

Russell: You can give your name first then tell a little about

Justin: Ok, do I have to get across the table?

Russell: No, that's good enough, now. I can turn it up. Sit back naturally

Justin: My name is George Justin, and ah I was born in New Orleans on the 17th day [15th correction] of September, 1915. And ah

Russell: What part of town were born in?

Justin: Well, that was considered more or less the Tremé section of New Orleans, where there was always quite a bit of activity with ah the location of the Cooperators Hall, the Economy Hall, and later the San Jacinto's Club, which were all wonderful places for jazz. Wherein there was always something going on at various times during the week. If it wasn't a dance or as we used to call it a "banquet" [ban-kay]

Russell: Well, how do you spell that

Justin: Well, it's a term. They used to say banquet, that's the Creole pronunciation of it, I guess was "Banquay"

Russell: No, Omer Simeon said they called it soiree, or something

Justin: Oh, yeah, uhuh. And ah every time you hear that expression you always knew just where to go whether it was the Economy Hall or the Cooperators' Hall, the San Jacinto's Club,

Russell: The Cooperator's Hall, is that what they used to go the Old Hopes Hall, too, sometimes they call it. It's a church there on Tremé

Justin: Yeas, it's a church there right on Tremé which was formerly called Liberty Street,

Russell: Yeah, I went to church there once

Justin: Matter of fact, I used to stay right across the street from there, so therefore I had access to the places at various times of the day, wherein I'd get a chance to listen to some of the fellas, play and what not. And I think it was one of these halls, which one I don't remember, that I got a chance to hear some of the guys that were more or less inspiring to me. And ah-one particular fellow I had in mind was this Alphonse Picou. However, I never had a chance to study under Picou because at that particular time things were pretty rough and conditions were very bad, and ah, overall conditions just was bad and the only thing about it the inspiration was there and ah--from time to time I just got to ah see and listen to various groups that used to participate there until I was able to -uh- go to school and learn music.

June 1, 1958

Russell: Where did you go to school, which school did you

Justin: Well, at that time I went to, I started out at St. Mary's Academy, which was a unit comprised of girls and boys but later, it ah, the boys' end of the place, was transferred to a little school on St. Bernard Street. Course I understand the school is there no more, but it was just more or less temporary until they could ah, find better site.

Russell: St. Mary's was down by the Cathedral?

Justin: That's right, its right about, about a half a block from the St. Louis Cathedral. Then from there I went to Gov. Nicholas [Gov. Nicholls] school, on Governor Nicolas [Nicholls], then later went to Joseph A Craig School, and from there I went to Albert Wicker and left Alfred Wicker and went to McDonogh 35 and graduated from high school, ah in 1934, I think it was. Yes.

Russell: Are you a Catholic, I suppose.

Justin: Yes, I was born and reared a Catholic, and ah, I left there and went to Xavier University for about a year. And ah, I had hoped to go back, but ah, for some particular reason I just never did get back.

Russell: Can you tell me about the first music you ever heard, did your folks play, your parents play any instruments?

Justin: Well, ah, no neither of my parents was more or less musically inclined, I would think so, but ah, we'd got the, a bunch of fellows in the neighborhood have got ah they experiment from listening to various groups that used to participate in New Orleans at the time, and ah, we used to have what you call bands of our own wherein one fellow played the drum which was comprised of an old beat out washtub, then another fellow would play the kettle drums which was made out of one of these old antique cheese boxes. I don't know whether you remember seeing those round.

Russell: Yea. I've seen that

Justin: Of course, all the biggest instruments--wind instrument at the time was what you called the kazoo. I don't know whether you've heard of the kazoo or not, but we had various forms of the kazoo. It was ah, one form we had it made like a trumpet; another form, it was made like a clarinet, and we'd go through the motions and ah just play a whole lot of the old songs that we used to listen to.

