

Louis Jones
Reel I
Jan. 19, 1959

Also present: Richard B. Allen,
William Russell, Mrs. Louis Jone

Transcript: Ralph Adamo
Check: Richard B. Allen

WR: It's running now. That'll pick up everyone's voice.

RBA: All right, fine.

WR: What we usually do is ask a person their full name first.

LJ: Uh?

RBA: Your name please,

LJ: Louis Jones.

RBA: That's your full name?

Mrs. LJ: Yeah, that's his [full name?].

LJ: Uh-huh.

RBA: Mm-hmm. And where were you born, Mr. Jones?

LJ: When was I born?

RBA: Yes.

LJ: Eighteen-seventy-four. Twelfth day of September.

Mrs. LJ: (low): Twelfth day of September.

RBA: And where were you born?

LJ: Uh?

RBA: Where? What--

LJ: Oh, I was born in Greenville, Mississippi -- Washington County.

RBA: Ah, I see. And were you raised up there?

LJ: Till I was sixteen year old.

RBA: Till you were sixteen years old?

LJ: I left home.

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RBA: And -uh- where did you come then?

LJ: Oh -I-I went up through Arkansas, Missouri,--

RBA: Mmm-hmm.

LJ: --Illinois, and Tennessee.

RBA: What kind of music did you hear in Mississippi then?

LJ: Oh, I -I couldn't tell that 'cause--

RBA: You don't remember.

LJ: --I don't pay no attention to ^{no} music. (chuckles)

RBA: Did you hear any music in all these other different states --
Arkansas, Missouri?

LJ: No, I wasn't paying no attention to music yet. I didn't pay
no attention to music till I come down here.

RBA: Oh, I see. What kind of work were you doing in Arkansas and
Missouri?

LJ: Labor camp.

Mrs. LJ: Uh, I thought y'all was getting the music, the records
[that] was here. Y'all got to go way back over the world
catching the music and things. I thought you're only going
to pick up the music here from Buddy Bolden's --

Someone,
probably
LJ, seems
to be
laughing.]

WR&RBA (talking at once): No...ask about...wanted to get the difference--

Mrs. LJ: You got to go way back there and where he's born at and
everything like that?

RBA: Yes --

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Mrs. LJ: I don't think that sounds so hot.

WR: [We just wondered] how old, you see, he was so we'd know just
which period that he lived in here.

LJ (low): Uh-huh.

WR: That was about 1890, then, I guess, when you moved here --

RBA: No, [?] [Apparently objecting to WR's leading.]

RBA: Uh, when did you move to New Orleans?

LJ: When I come to New Orleans?

RBA: Yeah.

LJ: Eighteen and ninty-four.

RBA: Eighteen and ninty-four?

LJ: Yeah. January the twelfth.

RBA: And what kind of music were they playing here then?

LJ: Well, they's playing -- Oh, well, not particular rags, too many
rag music. But they had rag music was downtown there -- Peyton
and them --

RBA: Peyton, eh?

LJ: But-a - peyton, he used to be a [ac]cordian player.

RBA: Uh-huh.

LJ: And then-uh-Buddy Bolden come up.

RBA: Uh-huh.

LJ: And Buddy Bolden learned how to play cornet under Manuel Hall.

RBA: Uh-huh.

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LJ: And he got to be famous himself.

RBA: Oh, I see..

WR: Was Peyton before Bolden? Did Peyton have a band before Bolden?

LJ: Oh, yeah, yeah, yeah--

WR: He was an older man?

LJ: Older man than Buddy Bolden. Buddy Bolden was a young man like I was at ~~the~~ ^{that} time. I don't believe Buddy was quite as old as me [but] just only about a couple of years younger than me.

WR: How big a band did Peyton have? Do you remember how many in his band?

LJ: Well, it was something like a string band.

WR: String band?

LJ: Yeah --cornet player, bass fiddle, trombone and accordian.

WR: Uh-- Do you know -- where did he play? You remember any of the dances that he gave, did you ever go to any of his dances?

