

EMILE BARNES
Reel I--Summary--Retyped
July 29, 1960

Others Present:
Richard B. Allen
Herb Friedwald

This tape was made at the home of Emile Barnes at 3610 Metropolitan Street. Emile is called "Meley" for short. "Meley" is spelled many ways, but he gives us the "M-E-l-e-y" for now. Emile was born on Clouet and Claiborne on February 18, 1892, now being 68 years old.

Emile had an uncle, Tatton Barnes, who played music; he was a clarinet player. He played ordinary common music, "the same as we play here." He did not read music. Emile was just a boy in dresses when he died. He used to be with a [?], bass, guitar, mandolin, violin, clarinet, and accordion. They never used trumpets. They were hired for different parties, such as surprise parties, birthday parties.

Emile remembers their having trombones in the bands then. There was one, but Emile doesn't remember his right name, but they called him "Long Charlie." He was a valve trombone player. The valve trombone was "on the same order" as a trumpet; it had three keys just like the trumpet. There was a trombone part. There wasn't any slide; it was more like a bass player.

The valve trombone would vamp. It was the same identical thing as the bass [part]. Emile heard Frankie Duson and Willie Cronish play the valve trombone. Tatton Barnes['s trombonist?] played the valve on the same order as Cronish, Duson, Joe Petit, and Ambrose Powers. Ambrose Powers is Lawrence Tocca (Martin)'s uncle. Ambrose played guitar, violin, and trombone. He played the mandolin, too. Emile got his start with Ambrose. Ambrose was the

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the first to carry him out, Ambrose and Tit Rouchon, Gil Duvernay. Ambrose on violin, Rouchon on bass, and Gil Duvernay on guitar. The band had Ambrose, Johnny Prudence, sometimes Tit Rouchon, and sometimes Gil Duvernay on guitar. Sometimes "Ti' Boy" Francis played guitar with them. Emile doesn't think that he is any relation to Albert Francis. In those days they had the Golden Rule band, Imperial band, Superior band, and the Boys in Blue band. The Boys in Blue band was Buddy Petit's. The Imperial band had "Sugar" Johnny Smith. The Golden Rule had Gil Duvernay. The men would swap around. Ambrose managed the Golden Rule at one time. Another time it was managed by Gil Duvernay. The violin always led. If the violin didn't lead, the clarinet led. Today, they use the trumpet.

In the old days, they played a good bit of Scott Joplin's music, ["Wallow Hollow" or "Valhalla"? - ck. Blesh and Janis They All Played Ragtime], "Blame It on the Blues", "Fidgety Feet". They did not use made up numbers, just the old solid stuff: "High Society", "Maryland, My Maryland." Mr. Allen asks Emile if he remembers ["Wallow Hollow?"]. Emile tries to hum it, but he has forgotten it. Mr. Allen says it sounds kind of like "Down Home Rag." All of the old songs have gotten away from Emile since he has been playing with the different men who come along. In the old days that was hard music. You can take a day like Sunday where you can catch every band in town. To get work you have to have a

good band. The big clubs come to watch the band to pick one out. If a band got hot with you on one number then you would go back and get a hard number from the "Red Back Book of Rags" and throw him off. That way you wear the other out. It was so much different from the music now. It is hard to get a bunch of men together to play today. What you hear now is three tunes. They just put a different tone to it or something, to make it sound different, but it is the same thing over and over. The old men here have some pretty good music that they can play. There is music here that no one is using. You might hear it from the big crackshot bands with one or two hundred men in it, they play that stuff, but Emile's band used to play it with four or five men.