June 1, 1958

Russell: One of our friend Edward Johnson, they call him "Noon". You might know him, that has a bazooka,

Justin: Oh, yeah

Russell: It has a slide, a pipe on it

Justin: Oh, yes, yes, yes. Well there used to be a group that used to make all these fishfries around there at this particular time, and one of them fellows, I can remember very well, he was they used to call him Sandpaper and uh ah

Russell: Oh, I've heard of him

Justin: And ah the ting about it give the group the rhythm, you know he had pieces of sand paper and he used to rub 'em together and you'd be surprised the type of rhythm you would get from it. And ah, I've noticed him in several places, you know sometimes even a local spots or in the barrooms, he'd go in there and he'd join with various groups and everytime there was a band of music on the corner, he'd jump on the truck and pull out his sandpaper. So he was ah, particularly musicall, he just had that ah, feeling, as you mig--

Russell: How old was he?

Justin: Well, he was much older than I was, at that particular time, I would say he was around in his 30s in his middle 30's course I was a little bitty fellow myself.

Russell: Maybe he's still around the city, maybe we can find him.

Justin: Possibly so, you can't never tell, but they had a very unique aggregation, wherein he played the sandpaper and an other fellas played the kazoo, and ah, this instrument's built like a bazooka, course I don't know where the idea was taken from that instrument where George [Bob] Burns used to play the bazooka, it could of been

Russell: They probably had those in New Orleans first, I think

Justin: Yes, and then too, they had ah, another type instrument which one of the fellas had developed himself. It a was made out of a washtub with a pole running perpendicular from the base of the tub

Russell: Oh, with a string on it.

Justin: Wherein it had the strings, and he could key those strings down and get almost any note he wanted to. Course the range was not too far, but in all he got the desired results he wanted to get.

June 1, 1958

Russell: What did you play in that little band?

Justin: Well, in that little band I used to play the clarinet,

Russell: A real clarinet?

Justin: No, it wasn't no real clarinet, but it was the kazoot made in the shape of a clarinet.

Russell: Oh, yes.

Justin: And then too I used to alternate from the clarinet to the bass drum because I used to like to beat the bass drums. One particular fellow around there at that time they used to call him, I don't remember his name, but you could hear him beat that baes drum miles and miles off and I was more or less inspired there too. And ah, of course this was during the time when Manuel Perez had his great band, I don't know whether you remember.

Russell: I met him once in 1943 and talked to him.

Justin: Oh, he was a wonderful musican.

Russell: Natty Dominique's a pupil of---he raves about him

Justin: That's right. Natty studied under Manuel, and the only thing I could never understand why he had never gotten the recognition that some of the other fellows had gotten, you know, that had contributed so much to ah jazz

Russell: He quit and lost his teeth you see before they ever recorded very much so he didn't make any records and I guess that's one reason.

Justin: Well, I heard a different version of it. Course there could be a lot of truth because they tell me he was the type of man he never cared too much about socializing and getting out with the boys, and drinking, and staying out late and all that,

Russell: The other fellows after a job they'd go around and he'd take his money and run home as fast as he could. Yeah, he was that kind of a guy.

Justin: That's right I heard that, I heard that, so I guess maybe that alone had something to do with it because I have read several books even, not too long ago pertaining to various fellows and they never seem to mention anything too much about him, and I often wondered why they didn't since I thought he had contributed so much, and he had developed so many good musicians.

Russell: No, he never got the recognition he deserved.

Justin: No. But it was a funny thing, when I begin to study, I studied under an old

Justin: professor and ah that particular time he was in ah the post office, and ah his hobby, he'd always loved music, matter of fact he played music himself and ah, I should think that was more or less a sideline for him.

Russell: What was his name?

Justin: His name I don't remember his first name, but his last name was Chaligny, [Paul E.]
[see 1920 City Directory]

Russell: Oh, yes

Justin: Old man Chaligny, They used to call him

Russell: I've never met him.

Justin: He used to be a wonderful trumpet man, and of course he played the old style, that a lot of the old fellows like Manuel Perez and that bunch

Russell: What did you study with him?