LJ: Well, I'll tell you -- He used to play at Customhouse and Franklin.--
Them all-night houses, you know. [now I believe across streets]

RBA: That's where Peyton played --?

LJ: That's where Peyton played.

WR: Is that The Big Twenty-Five? and --

LJ: All through there.

WR: All through -- uh-huh.

RBA: You had The Entertainers, and George Fewclothes, and --

LJ: Poor Buddy Bolden started out good.

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RBA: Yeah.

LJ: And uh --Peyton played at Big 25 -- sometime he played in --uh-
what-che-call-it -- Pig Ankle. And then another place [was?] -uh-
then he used to play in Little 25. Little 25 was Poydras and Franklin.
Big 25 was at Customhouse and Franklin.

RBA: Uh-huh.

WR: Did they always have music at the Little Twenty-Five too?

LJ: OH, they have -- they had music, but I couldn't call the
name of the band, you know -- Nearly all their music [?]

WR: Uh-huh -- On the piano --?

LJ: Yeah, yeah.

RBA: Did they play as 'ratty' -- did Peyton's band play as 'ratty' and
as much ragtime as Bolden did?

LJ: Oh, he was one -- he was a greater -- he was a famous player --uh,
Peyton was, but at the same time Buddy Bolden was coming to be such a
great player with his cornet.

RBA: Oh, I see.

LJ: See --Peyton had a --

WR: Accordion, wasn't it?

LJ: --yeah, accordion -uh-

RBA: Did Peyton play blues, at all?

LJ: Yeah, he used to play ^{the} blues, too.

RBA: Uh-huh

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LJ: But he didn't become famous for the blues like Buddy Bolden did.

RBA: Oh. I see.

LJ: Buddy Bolden was a noted youngster. He was around my days. I come here
[to New Orleans] nineteen year old.

WR: Was Buddy already playing cornet then?

LJ: He wasn't, no -- he wasn't no-way famous.

WR: He wasn't famous--?

LJ: Jus -- just learning.

WR: Did he have a band yet?

LJ: No, he didn't have no band when I come --

WR: No band?

LJ: No, not when I come here. --Oh no.

RBA: Was he -- was he playing, or was he just taking lessons from Manuel
Hall?

LJ: Oh -- Manuel Hall used to keep company --

RBA: Oh, yeah.

LJ: --With his mother --

RBA: Uh-huh.

LJ: Manuel broke him in.

RBA: Uh-huh.

LJ: Manuel used to stay right around the block at that time.

RBA: Was he much older than Bolden?

LJ: Oh, oh yeah. He was old enough [for Bolden's father?] (laughs)

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RBA: And-uh-does he have--was --do you know if he played by head or if he played by note, Manuel Hall?

LJ: Manuel Hall,-- I believe he played by note. Buddy could play note and play, you know, year music [ie: ear music.]

WR: Ear music.

RBA: Yeah.

LJ: -- but he could go and hear a band playing in the theatre, and he come (out on) and practice in between dances (thumps), and that morning, before the ball was over with, he play that piece and play it well.

WR/RBA: Uh-huh.

LJ: Yep, that's air [by^{ie,} ear], and that's the way Buddy Bolden did.

RBA: Well, was Manuel Hall at all good at air [ie, by ear] stuff or do you know?

LJ: Well, she wasn't as good -- he wasn't as noted as Buddy Bolden --

RBA: Oh, I see.

LJ: --but he was trainer of Buddy Bolden.

Mrs. LJ: [inaudible]

RBA (low): [Fair enough?]

RBA: Do you know where Buddy Bolden was from?

LJ: Right here in New Orleans.

RBA: Right here in New Orleans.

LJ: Uh-huh.

RBA: I wonder if you knew if he grew up in this neighborhood, or--?

LJ: Grew up on First Street, between Liberty and Howard.

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RBA: Oh yes.

LJ: The house he grew up in is right there now.

RBA: I've seen it up there by John Joseph's barber shop.