When the young Imperial band was in [?] Louisiana they met Claiborne Williams. Emile's band was working for a Mr. Robertson and Mr. Simmons and he told them to sharpen up because Claiborne Williams has a pretty rough band and he was well liked out there. They [Barnes' men] had a pretty good band, but they went back into all the old stuff, Scott's music, and met Claiborne with "High Society", "Grace and Beauty", and "Fidgety Feet". ^{Andy} When Claiborne Williams came up, Emile's band ^{had} had it because Claiborne Williams came up with a lot of heavy marches. Emile was playing with [Paul] Barbarin, "Ti' Boy", John Marrero, [?] on bass, "Corkeys ^{Er Cook Eye?} George" who is kin to Tocca, Ambrose Powers and "Wooden Joe" [Nicholas]. Wooden Joe was playing clarinet. They had two clarinets. You can take about two or three clarinets and two or three trombones

and you aren't going to beat that music. They won't play any swing music but they are going right on in there just like a finish off [?]. Emile played music with three pieces: bass, guitar, and clarinet. That music was more like waltzes. Waltzes, one step, two step, mazurkas, schottisches, slow waltz, fast waltz. Emile's uncle played that soft music, too. Emile describes a surprise party such as his uncle played. His uncle played the blues, too. In those days the blues had more of an introduction to it. Now hardly any tune has an introduction. Emile hums what he means by an introduction to the blues. Now they play mostly the chorus.

Mr. Allen asks when they played tunes that had more than one part to them, what volume did they use? Emile says they would be loud, then you come soft and then pick up again. Sometimes they would get so soft that you could hear the feet on the ground.

Herb asks if they played much clarinet in the low register? Emile says no, he doesn't remember anyone playing clarinet in the low register until he started it. Even Emile doesn't play much above the register except in a full band. In a short [i.e. small] band it is disagreeable.

You can go maybe a ^[to] prtion up. With a real good bunch of men who are organized you can do as much as you like if you have it in you. With [Chris] Kelly's band there was a bunch who knew each other and you didn't have to worry. They could pull jobs off with one or two men missing. The best thing for any man who is playing music is to be in a regular band.

Mr. Allen asks how soft would they end a tune in the old days: would they always play the last chorus real loud or soft? Emile says that they would play the last chorus real loud: go out heavy. In the middle of a tune they would get soft in most bands.

Emile played with about every band in the city and out of the city. He just wasn't much on parades. The parades that he did play were for buddies and otherwise he would tell them he just couldn't make it. He always thought it was too hard. Emile never used an E flat, just the B flat. He had an E flat but gave it away. When Emile played Scott [Joplin]'s music, he used a B [flat] which he pulled out to take the place of an A. He had an A and a B [flat]; in those days they used both. If you had a C clarinet also that would cover everything.

Other clarinet players in the city in the twenties were "Jimbo" [Jimmie Noone - in Chicago then, RBA], Johnny Dodds, [Bill] (Coycault), Zeb [Lenoir + (sp)], Joe Watson, [Willie] "Kaiser" [Joseph], George Boyd. Georgie Boyd was a pretty good clarinet player. His style was pretty rough; he was rougher than Emile. He was pretty strong. Emile says "I had the lead on all of them. I didn't ask for it; they gave it to me." They had other clarinetists, whom he can't remember. Emile liked George Baquet; he was crazy about Baquet. Emile liked Baquet and "Big Eye Louis Nelson" Delisle especially.

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Herb Friedwald

Walter Barnes was from somewhere around St. Charles [Parish] or Lake Charles or somewhere. He was killed in a fire in Natchez, (Miss.). He was a good clarinet player. Walter Barnes just came into New Orleans on gigs. He stayed in Natchez.

To Emile, George Baquet was a sweet clarinet player. He just took his time and didn't rough it out. He was not too much of a band man, but he was a tough man in a parade. The good band man was "Big Eye Louis" Nelson Delisle; he was an orchestra man. Charlie [Love] can confirm that. "Big Eye Louis" had a swing style and a sweet style just like Emile plays. Emile doesn't play just one way; he plays different ways. Emile never did like one style of playing.

Mr. Allen asks Emile if he remembers the time he cut the records with Charlie Love. It was on [520] St. Louis Street near Decatur [in Joe Mares's place]. Emile remembers. It seems to Mr. Allen that Emile changed his whole tone and style as the evening went on. Mr. Allen doesn't think they issued the part played late in the evening when Emile was really playing differently. Emile's low register ideas are all his own. Emile used a felt derby as a mute in low register, and has never seen anyone else ever do that.