Justin: I studied clarinet. I studied clarinet, the old Albert system, under him.

Russell: How did he teach? Did he make you learn solfege and ear training, sight singing first, or started you right on the instrument?

Justin: I start me on the instrument first, first the fingering and how to finger your instrument, and basic foundation of the instrument at first. But of course he didn't have too much knowledge, I think, of ear training at that time, because all the facilities were very poor as far as learning was concerned, you couldn't get the proper methods that you would want, you know, to learn--you could study by and ah, he, course I think he had a very wonderful knowledge of music, wherein he taught more than one particular instrument. Matter of fact he taught clarinet, saxophone, trombone, trumpet, and ah maybe some form or phases of pianna. But, of course at that time, my brother and myself were attending music school at the time and

Russell: Oh, you have a brother that plays?

Justin: Yes, he was playing ah, he start out playing alto saxophone, and I start out playing clarinet.

Russell: He was older?

Justin: We both start at the same time

Russell:

Justin: Oh, I should think he's about a year a year and a half or two years older than I am.

Russell: Is he still in New Orleans, or a

Justin: He's still in New Orleans, but he's not active in music any more.

Russell: Do you have his address, if you would want to tell it, and maybe we could make an interview him.

Justin: Well, offhand I don't know his address, I'd have to look for it. Of course I could give you my mother's house and you could always contact him from there

Russell: Oh, yes, you might put it on here.

Justin: Oh, if you contact Mrs. Alice Justin at 1429 Dumaine Street, that's right across the street from the old San Jacinto's Club.

Russell: Yea, I've recorded there. I recorded George Lewis, and Bunk Johnson

Justin: Oh, did ya

Russell: Yes, in 1944, I recorded there one whole week, six nights.

Justin: Oh, that used to be quite a spot. Well, do you remember the old Lions Club, which is located about three blocks from there?

Russell: No.

Justin: Near Claiborne Street.

Russell: I don't remember the Lions Club

Justin: Oh, yes, that was quite a spot too.

Russell: There's a Carnival Club, a white carnival club uptown, they call Lions club

Justin: No. This was ah, this was ah, a club, ah it was on the same basis as San Jacinto's Club and I think the club, I always thought was in competition with the San Jacinto's Club.

And they used to always try to outdo one another by having various bands and ah, course at that time they used to call them buck dances, of course we' call them sessions now and see which had the best group, but not, but as of now, it's been converted a funeral parlor now.

Russell: Oh, I think I know, I know then where

Justin: So that's why you probably never paid any attention to it. I think it was converted way back in--as far back as 1933.

Russell: Oh, yeah, I know

Justin: 1933 or 1934.

Russell: I have a picture of a funeral, a brass band

Justin: Yeah

Russell: Right in front of it

Justin: Yeah, course at that time my grandfather was president of the club, as a matter of fact he himself turned it into a funeral parlor and course he had his place out there on St. Claude Street, between ah, Marais and Liberty

Russell: What's his name?

Justin: Raoul J. Llopes [1309 St. Philip] He was ah Llopen of the Carr and Llopes on St. Philip Street

Russell: Yeah, I remember another funeral parlor on St. Philip St.

Justin: That's right, but ah

Russell: In that section

Justin: Under Prof. Chaligny. I enjoyed my music very much as a matter of fact I didn't get as much out of it as I should have or I could have because at that particular time, bein' a youngster you know, you always come home from school, throw your books on the on the couch or the ah machine and you'd go out and play some ball, football or baseball or basketball, or some thing in that particular nature until I was reminded of the fact that I had to go to lessons and ah was very good thing about it, ah, the lessons wasn't, I would say, very expensive, I thought they were very reasonable.

Russell: What did he charge?

Justin: Twenty-five cents a lesson. Twenty-five cents a lesson, which I thought was very reasonable. Course at that time money was scarce and for that particular time of the year, and then in New Orleans you didn't tkae, you didn't need too much money to operate as you might say, or you didn't need too much money to live, and ah, we got to learn our instruments pretty well, while we was invited to play with the Post Office Band. The Post Office had organized a band, and he was director at the time. So I was particular fascinated by this venture because of the fact I would be out in the streets just like the rest of the fellows who was playing

Russell: Sort of a brass band, was it?