LJ: Uh-uh- John Joseph's barber shop is on that side of the banquette.

[ie, the uptown side of the street]

RBA: Oh yeah.

LJ: Uh-- two story building right down on the corner of Liberty and First,
right across from Joseph's shop?

RBA: Uh-huh.

LJ: On the back o'town, downtown corner.

RBA: Uh-huh.

LJ: Well, there used to be a little grocery there.

RBA: Oh yeah.

LJ: The house next to it--

RBA: Uh-huh.

LJ: --ain't but two houses now in that block outside that corner house --

RBA: Yes.

LJ: Well, it's in the second house --

RBA: That house right --

LJ: But in the first side of that, going that way.

WR: Towards the lake, but--

LJ: Yeah, towards the lake---

WR: --the next house.

LJ: That's where Buddy Bolden raised at, in that house.

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WR: On the downtown corner.

LJ: Downtown side. I believe it was twenty-three something -- I just about -- I liable to go down there this morning and find out, but -- [2309 First, Soard's N. O. City Directory, 1901, 1902]

Mrs. LJ: [inaudible]

WR: We'll take a picture of that house someday.

LJ: (laughs)

RBA: We got a -- We got his old address in a -- We got a City Directory and they list a Charles Bolden ---

LJ: Yeah, that's his right name: Charles Bolden.

RBA: And -uh- what did he do besides play music? Did he have any other kind of job?

LJ: Not of my knowing.

RBA: You hear so many different stories about people.

WR: Somebody told us once he was a barber. You didn--

LJ: Huh?

WR: He was a barber, somebody told us --Did he ever work in a barber shop , or --

LJ: Not of my knowing. 'Cause I know him before I got to be a barber. [He didn't -- never worked nowhere of my knowing, only play music,]after he left school. [Therefore, Bolden was a schoolboy when Louis Jones arrived? RBA.]

RBA: Uh-huh.

RBA: You were a barber yourself?

LJ: Yeah, I was a barber -- 37 years[to it?].

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RBA: Uh-huh.

LJ: I ain't done no barber work now in twenty years.

RBA: Well, you're taking it easy, eh?

LJ: Huh?

RBA: You just take it easy, huh?

LJ: I can't help it.

Mrs. LJ: [inaudible]

LJ: (laughs)

Mrs. LJ: He can't help it.

LJ: (laughs)

LJ: See, -- this here.

RBA: Your eyes?

LJ: Yeah, I lost my sight. I had to give it up.

WR: you get around well anyway--

LJ: (laughs)

WR: --walk around very well.

LJ: (laughs) Yes -- I ain't going far.

RBA: You seem to always recognize your friends and everything.

LJ: Huh?

RBA: [louder]: You seem to always recognize your friends and everything.

LJ: Oh, yeah, yeah, yeah - I- I can meet 'em sometimes --meet some
of 'em, I know 'em from a little bitty thing like that.

RBA: Uh-huh.

LJ: I look at 'em -- and I say, well, I ain't seen you in a good
while, I said, but I know your face. He tells me [his right
name?] and then he come to me.

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RBA: Oh, yeah. We'd like to -uh- talk to some of the people that you knew-uh- from way back, you know, some of the people around your age from way back too--

WR: If anybody else that might have known Bolden too --do you know of anyone--

LJ: Well, I'm glad you said --Well, all them, I believe, is dead out.

WR: Mr. John Joseph, who has the barber shop, he knew Bolden too but not as -uh- ~~from way back~~ young as you were when - when he met him.

LJ: I don't know so much about him knowing so much about Bolden.

WR: Well, that's a lot more than most people have been able to tell, us.

LJ: A -a-ha--

WR: A lot more than a lot of people know.

LJ: Tell you the reason why --[this boy] Buddy was made famous, in the early nine - in the - early after nineteen-hundred come in--

RBA: Uh-huh. May-- That's when he really began to get famous then --?

LJ: matter of fact, when it comes to getting famous, after nine-- after nineteen-hundred come in.