Herb Friedwald says that Emile is about the strongest clarinet player left around here. Herb asks who in the old days had that big tone. Emile liked Pill [Coycault] who was a pretty good clarinet player. "Jimbo" [Jimmie Noone] was a good clarinet

player, but he had a whole lot of chicken in him. He was ready to run when he saw someone--one time Emile ran him off the truck by just going around him--looking at him play. One time Emile went home and got his clarinet and got in the truck in his place. But you take Pill, Zeb [Lenoir (sp?)], George Boyd, they are good clarinet players. [Willie] "Kaiser" [Joseph]--that "Kaiser" was a good clarinet player. Herb asks Emile how George Lewis was in those days. Emile says "George was all right," but Emile didn't know George during the time when "Jimbo" Zeb and them were playing. Mr. Allen says he [George] was eight years younger than Emile. Probably, Mr. Allen says, by the time he [George Lewis] got to going, Jimbo had left town. Emile knows all the musicians down through here and when they left--Jimbo, Jimmy Palao, [Spriggs], Kid Ory, King Oliver, and Louis [Armstrong].

Emile doesn't remember when "Jimbo" left. It was before World War I [See above]. Emile doesn't know what "Jimbo"'s right name was. He knew that Ambrose's last name was Powers. But even [Avery "Kid"] Howard's name, Emile just learned it about two years ago, and Emile has known him a long time. When Howard first started in [Chris] Kelly's band he was the drummer. Emile had been working with ["Kid"] Thomas [Valentine] for years but did not know his name. Herb asks how when they wanted to get in touch with a musician and didn't know his name how would you find him? Emile says that everyone was known by his nickname. "You never ask by the right name." And during that time you didn't find a

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man at his house; he had a headquarters. You would get him around Farina's or around the [Big]25. That is the first place they would go in the morning when they got up. For example, Emile's uncle [Billy Marrero], who was Lawrence [Marrero]'s daddy, would get up and leave home in the morning as if he was going to work, but he was going to Claiborne and St. Philips at Farina's or [Pauly's?]. There, they would sit and play [cross?] for a drink or for a pastime. If someone wanted a band for a picnic, they would fill the contract out right there. Emile didn't stay in one place, but he always told someone where he was going and he was easy to find. That was their telephone. Herb supposes that was why the bands were not so regular [and often used men from a certain neighborhood, RBA.] They played picnics, banquets, surprise parties, lawn dances, weddings, and farewell parties.

Emile never did play the saxophone. He used to have one around, but he didn't like them and doesn't like them. If a man is going to play the saxophone he is going to let the clarinet alone. He must be good to play both. There isn't anyone playing the saxophone; they are just blowing into them. A little earlier ["Big Eye"] Louis Nelson was the first one to come back with a sax to Emile's knowledge. He just got it because he was up there and had the money to get it; he didn't play [sax]. Emile always called the saxophone a family. One sax is nowhere. [He means a section is needed? RBA] If you want to get anything out of the sax by itself, you have to be all over the sax. Emile won't have

anything to do with a sax. Emile has been playing a long time and all up and down the road and you didn't find any saxophones here. Music is so different now. (Street vendor crying his call through a loud speaker: "I got fish, 15 cents a pound, etc.")

Emile can sit down and imagine he could see all through Milneburg, "Over the Rhine", [a bar, see photograph], Spanish Fort and West End. On Monday, they played for the police. They had a stag dance, just police. They played every Monday at Milneburg or Little Woods. There were no women there. The men just had the music and drank beer and sometimes had wieners and a little gravy and macaroni.

Emile played for years at the Lusitania Hall on Dauphine and Elysian Fields. He played there with Buddy Petit's Boys in Blue band. They used to send Louis Armstrong right there in that very same building [in Petit's place]. The building was on the downtown riverside of the banquet. Mr. Allen says that the Portuguese people go in there. Emile says that they played there for the [Terminal (station)] bunch and the Irish Channel bunch. It was just a gang of boys who got together with their girls. They also played at Broad and the street before you get to Tulane Street at the Samuel J. Peters School. They played there for years. They played everything. Emile was with Buddy Petit then. They had dances in the school twice a month. Joe Clesi who played the trombone [See Francis Murray biography] used to be at their dances. Emile says Clesi was a fine boy. Joe has died.