Justin: Yes, that's what it was.

Russell: uh-huh

Justin: And usually on anniversary days, memorial days we'd get out to the Post Office and play

Justin: and ah, it was particularly exciting

Russell: You played B flat clarinet, I guess

Justin: Yes, the old Albert system.

Russell: Did you ever play E flat, the little

Justin: No. Well, the only time I played E flat was in the service. I played in the service for about four years, ah during the last war from 1942 to 1946. And ah, but speaking about this Old Post Office Band I was particularly interested in it and really enjoyed it for the simple reason that we used to rehearse twice a week and ah we used to rehearse at different fellas homes, you know

Russell: Did most of the fellas work at the Post Office?

Justin: Well, I'd say about half of 'em, maybe a little more than half, worked at the Post Office. Well, I think that was the general idea to comprise the band with members of the Post Office. And ah, well, I got a big bang out of it for the simple reason we'd rehearse twice a week and ah we'd have such a good time at the rehearsals and that's the thing I always look forward to was the food and drinks afterwards, you know and ah, given the same condition, I guess I could've been a whole heckof alot more advanced than I was if it wasn't for the good times that was centered around that particular time. I can remember another incident wherein I was working with a cousin of mine at the time and he was ah, a saxophone player, his name was ah, ah, ah, Dejan, did you know Dejan, Harold Dejan

Russell:

Oh, yeah, I've seen him in - he played a parades a couple of weeks ago on alto sax. Has his own band now own dance band

Justin: Oh, is that right? I haven't seen him in about three or four years, since, course I been away from New Orleans quite some time, since

Russell: When did you leave about?

Justin: Well, I left in 1936. I left there on the steamer Capitol. I was playing with Sidney Desvigne at the time, and-uh-we played the boat for that summer

Russell: Went all the way up the river.

Justin: All the way up to St. Paul, yes. So I left the unit in St. Paul because I got pretty sick, and started going back to New Orleans. Well, I just here came to Chicago since the

Justin: closest relatives was here. And I been here ever since, course I have been tempted to go back several times, but, during that period, but I never did get back, . . .

Russell: Tell me a little more about Manuel Perez, when you heard his band where was it, Economy Hall or?

Justin: Well, I used to hear Manuel's band most of the times, he seemed to be, been the favorite band leader for these funeral parades, and what not .

Russell: Oh, out on the street

Justin: Because that used to be customary. Everytime some member of some society had passed and they used to always have a funeral,

Russell: They still have them

Justin: They still have the, but they're not as frequent as they used to be.

Russell: There'll be maybe two a week almost

Justin: Even now

Russell: Even now. And we don't hear about all of 'em, but there was one a week ago today, it was Kid Howard, I don't know whether you remember him.

Justin: Yeh, I used to work with Kid Howard

Russell: He had one last Sunday afternoon I left town, a friend wrote me this week that I was there.

Justin: Is That right?

Russell: There were three parades last Sunday, one across the river.

Justin: Is that right?

Russell: And two over- I was going to say-on this side

Justin: Is that right?

Russell: Then, in addition, Kid Howard had that funeral.

Justin: Is that right? Well, anyhow, I used to remember Manuel Perez, oh, because he was always so powerful, you could hear him about three or four blocks and everything he played was so clear and concise. I mean you could hear everything he blew. And ah

Russell: Do you remember the name of his band?

Justin: Well, I think at that time let's see, they used to call his band the Excelsiors.

Russell: The Excelsior

Justin: uh-huh, I think that it was, because they used to have about seven eight piece unit, and I think he used to play for various engagements I think when the old Roof Garden was in prominence, a long time ago, that was one of the first places I ever

Russell: On Gravier

Justin: That's right, right down on Gravier and

Russell: Pythian Temple or something

Justin: That's right, the old Pythian temple

Russell: It's still there. They call it the Civic Center Building, now, they tore all that part down and the other

Justin: Yes, I heard about it

Russell: And the City Hall is there right across from it.