RBA: Uh-huh.

WR: Do you remember who else was in his band then, any of the other men?

LJ: Well --I know 'em --some of 'em -- [Jefferson "Brock"] Mumford, I know him, but nearly all of 'em dead. I can tell you where you can go in the neighborhood and find out.

RBA: Uh-huh.

LJ: A man that used to play with 'em, [was?] the bass fiddle player,

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and -uh- what-cha-call-em, the guitar player. I don't know whether they're living or not, but you go to Cherokee and Ann[now Garfield] --

RBA: Cherokee and Ann -- we'll go up there.

LJ: You been out there?

RBA: I think I know the neighborhood.

LJ: Uh - that's a couple of blocks above Broadway.

RBA: Uh-huh.

WR: Is there a bass player that lives there? Does his old bass player live there?

LJ: Huh?

WR: A -- Bolden's bass player, do you know --?

LJ: Well, I don't know whether he living yet or not. You understand my- a--You can go up that-away and find out. --You know.

RBA: I've been around in that neighborhood some, now that I think about it, but probably not, you know, to know people. Who was his bass player at that time, do you remember his name? From up in that neighborhood --

LJ: The bass player was named Jim -- Jimmmy. But I forget Jimmy's other name.

RBA: Was it Jimmy Johnson? [Leading by RBA.]

LJ: I disremember [?] [you call?]

RBA: He was a good bow-man; I've heard a lot of people talk about him.

LJ: Um- hum.

RBA: You know, a lot of the younger fellows that have met him.

LJ: We call --Mumford we call "Mumford" --We used to call him

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"Brock" Mumford; he was a great guitar player.

WR: Yes, I've heard of him.

LJ: (laughs)

RBA: What -uh- "Brock" they call him --why'd they call him "Brock?"

Was that a nickname? Or was that his real name?

LJ: Mum had small-pox -- marked like that

RBA: Oh yeah, and he had a brockley face.

LJ: Yeah -- I believe the guy's name was Mumford.

RBA: Uh-huh.

LJ: But the other part I don't know.

RBA: I heard that. We talked to -uh- Willie Cornish's wife [Bella] --

LJ: Oh, did you? Wil--

RBA: You remember him?

LJ: Willie Cornish [used to--?] trombone player.

RBA: Oh yeah.

LJ: (laughs)

RBA: Uh-- a lot of the fellas talk--

LJ: Him and Buddy Bolden was just like that. [close friends]

RBA: Um-hum. They played together, or --

LJ: Yeah, uh-huh -- Willie Cornish was Buddy Bolden's trombone player.

RBA: Do you know when Bolden formed his own band? Do you remember?

When did he start out? On his own --

LJ: Oh-- I couldn't say the year, but it's somewhere around --somewhere around nineteen-hundred.

RBA: Somewhere around in there--

LJ: Uh-huh.

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RBA: Did he--

LJ: Maybe -- maybe it was a little earlier.

RBA: Um-hum.

LJ: Maybe it was in nineteen-ninety-nine.

RBA: Uh, did he use his own name or did he have another name
for his band?

LJ: Well, they called 'em Bolden's Band, that--

RBA: Bolden -- Bolden's Band --

LJ: Bolden's Band.

RBA: Uh -- did this fella, Manuel Hall, did he have a --a band
of his own?

LJ: No. He was just a cornet player. I didn't know nothing about
him having one.

RBA: Um-hum.

LJ: Not in the whole time I known him: maybe he had it before I
come here. *Cause he was a settled man when I first come here.

RBA: Uh-huh. --Do you remember any other players that were out
before Bolden was out?

LJ: Well - I- No. Couldn't call 'em -- couldn't call the men, 'cause
I jus'--[] don't exactly remember the names.
Them I knows I've got. All I know [them is come down?] [] ?]

RBA: Well, what was the difference between Buddy Bolden's bands
and the bands before him?

LJ: Before him?

RBA: Yeah.