They also played up in the Irish Channel for lawn parties. You started playing at eight o'clock and finished about six in the morning. You couldn't go when they got you there, but they paid you all right and treated you all right. You got more ^{py} food than you could handle. You were treated first class. White and black were at the same table. They didn't interfere with it. No policeman would go up there unless he went as a gentleman with his hat in his hand. If there was a fight between any two, they would fight it out. They didn't use knife, gun or anything. When they got enough, they would shake hands and drink together.

One time when Emile was playing at the lake, and Edward Gaspar was playing for them. Edward had a beautiful set of drums. This was at Spanish Fort. They had to play against another band at a nearby camp, perhaps Sharkey's [Bonano]°. They busted loose with three or four hard numbers and they got hot and started to bust back. But they [Emile's group] knew how strong they [the other band] ^{were} ~~was~~ and Emile's group wouldn't pay any attention to them except every once in a while to shake them up a little. Finally, a free-for-all got started. They even threw a policeman in the Lake. A crowd gathered. A few got put in jail. The woman they were playing for paid them [Petit's band] off. They took them to jail in those days in a patrol wagon. They had their own jail house at West End.

Pete [Bocage] wasn't like them; he was more of an orchestra man. Emile's group like Charlie [love] and ["Big Eye"] Louis

[Nelson] would carry maybe four or five pieces and played stag dances and midnight dances.

Emile played a good bit with Kid Thomas in the early days. Emile doesn't remember Thomas having any other clarinet player. Just a couple of years ago he started having others. Mr. Allen can't remember anyone else playing with Thomas, it was always saxophone players. Mr. Allen remembers he had Paul "Polo" Barnes with him. Emile remembers Thomas had [Edmond] "Wash" [Washington] [on alto] with him one time before the one who is with him now, Manuel Paul [on tenor and rarely clarinet]. He had, Mr. Allen says, Reuben Roddy on alto with him for a while.

Thomas is partly the same as he was in the twenties, at least to Emile. Thomas was more of a louder trumpet player than he is now to Emile.

P.S. Reel I

Emile thinks you should keep away from the sax. The sax will hold you down as sure as you're born and make you lazy. Emile is against the saxophone. If a man can really play one that is all right, but Emile can't stand for him to just blow into it. Emile doesn't like to hear it. Emile compares the electric guitar with the sax. They caused him to quit. He also tells how *now* everyone thinks they can sing. They didn't have singers in the old days. They had concerts for singers. A band was hired to play, not sing. (Cont. on back track.)

Emile says they have been using electric guitars around here for ten or twelve years. Before that, they used the plain guitar.

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First, it was guitar and then banjo, then guitar again. Emile liked to work with the banjo best.

END OF REEL II.

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Emile admits that there are some fellows who can play the saxophone. Paul [Barnes] plays the saxophone as does Earl [Fouché?]. A couple whom Emile knows play the saxophone, but there are a million of them who blow saxophone. Emile feels that ["Kid"] Thomas [Valentine] will sound better if he had a clarinetist. He would use more harmony and put more sugar; he would sound much better. Any trumpet player, Emile doesn't care who he is, if he sits down along side of a saxophone player for a couple of months, will be a different man. When Emile was coming up, almost every trumpet player you find was a good trumpet player. They had to play because the clarinet was on them. Now that the saxophone has come in, the majority of the good trumpet players are partly spoiled. Mr. Allen says that now the trumpet players play like saxophones.

Herb asks how Aubrey [Emile's great-grandson?] ever made out on his music. He had an Albert [system] clarinet. Emile says he had to get a Boehm [system] clarinet, and Emile didn't bother with him anymore. Clarinets have gone up in price. They charge you two or three hundred dollars now for one, and when Emile was coming up he paid thirty-five or forty dollars. Emile wouldn't buy a new clarinet now for anything in the world. If he had to go in Benny Goodman's place he wouldn't buy a new clarinet. Herb asks Emile if he likes the Albert system. Emile says [of all alone?]. Mr. Allen asks Emile if he ever knew a Boehm system clarinet player who had a really big tone. Mr. Allen can't think

of anyone who did in person without a microphone. Emile gives a description of the difference between the two systems. Emile never did like the tone of them [Boehm], nor did he like the pewter clarinet. It was a metal clarinet. The Boehm system, Mr. Allen thinks, ^{was} were made for the hand, not for the ear. Emile agrees.