Justin: Well that was one of the first spots I did get a chance to listen to him when I was able to get out by myself and ah

Russell: Manuel Perez played up there.

Justin: Yeah, sometimes I even went out there with relatives to have a social affair I'd get up there and course most of my time was spent on the band stand. I never cared too much about dancing, but ah, I just love to listen to the music and try to find out see what was going on. And ah, course at that time, at that particular time they had several fellows that I used to think were some of the greatest musicians I had ever heard in my life, course,

Russell: I'm sure they were

Justin: But of course I would consider myself at that time, not too much of a good judge of music or talent because I didn't know too much about it. But I could remember fellas like Buddy Petit and ah Sam Morgan, Old Sam Morgan, and Chris Kelley and Kid Rena, matter of fact, I worked with Kid Rena for a while when they first opened up the new Gypsy Tearoom

Russell: Oh, yes, there on St. Philip and St. Claude

Justin: In 1932. When they first opened up there I work for him. He and his brother and ah another fella from the old school by the name of George Augustin. He used to play banjo at the time. Matter of fact I think his father used to be a musician. Augustin, his father was a

Russell: That's an old name, I've heard that over and over

Justin: Uhuh, and ah, outa the old group I used to like Kid Rena very much, very much

Justin: because he had very good ideas, and ah he had a beautiful tone and ah he was an inspiration to a whole lot of fellas because I remembers some of the fella used to come up there and just and sit up there and watch him and listen to him, and even make comment, say "Boy, I certainly wish I could play like that guy." But he was a happy-go-lucky fella and he didn't seem to worry about anything, he just loved to play his music and loved to have his little drink every now and then, which was more or less customary at the time.

Russell: Oh, yes, I've seen a lot. . .

Justin: And I find that musicians during that particular area [era] they got a lot of enjoyment out of playing and having a good time, now whether any money was made out the deal I don't particularly know, I don't remember, but yet still they seemed to be happy at all times. They never done anything but play music, I don't think I can remember any, any of the fellas from the old school doing anything but playing music.

Russell: I guess quite a few of them

Justin: Yeah

Russell: Was Kid Rena your favorite trumpet, would you say?

Justin: Well, he was one of my favorites, yes, he's one of my favorites.

Russell: How about Buddy Petit? I never got to hear him at all

Justin: Buddy Petit was good, too, I didn't hear him too very much. Not as much as I ah not as much as I had listened to Kid Rena or even Chris Kelley, because Chris Kelley used to stay out my neighborhood, there, so I used to get a chance to listen at him practise all the time.

Russell: Oh, really?

Justin: But ah, I understand I think Buddy Petit he used to work at a little place on St. Bernard Street, used to call The Alley, and he had worked there, course that was out of my jurisdiction, so I wasn't allowed to go that far, you know and ah but, the only experience I had gotten was from various times wherein I would listen to him on the truck, advertising for a dance that night or a dance that Monday night, or maybe listen to him in the street parades, or something like that. But, in all, there was a whole lot of inspiration,

Russell: Do you remember much about Chris Kelley?

Justin: Yes, I remember a whole lot about Chris Kelley, because he used to be the favorite blues trumpet player. Everybody used to like to hear him play the blues more than anybody else,

Justin: and I just imagine I can see him now playin' the blues, the persperation just rollin' off his forehead, and everything like that. It was very picture

Russell: I've never seen a picture of him. How big a fella was he, or what did he look like?

Justin: Well, let's see now, he wasn't too big of a fella, I don't imagine

Russell: Was he as tall as you?

Justin: No, I'd say he would've been taller than I am, a little heavier I think and maybe about 170-175 pounds, like that.