LJ: Well, the other bands -- nearly all of them -uh- what-cha-call-it --
readers.

RBA: They was all readers, huh?

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LJ: Nearly all of them were readers. But Buddy Bolden, he could hear a band play, or hear music, and come with his band, get his band there with it in between dances, in the night, and before daylight he'd play that piece he heard down there. 9730

RBA: Um-hum, And that's what made him good.

LJ: Um-hum.

WR: Can you tell us where he played--where did he give dances-- where were the dances when you heard Bolden--what Hall -- where did you go to hear him?

LJ: Well, the Masonic Hall --and, uh-- that place is -- it's broke up now -- the Valley Hall--

WR: The Valley?

LJ: Valley Hall used to be on Poydras Street -- it used to be on Poydras Street.

RBA: I wonder if that's the Mississippi Valley Hall.

WR: [low] [I don't know?] [?]

LJ: Um?-- And a, and a -- Jackson Street Hall used to be here -- right over there.

WR: The one right across the --

RBA: That just burned?

LJ: Huh?

RBA: The one that just burned, huh?

Mrs. LJ: Well, I don't know. Yes.

RBA: The one--

Mrs. LJ: The Hall just got burned --it was Longshoreman's Hall.

LJ: Yeah, yeah, yeah, that's right.

Mrs. LJ: We called it Long-- used to call it Longshoremen's Hall..

[Soard's New Orleans City Directory 1924, pp 1970, Longshoremen's Hall (col) 2059 Jackson.]

LJ: Yeah, uh-huh.--And they used to play at St. Elizabeth Hall -- believe it's on-- believe St. Elizabeth Hall on Camp Street up there-- up there somewhere above Napoleon Avenue. And they used to play Lincoln Park. [Soard's New Orleans City Directory, 1924, p. 1971, St. Elizabeth's Hall, 4620 Camp]

RBA: Uh-huh.

LJ: And sometimes --sometimes I believe they went to the Fairgrounds.

RBA: Would they play at--uh--in the day, or the night, or --or what time?

LJ: [They call -?] Nearly always at night.

RBA: Nearly always at night.

WR: Out at Lincoln Park -- did they play in the day there in Lincoln Park though? or just at night there too?

LJ: N-night.

RBA: And the Fairgrounds at night too?

LJ: Uh-hum. [He was like ?] the what-cha-call-it, like the Odd-fellows give their picnic--

RBA: Uh-huh.

LJ: --they had those day and night.

RBA: Uh-huh.

LJ: That's the way the just to play it. And they used to play the ~~the~~ way at Lincoln Park.

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RBA: Uh-huh.

LJ: And used to be --maybe you call it [?] -- remember Johnson Park?

WR: Yeah, I don't remember it -- it was right next to Lincoln though.

LJ: Right, right next to Lincoln Park -- Well, they used to play ⁽⁹⁹⁹⁾ in there. -- That's where Buddy Bolden used to say to Cornish and them, say, "Cornish, come on, put your ha--put your hands through the window. Put your cornet out there. 'N' I'm going to call my children home." He would be at Johnson Park; Robichaux would be at Lincoln Park. Buddy Bolden would start to play too, and all the people out of Lincoln Park come on over (laughs) where Buddy Bolden was.

RBA: Any particular tune he'd play at that time, or just anything?

LJ: Huh?

RBA: Was there any particular song he played at that time? You know, where he's calling his children home, would he have a special song he'd play?

LJ: Oh, I don't know about that. I couldn't answer that particular.

RBA: Yeah, I just wondered.

LJ: But he was one of the loudest and most rag players --greatest rag - that they had at that time, regardless of where they was from.

WR: Do you remember Providence Hall? That's a building that's a church right over here someplace now --

LJ: Who?

WR: Was it called Providence Hall -- Old Providence Hall?

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LJ: I don't--

WR: On-on Philip Street.

LJ: Wait --wait, that's on Philip and Liberty, a brick church
right there--

WR: That--that's the one, is it?