The only clarinets Emile remembers with Chris Kelly were himself and George Lewis. He had trombone players: Sunny Henry, Jim [Robinson], Harrison Barnes, Yank [Johnson], Harrison Brazley and "Frenchy" ^{who died a couple of years ago.} ~~was not Morris French from La Place.~~ "Frenchy" was not Morris French from La Place. "Frenchy" was from around Third and Claiborne. Harrison Brazley was a pretty good musician [reader] and played with a lot of musical [reading] bands. Harrison Barnes was ^{a musician} good. Pete Bocage was a good musician. Harrison Brazley was partly [a tent] showman. He was a showman before Punch [Miller]. He has a brother who is following the show now who is a good trumpet player. He played the trumpet like Arnold Metoyer. You wouldn't think to look at him that he was anything.

Mr. Allen saw [Lawrence] Tocca [Martin] at [Willie] Pajaud's funeral. Emile didn't know when he died, he died so quick. Mr. Allen says it was either Pajaud's funeral of ^r Old Man [Isidore] Barbarin's funeral.

Emile played for a lot of funerals a long time ago, most every funeral they had. He played all funerals, parades for different clubs. Emile was a pallbearer at Chris Kelly's funeral.

He was also a pallbearer for Yank Johnson. He doesn't remember who buried Buddy Petit. Emile never played for any of his musician friends. It is hard for Emile to even go to the hospital no matter how much he likes you. Emile's little great granddaughter was just released from the hospital yesterday and is doing fine. He did not go to see her.

[P] Emile knew Punch when he first came out. Punch and Jack Carey and Georgie Boyd. If Emile had to write a book, he couldn't do it in under a year. ^{ALL READ} He has been around here for over 55 years. He has been playing music for 55 years. He was about 13, Mr. Allen says, when he started. He bought his first clarinet and the first thing he blew was "She's Got Good Booty So They Say." That was a number which Bunk [Johnson] used to play all the time. That was when Bunk was with the Imperial ~~Band~~ [probably the Superior] ^{band}. Emile hums it. That was one of Bunk's famous numbers and Emile got it from him. They were playing down at the lakeshore and Peter Bocage was playing violin with them. Peter Bocage would know that number. Emile says that Bunk was a ^{good} trumpet player in those days. Emile heard one record Bunk made with George. Bunk was above Buddy Petit and Chris Kelly in all ways. He was just a better musician; he could see better; he could master his instrument better he could correct better. He was better all the way around. Buddy was good, too, but he was a harder man than Bunk, more iron man. Mr. Allen asks if Bunk took down much. Emile says that the men in those days did not take

down much, ^{no} of the trumpet men that he knows of. You take a man like Walter "Blue" [Robertson], he killed himself in a parade. He was blowing for the stars. When the men used to take down ^{for} a rest, not for a solo, so they could come back strong. If the number actually had a solo [in the arrangement], then you took it, but not outside of that.

Herb asks if Emile thinks six pieces are enough for a band. Emile thinks that six pieces are a whole lot of band and a lot of music if a man can play. Emile discusses men working together who actually get the use of each other. That way when a man takes down it doesn't matter because the other men are used to playing together and go on alone. Emile feels that it is a waste of time to make records with men who have never worked together and are not rehearsed. He feels he has never made a record right.

Emile doesn't remember exactly what his first record was. Mr. Allen asks Emile if he made any before David [Wyckoff] and Alden [Ashforth] ⁱ [issued on American Music]. He doesn't think so. Not even homemade records. Mr. Allen asks Emile what was wrong with the things Emile made with Billie and De De [Pierce] and Brazley. Emile never picks tunes out; he always lets the other man do it. Emile feels he can correct himself. De De is all right and is a good man, but he doesn't look behind to see if it is going to fit in here; he goes straight along with it. That isn't the way it works. De De and Billie Pierce work well together, but it is difficult to add others. Mrs. Allen says that De De changes

keys in the middle of a tune. Emile says "Well, he is headlong."