Russell: Fairly big then,

Justin: Yes, fairly

Russell: /

Justin: Not too terribly big, because I can't remember too much about it because this was a very long time ago.

Russell: Yeah,

Justin: And I was a pretty little fellow, you know

Russell: Do you remember, did he use mutes or anything, what style of trympet did he play

Justin: Well, he played some what of a growl style, they used to used the derbies during them days, 'course the derby hat was very popular and ah they'd use the derby and the sink plungers, the plungers that some of the guys use today, they used to use that type of plunger, but very seldom the other mute style, the cup mute style, well it was more or less the plunger and the derby.

Russell: Where did you hear Chris Kelley, what were the places, at the Halls, or

Justin: Well, this was at the Economy Hall, I think, I heard him there, and I had heard him several times on one of these advertisement trucks, at one of these famous, oh what you might call banquettes, we used to call a long time ago, banquet, [bankay], which was I think was the Creole pronunciation,

Russell: Yeh

Justin: ah ah,

Russell: Do you know Creole, by the way, do you talk that, or

Justin: No, I don't talk Creole, not as much as I would like to. Of course my mother and father both speak it very well.

Russell: They learned the regular French, too?

Justin: Yes, they learned French. I guess it was handed down to them from their mothers and fathers, but ah, I guess maybe one of the reasons why I didn't learn too much about it because I was probably out in the street someplace trying to see what's going on, and--and the only thing about it, I notice when they used to have company and they were talking about something they didn't want us kids to know anything about, so they immediately went into Creole, so we were completely lost and we'd have to leave, so we was getting nothing out of the conversation..hah, hah. So, I find it very fascinating and the thing that I liked about Rena, he used to do a number in Creole just about every night

Russell: Oh, he did

Justin: And he used to bring the house down.

Russell: Do you remember what it was?

Justin: Yes, it was the name of the number was "Eh, la bas."

Russell: Rena did that.

Justin: Yes, he used to do that, "Eh, la bas", I notice that Paul Barbarin has got a has got a recording [Russell: Danny Bark-] on that in stereophonic tape, which is very modern now. You know I would like to hear it, I have never heard it, but I've seen it advertised.

Russell: I haven't heard that particular tape. Albert Burbank sings it, well, Picou does too now.

Justin: Oh, yah, yeah, well those were the guys that used to sing it, like Picou and ah, Kid Rena, and some of the other fellas, there are quite a few of them, used to sing it, because it was very popular. And ah, lots of times it was popular during the Mardi Gras's too.

~~Justin:~~ Russell: Yeah, it was supposed to be a Mardi Gras----

Justin: Yeah

Russell: Were there any Creole songs similar to that they used? Rena or any of the others?

Justin: No, I don't think so. I don't remember too much about any other than that. But I remember it so much because at the time I was working with Rena, he used to do it just about once a night. And he could sing it for a long time because he made words himself. Made all the words himself. And ah course from time to time there was always somebody in the audience that knew what he was talking about, and what he was saying. And they in turn inspired the

Justin: other people that didn't know what was going on to sorta get with the program, as you might say.

Russell: That's a nice joyful number

Justin: Yes, very much so. But a I left New Orleans on the Steamer Capitol in 19----36. I think

Russell: Sidney Desvigne was leader?

Justin: Yes, he was leader of the band at that that was his band then and band then and I work with fellas like ah, ah, well, Judge Riley, I don't know whether you know him or not, but incidentally

Russell: mumble

Justin: He's in Chicago, too.

Russell: Oh.

Justin: Judge Riley, he's a drummer

Russell: That 's right, Charlie Elgar told, gave me his name a long time ago when they were, Natty Dominique was playing some dance

Justin: Oh, is that right?

Russell: And we needed a drummer because Baby Dodds wasn't so well, wasn't able to play the whole dance, so we had two drummers.

Justin: Yeah, well I wish I had known that, I could have

Russell: We finally got Jasper Taylor

Justin: Got in contact for you

Russell: But Riley's from New Orleans

Justin: Yeah

Russell: Judge

Justin: Judge Riley

Russell: Next time I'm here I'll try to talk to him, I never met him.