LJ: Yeah, that's it, that's where old Providence Hall used to be --
right where Buddy Bolden used to play in there too.

RBA: Uh-huh. [Preston Jackson, 1938 interview for 'Jazzmen', info from WR's notes. - DCM]

WR: Somebody told me once about a Tin Type Hall--did you ever
hear of that? Called Tin Type. Like those old-fashioned pictures
they take of you. Old photographs. They call it Tin Type Hall.
Did you ever hear of that?

LJ: I don't remember that.

WR: I don't know where it was.

LJ: I don't remember that. That must be on the outskirts of the city,
not --(laughs)

WR: Might of been.

RBA: Um-hum.

WR: Did Bolden ever play for parades? Did they ever have a brass
band too, or just a dance band?

LJ: Never, all dance bands. All his bands was a dance band.

WR: You never saw him out on the street then?

LJ: Not to my remembrance.

WR: You don't remember.

LJ: No.

RBA: Who would be out on the street? Do you remember any of the
street bands? Parade bands? Or bands at funerals?

LJ: Oh --I forgit the name of them -- I believe the Excelsior.

RBA: Uh-huh.

LJ: I-I fo^rget them bands, but oh, there used to be a whole lot of 'em.

RBA: Oh yeah.

LJ: And all these different clubs used to have --you know-- , parades and things like that -- All used to come right around this corner. [Recorded at 2113 Jackson Avenue.]

RBA: Uh-huh.

WR: They still do , don't they?

LJ: But I can't call 'em. The Excelsior Band. Oh I can't call all of 'em. If somebody else call 'em, I know it.

WR: Oh yes.

Mrs. LJ: He's just asking for what you know.

WR: Sure, that's all--

Mrs LJ: [Not to] strain yourself. Want to know what you know.

WR: He's got a good memory, all right.

RBA: It's really wonderful that he remembers all that. ----

Uh--Now Bolden, would he -- what tunes would he play? Do you remember any tunes he played?

LJ: Heh, I remember one he used to play--"The Funky Butt"--

WR: Oh yeah.

RBA: Um-hum.

LJ: (laughs) And that's one.

WR: "Take It Away" eh?

LJ: Yeah-- But I done forgot many of em, near 'bout all of em by now--I used to know all of em.

RBA: Did you like to dance in those days yourself?

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LJ: Yeah. But I never did dance. RBA: You never did?

WR: Oh you didn't, I never did dance.

LJ: You never did?

WR: I never did either, but I thought you -- thought you must have danced to these [bands?]

LJ: (laughing)

RBA: I just wondered if they played a lot of slow tunes or a lot of fast ones, for dancing.

LJ: Well -uh-uh- waltzes, and mazurka -- and all like that. That's what they played for dancing.

RBA: Uh-huh.

LJ: [Might seldom?] you hear music at a dance, only when they had a quadrille --

RBA: Um-hum.

LJ: Late at night, get near about ready to break up there. Quadrille Mazurka, waltzes -- All them kinds of things, ah --I can't call all the name of em right now.

RBA: Yeah, I wondered if people dance a slow drag in Buddy Bolden's time or not --

LJ: Nobody -- don't nobody know nothing about that --

[aside]:Mrs. LJ: Okey! What?!

LJ: I don't remember nobody knows nothing about that.

RBA: Slow drag --

LJ: Yeah -- yeah--

[aside]: Mrs. LJ: What?

LJ: I never heard of that time Buddy Bolden was living.

RBA: Um-huh -- Well, I know -- Did you ever hear "Careless Love"?

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LJ: Who?

RBA: "Careless Love?" --"love, oh love, oh careless love"-- You know that song?

LJ: Uh, I don't remember --

RBA: "Make Me A Pallet On The Floor?"

LJ: I heard that, but -- Yeah, I've heard that all my --

RBA: I wonder who played the^{se} different tunes.

LJ: All them kind of songs and things, Buddy Bolden played em, rag, ragtime--

RBA: Could you hum a little bit of it?