Herb asks Emile who he likes to play with on trumpet who is around now. Outside ^{of} [Kid] Thomas [Valentine], Emile doesn't know. Thomas is the nearest man he could get to who is here now. He [Emile] hasn't been with Charlie [Love] for so long, he doesn't know how Charlie works. And ~~he~~ he hasn't been with Punch either for a long time. Thomas is a pretty good strong man, and if a man would have a little work out with him, you can do all right. He is a hard trumpet player even in some places where it shouldn't be hard to get the value of the music. Thomas is not like the old-timers to Emile. Now a man like Peter Bocage would be more [like the old-timers?]. Herb asks where Thomas got his style of playing. Emile doesn't know, but Thomas just came out that way playing, more of a pick up than any of the rest, Thomas and Red Allen came up partly together. They were behind Kelly [in age]. Thomas was behind Kelly, Peter Bocage, and Louis Armstrong [in playing or age?].

Percy [Humphrey] is all right, too. Emile loves to play with Percy. He has played many times with Percy. If Emile was in the union he would play a whole lot with him now, ~~Per~~ Percy used to call Emile on most everything he got. Percy plays partly with his brother, Willie [Humphrey] now. Willie is partly the same as he was in the old days. Emile liked his brother on trombone [Earl Humphrey]. Emile doesn't think the sax ever hurt Willie's clarinet playing, but Emile hasn't heard him in a long time. Willie didn't

fool with the sax that much. Willie was a pretty good blues player in the old days.

Mr. Allen asks how John Handy was in the early days. Emile says they called him good, but he never could find anything on him, where he was anywhere.

Emile and Sidney Bechet worked together. That was when Emile started. They worked on the clarinets in Emile's house. He was always a better clarinet player than Emile.

People talk about Handy now and some of his tricks, but Emile didn't remember hearing them in his time. Emile never heard ^{his} [Handy's] name anywhere, and Emile knew all the boys, from Walter Barnes on down, Pill [Coycault], Zeb [Lenoir(sp)], "Jimbo" [Jimmie Noone]. Mr. Allen asks who had the fastest fingering on the clarinet. Emile says Bechet could play more notes. Jimbo wasn't anywhere near as fast as Bechet. Bechet was the king. Emile says Bechet was one hundred per cent better than he was. Emile liked "Big ^{Eye} Louis" [Nelson] best of all ^{the clarinets} and was influenced somewhat by him. Emile has played in concerts, shows, short [small] bands, and long bands. He has played with so many men that now he has different styles. There are a lot of people that think Emile can play clarinet yet, he says. There are few clarinetists here and most play other men's style.

END OF REEL III.

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Reel IV--Summary--Retyped
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Others Present:
Herb Friedwald
Richard B. Allen

Emile took lessons from [Alphonse] Picou. Another boy, who has died, Sidney Vigne, took lessons with Emile from Picou. [Cf. Reel II, Oct. 1, 1959.] Picou was a good clarinet player in those days. Mr. Allen asks if he ever played any jazz. Emile says that those men were not much on jazz. "Big Eye Louis" [Nelson] was the man on jazz. Picou and [Manuel] Manetta were on the dots [i.e. written notes] as was [George] Baquet. [Lorenzo] Tio, [Jr.?] was a good man. (He was on the dots and he was on jazz.) Albert Nicholas came up in Emile's time. Albert was playing clarinet down here when he left. Albert didn't play much jazz until after he left here like Louis Armstrong. Nicholas, like Louis and [Jimmie] "Jimbo" [Noone], grew. Louis was good down here, but after he went up there he just went to town. The same thing happened to Bechet. This was a bad luck place for Bechet. But he went up the road, and he did good, the minute he got there. When Sidney and Jimbo left here, Emile was supposed to leave here in Jimbo's place. Emile doesn't remember what band [Jimbo] was supposed to go with, but he went with "Ory and them" once. Then he went with another band up there, and after that, Emile thinks he built his own band like Ory did.