Justin: He used to be a fine drummer, too, and

Russell: Is he fairly young, or old, or - -

Justin: Well, I think he's along, about my age. He might be year or two older, than I am but not very much more than that. And there's another fella, in Chicago, too, from New Orleans,

Justin: His name is Ransom Knowling but he wasn't I don't think he was born in New Orleans, but he had moved to New Orleans at -uh-early age, and he stayed around there, and he worked with several of the bands around New Orleans, of course I can remember some very fine musicians that had come from the old style. Groups come from fellas that had taught younger fellas. Like like a fellas that work with A. J. Piron, I don't know whether you remember A. J. Piron.

Russell: No, I met his widow, I knew Clarence Williams, his partner in the music business. And I went down there to meet him one year and he died a few months before. And I talked to his widow that summer.

Justin: uh-huh, yeah, uhhh, well there was another group that ah had a very good band at that particular time, and it was called the Sunny South Syncopaters-

Russell: Well, who was in that?

Justin: You never heard about that?

Russell: I don't think so.

Justin: Well, a cousin of mine was playing fir--first trumpet, Leo Dejan, Harold Dejan's brother.

Russell: oh, yeah.

Justin: He's got a brother out there on the west coast now. And there was ah another fellow by the name of Joe Phillips, he played trumpet

Russell: Yeah

Justin: Incidentally, he's was one of

Russell: Yeah, he still plays in the parades

Justin: Incidentally, he was one of Chaligny's pupils. One of Chaligny's star pupils. And ah another fellow by the name of ah Sidney Montague, he played drums.
[or Montegut. Get union book]

Russell: I've heard of him, I don't know him

Justin: Eddie Pierson, I know you know Eddie Pierson

Russell: Oh, Eddie Pierson, yeah, a trombonist, was Celestin's Band, now.

Justin: That's right. He was one of the main stems in the group. Eddie Pierson, and let's see there were ah, ah, oh, there was another guy played wonderful clarinet. His name was Elliott. What was Elliott's last name? I don't think he's in New Orleans now, I think he left New

Justin: Orleans, oh, a good while ago. And ah

Russell: Who were some of the other clarinetists you heard when you were a small boy, you mentioned Picou, Can you think of any others. Do you remember "Big Eye" Louie, for instance, Louie Delisle was his real name

Justin: Louie Delisle, yes, I remember him very well, Big Eye Louie

Russell: Where did you hear him?

Justin: Yeah, I used to hear him in those walking parades. And ah, I used to hear this George Lewis too, in one of the parades too, because I think at that time, he was playing E flat clarinet.

Russell: Yeah, he

Justin: Now, I don't know whether he's playing E Flat now or not

Russell: He doesn't. He fell out; as he says, in a parade about four years ago, the sun got him, almost like a sunstroke, he hasn't played hardly at parade

Justin: Yeah, uh-huh I remember him. And then, too there's another fellow, by the name of Hymphrey

Russell: Yeah, Willie.

Justin: Willie Humphrey

Russell: Yeah, he still plays with Paul Barbarin

Justin: Yeah, well, I think he come up later

Russell: His father played too. Oh back in the old Eagle Band, 1910 or '15, that period, too.

Justin: And uh, there was somebody else down there, a very wonderful clarinet player

Russell: You don't remember, no, you wouldn't remember George Baquet?

Justin: No, I remember Peter, Peter Bocage

Russell: Peter Bocage

Justin: Peter Bocage, I think he, I remember him because I think, at the time I left New Orleans he was president of the union, but I don't remember Peter [George], the other fella that played the clarinet.

Russell: Yeah

Justin: But ah, ah, I can remember an old trombone man back there, used to call him Jim Robinson, big, tall, slender fella

Russell: Yeah, yeah, yeah. Plays with George Lewis. Justin: Oh,
(End of Reel I, Track I)

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(Interviewee)

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