LJ: Huh?

RBA: Could you hum a little bit, or, you know, give us a tempo?

LJ: I don't know nothing about no singing.

WR&RBA: (laugh)

WR: I can't either.

RBA: I can't either. -- I just wondered if you could pat your foot at the -- you know, about the time he played.

LJ: No, I couldn't --

RBA: Um_hum, --You don't remember how fast he played or anything -- just give us an idea --

WR: Do you remember? Did they play "Bucket's Got a Hole in It" in those days?

LJ: I don't know whether it was Buddy Bolden's time then or not, but I know that place used --piece -- used to be played.

RBA: Oh yeah.

LJ: I disremember if that was in Buddy Bolden's time or not--

RBA: Um-hum.

LJ: --"Bucket's Got A Hole In It"--

RBA: So you used to sit around and listen to the bands then. You didn't go to the dances to dance much, eh?

LJ: I went to dances on account of to see people going to the dance.

RBA: Oh yeah.

LJ: (laughs)

RBA: Did most everybody dance? Most everybody danced when they went in there--

LJ: Oh right, nearly all--

RBA: Nearly all--

LJ: Nearly all of em --women and men, but I never did care about dancing.

WR: How much did they charge to get in a dance those days? How much money to get in?

LJ: Twenty-five, forty cents. -- Now..now and then it would be fifty cents.

WR: Um-hum. -Um, can you tell us when Bolden's band broke up? How long did he play here?

LJ: Well, I don't know-- whether [?] -
see if I can get it straight -- I disremember, I don't -- I disremember the year he went crazy.

RBA: Um-hum.

LJ: When he lost his mind and he went to-- and they took him to [the state-supported mental hospital at] Jackson. And that where he died at.

RBA: Yes.

LJ: And they brought him here and [?]. Nineteen-and-nine,

something like that.

WR: About then -- he played up until then?

LJ: No -he- couple of years before that -- he give up playing.

WR: He stopped -- he stopped playing then before --before he went -- he lost his mind.

LJ: Yeah, uh-huh -- [?] By him being-- by him stopping -- by him losing his mind, he stopped playing. That is the reason, he stopped playing. --And he didn't live but a couple of years afterwards. [Cf. other data.]

WR: Um-hum. I see.

LJ: He died in Jackson.--They buried him here, I'm most sure, it was nineteen-nine.

WR: Did his band keep on playing then? Did they stay together, the rest of the men?

LJ:Not long, not long.-- Uh, who got the head of them I don't know.

WR: I heard once that Frankie Duson took over the band. Did you know Frankie Duson, the trombone player--

LJ: Yeah--

WR: --took over his band later?

LJ: Well maybe --maybe he did -- I don't--

WR: You don't remember, eh?

LJ: I don't remember that -- but I remember Frankie Duson all right. Since you called the name I know he's player too, I do.

RBA: Um-hum.

LJ: Um-hum.

RBA: Do you know Willie Warner?

LJ: Who?

RBA: Willie Warner. He was a clarinet player.

LJ: Let's see -- Willie Warner used to stay right uptown here
somewhere.

RBA: Oh yeah.

LJ: He was a red sort-of briquet fellow--

RBA: Oh yeah. Did-do you know who he played with ?

LJ: Oh, I disremember.

RBA: What about Frank Lewis?

LJ: Frank Lewis?

RBA: Um-hum. He was a clarinet player too.

[aside]Mrs. LJ: Yeah, okey.

LJ: I don't remember.

RBA: Well, that's good.

WR: Well, you know several of [?]

RBA: We just want the truth, and you're telling it to us.

LJ: (laughs)

RBA: It's wonderful that you can.

LJ: Yeah --

RBA: Let's see -- Henry Zeno, uh, do you know anybody named
Baltimore that played music?

LJ: Baltimore?

RBA: Yes.

LJ: [softly]: No.

RBA: What about Edward Clem, did you know him?

LJ: Oh, we used to call him Edgar Clem.