Mr. Allen says Jimmie Noone made records. He was always called "Jimbo" here. Emile knew all the boys who left from here: Zue Robertson, the trombone player, and Joe Oliver. Emile worked with all of them, replacing their regular clarinetist. They would ask Emile who he represented [i. e. who sent him]. He would tell

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them Tio ^{sent} ~~sent~~ him or Louie ^{sent him} or George sent him. That was all right; they had a good man. Emile should have left with the first bunch but he just didn't believe in going anywhere. Since he has moved to Louisa Street, he could have gone away, but he just couldn't stay away for three months. He went to California to stay with his daughter for two months, and after the first month he was sick, he wanted to get home. Emile did not sit in with Ory out there. In fact, Emile did not hear him out there. Emile went there.

Ory had a clarinet from Texas [Jimmy McCracken? (sp?)] and a trumpet from somewhere else. ^{Bob} Emile went in Ory's music house and they talked for quite a while. ^{Barnes} All the boys pictures were on the wall: ^{in the corner} Piano, drum, bass, [cornet?], Boehm system clarinet.

Emile went out to different places to look at the funny bands. Emile only heard one of them. Emile didn't fancy it too much. They were nice and clean and seemed to be in order, but he didn't fancy that much.

Herb Friedwald says that he has heard a lot of musicians around town talk about Emile as being a "guts" clarinet player, playing with more feeling than the others. Herb then asks who were some of the other clarinet players who played in that style. This is hard to say, says Emile, because he never played one way.

[?] Emile played what he thought was best for the particular band. Mr. Allen then asks which bands could really gut it, ^{from B90} Emile says that there were a good many bands that could gut it. After they had been on the stand for about two hours and warmed up, there is

Reel IV--Summary--Retyped

July 29, 1960

no telling what they could do. Emile had a habit of making a man play. If Emile could get to his drum and piano, "I'd know they was going to work then." Emile had pretty good drummers most anytime he worked. Emile worked with Red Happy [Bolton] and Black Happy [Goldston] and Black Benny [Williams], Dave Bailey, Cie Frazier, "Face-O" [Eddie Woods], and most everything they had here. Dave Bailey played with many bands. Mr. Allen says Dave Bailey is playing with the [E.] Gibson Brass Band now which is a non-union band. Emile says "Well, he's a good drummer." On the music stand he is still lively. He keeps the time, and has everything going but is not too noisy. Dave's brother used to play bass fiddle, Duck Ernest [Johnson]. The last time Emile saw Dave Bailey, he said he wasn't playing much except a few funerals.

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Emile worked with many banjo players like [Clarence] "Little Dad" [Vincent], his ^{Emile's} cousins, Lawrence [Marrero] and John [Marrero]. Lawrence was way behind [in age], "Gasoon" [Joe Philips, Jr.]. He worked with everyone in those days, including piano players. He worked with Little Mack [Lacey] [sp.?] ^[two Macs?] who died, and Paul Barbarin, whom they called [Pe]i[t] Boy. Emile's band started Paul Barbarin out. Paul's father was always called "Old Man" [Isidore] Barbarin. [Abbey] "Chinee" [Foster] used to be a tough drummer too. "He's gotten to be a fiend they tell me;" ^{P. 3 - D. Reel - 51} Emile says he believes he'll start drinking wine. Allen says he remembers Emile drinking wine at the Apex [apartments].

Emile says one thing about it was that about everyone you'll

meet knows him, especially the public who really know him. Some think he is still playing.. When he played at the Palace [Theater] with [Avery]\'Kid\'Howard's band, they kept the spotlight on him, forching him for solos. It was a good band. They had someone called Joe on drums, Emile's brother Paul on sax, and Willie Foster on violin. They played a lot of jazz and the people really liked it.

When he played with Buddy Petit's band, they didn't take many solos unless it was written into the music. If a man got tired or wanted to keep his lip from swelling after so many bars, he might pull down for a while, but the only solos were from the music. Emile says the solo came out for the others to get ideas on you and know what you're doing. There were solos on his records, but he never believed in solos "that way." A long time ago, they used to turn it over to him with the drums playing softly and guitar, bass, and piano ^[Emile. RBA] That was the only solo they would take ordinarily. In special numbers the banjo, guitar, or piano would play some, taking breaks.

