South or Chicago or New Orleans or Tennessee, or where would they have come from?

[CR:] You might say Missouri, but those two Johnson boys were from New Orleans. They had been with them before. I can't remember the clarinet player. Seems like he got some other job or he didn't want to come with them or something, and I use to hang around New York and go to these house rent parties they used to call 'em and play and just got acquainted with them that way so if I hadn't met them I never would have got to come out here, I don't guess.

[CR:] So that was my first experience trying to actually play music and follow them so they were versatile, and do a little bit of everything in the closing of a show. More on the minstrel style, like.

[WR:] When you played up here at the Barbary Coast, was it with a little band then, about 5 or 6 piece band or what sort of--

[CR:] Well, there were six of us.

[WR:] How long did you work there? That same place you told about that--

[CR:] With Sid?

[WR:] Mmm-hmm. With Sid.

[CR:] Oh, about eight months. Then Slocum came down from Canada, and he took the job and I went back to Los Angeles.

[WR:] Yeah.

[CR:] Uh, huh.

[WR:] How long have you been living here in Oakland now?

[CR:] In Oakland? Well, I'd have to think of that. Well, you don't want an exact--

[WR:] No, it doesn't have to be exact, ten years, five years, six, twenty or [?]

[AW:] You been here about 36 years.

[CR:] Uh, huh.

[WR:] You ever work with Ory's band?

[CR:] No, I never did work with Ory.

[WR:] Did you work with Mutt?

[CR:] No, Mutt and Ory was together.

CLEM RAYMOND
August 25, 1958
Reel 2 [of 2]

24

[WR:] They were always together, most of the time, I guess. Once or twice they split up, I think; Pops Foster told us yesterday.

[CR:] Probably they did but when they were here working they had this Wade Whaley with them and Ory and Mutt, they was at the Creole Cafe here on Seventh Street.

[WR:] In Oakland?

[CR:] Yes.

[WR:] Never did know where that was. Right on Seventh Street?

End of Interview