Emile knew many, many old time musicians like Cato [which one?] and Bob Pickett, who played bass with several bands which they had around Rampart and Perdido [a famous "hangout corner"]. In those days, the musicians in bands on the other side of Canal Street were friends with the bands on the downtown side, but kind of like distant friends with few exceptions. Emile stayed on the downtown side of Canal, and also over the river, down the Lower Coast and up the coast around General [Ogden?] and Oak, the

Irish Channel, back of Poydras, Perdido in the cabarets and the
[Honkey] tonks.

When he didn't have a derby for a mute, he used all sorts
of things like a bucket or a can or even an aluminum derby.
Sometimes, they would double up and used the same mute. They
could get a heavy tone with a mute, deeper than a sax.

Barnes was born on Claiborne and Clouet Streets. He lived
there until he was about seven or eight. His father's name was
Emile Daniel Barnes. That's why his brother was named Paul Daniel.
They moved to 1416 Port Street between Villere and Robertson
where they lived for about two or three years. Emile was still
wearing short pants then. From Port Street he moved to 1416
Almonaster Avenue. He was about sixteen then, but wasn't playing
any real music, just "blowing." Sometimes, bands would take him
out, but he didn't get paid for it. He and Sidney Bechet didn't
get paid when they worked sitting in for Picou or Baquet either [?].

When he went to sit in with some of the bands in the district,
Joel Oliver, [Lorenzo] Tio [Jr.], [Big Eye] Louis, and [George]
Baquet were playing there. They ran into five piece bands; all
of them had pianos. [!!! RBA]

After a short stay on Almonaster Avenue, Emile moved to Villere
Avenue between Spain Street and St. Roch where he stayed quite a
while. That's when he really started playing. Allen says he'll
look up in the [Soard's] City Directory to see where Barnes lived
at certain times. On Villere, Barnes says he moved from the middle

of the block to the corner. At that time, he was playing with almost everybody.

Allen asks how much of the work was in the district. Emile says there were about two dozen bands there, every house had music all around the neighborhood, where Krauss Company was and the Terminal ~~Station~~ ^{is now}, all along Rampart Street, St. Claude Street, Basin Street, back to Robertson Street, to Conté and St. Louis. They played every night of the week, mostly five pieces with piano, clarinet, trumpets, trombone. Some would have just bass, guitar, and violin; and some just piano, drums, and clarinet or maybe trumpet; some just piano. Counting all the piano players, Emile estimates there were about 100 musicians playing there. Allen asks how many musicians he thinks were playing in New Orleans counting all the brass bands. Emile says the brass bands were equalized by the string [dance] bands [i.e.] some musicians might play in a brass band in parades during the day and play another job that night. Barnes says the average musician would be working mostly in cabarets in the district and some different spots in town, on Magazine Street, Napoleon Avenue, General [Ogden?] and Oak, along Perdido, Franklin, Grayier, ^{along} Rampart Street and Dryades Street. All of those places had three or four pieces, or piano and drums, or maybe five pieces. Barnes doesn't remember the Red Onion which was about the 800 block on Rampart. He does remember Spanola's [sp.?] which had about the same thing, a three piece band with maybe a trumpet, piano and drums. It was a

[~~Monkey~~] ~~T~~onk. Cabarets were a little higher class than a tonk.

Emile says they had a lot of "ratty" brass bands that would play tonk music in the streets. In 1910, when Barnes was just starting out, Joe Oliver, Manuel Perez, [Andrew] Kimble, [Amos?] White, and a lot of others would play jazz in the streets. Barnes says most of the bands had at least some musicians who could read. A man would take a piece of music and run it over, but there might be some part he found difficult and somebody would help him with it. But he would not consider himself a reader or a musician.

Chris Kelly didn't have a brass band. He could read and spell [i.e., read slowly]. Buddy Petit was a parade man more than Kelly. Manuel [Perez], Joe Oliver, Walter "Blue" [Robertson] all liked the parades.

END OF REEL IV.