RBA: 'Edgar,' huh?

LJ: Yeah, we all used to call him that. He was another good
cornet player.

RBA: Um-hum. Was he before Bolden or after?

LJ: Well, he was in Bolden's time too.

RBA: Um-hum, around in that time.

LJ: But he wasn't as much a rag player as Bolden was.

WR: Do you remember a couple of boys -- Alcide Frank and his brother
Bob Frank? Two fellas that lived uptown here--one played violin
and one played piccolo, a little short flute. Bob Frank, and
then Alcide Frank played violin.

LJ: I remember them-- but since you spoke, I remember them -- but--
piccolo's about that long, ain't it?

WR: Yes, little short [?] Little, short instrument.

LJ: Um-hum.--I remember -- I remember -- I remember them two, but
I -- I can't place em right now.

Mrs. LJ: Oh, I think y'all puzzling my husband up here now --you --

LJ: Oh no --no (laughs)

Mrs. LJ: Been here too long -- Y'all puzzling him up [uh, uh?] -
You got too much pressure on him [there?] [?]

RBA: Okey, well, we don't want to --

LJ: No, They asking questions --

WR: We don't want to --[?]

Mrs. LJ: I understand that, I understand that.

LJ: (laughs)

RBA: Bill, can you turn it off for a second --

WR: Yeah--

RBA: You know that would be a - a nice thing to know.

LJ: [I don't?]

RBA: You don't remember church hymns?

LJ: No, uh-uh-- (laughs)

RBA: [low]: Bill, do you have any more questions? Do you think
that's enough?

WR: No. Might ask about Bolden's family. -- did he have any brothers
or sisters? You said a sister, didn't you--?

LJ: He had a sister, Cora, she was older than him.

WR: Cora.-- She dead now?

LJ: Yeah, she dead. Mama dead too.

RBA: No relatives alive?

LJ: None of my knowing.

WR: He was married -- do you remember his wife? I think--

LJ: He never was married.

WR: He never married, eh?

RBA: Well, I guess he -- he had a lot of girlfriends though --

LJ: Oh yeah -- and one of the girls had a child from him--

RBA: Oh yeah.

LJ: But I don't know what become of them -- I don't know whether
she living or dead, don't whether know the child living
or dead-- Her name was Nora.

RBA: But she never did take the name of Bolden?

LJ: Huh?

RBA: She never did take the name of Bolden -- she never was
mar--

LJ: I'm most sure the girl must have took it --I don't know --
I don't know -- she-- she oughta -- girl now have grandchildren
herself (laughs)

RBA: Yeah.

WR: I guess so.

LJ: Yeah--

RBA: You say this girl had a daughter or a son by Bolden--?

LJ: Who?

RBA: This girl had a daughter or a son by Bolden?

LJ: Oh, she had -- she had a --a daughter by Bolden --

RBA: I see--

LJ: Nora Bass had a daughter by Bolden.

RBA: Nora Bass had a daughter by Bolden.

LJ: Um-hum--but, a --

WR: I heard once he had a son -- I thought maybe he had a son too --
You don't remember--

LJ: I -- I don't -- I don't re--

WR: --Charles Bolden --somebody told me --Junior, I guess his
name --young boy --same name.

LJ: Well, since you spoke, I -- I believe he did have a boy. I
believe -- I believe that boy ['s] mother named Hattie --
That's all I think. I'm not -- since you spoke make me think
about it--

RBA: Was Hattie from this neighborhood?

LJ: Oh, she --oh --where they used to stay at? They stay somewhere
close around this neighborhood; but I believe all them dead.

RBA: Yeah, well--

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WR: I suppose--

RBA: That's too bad.

WR: Well, we've got about a half a minute left on here is all,
unless you can think of something else--

RBA: No, I don't want to bother him any more.

WR: We don't want to bother you--

LJ: (laughs)

WR: We enjoyed talking to you very much--

LJ: All right now --

RBA: Yeah-- We just might as well take the thing down--

WR: Yeah, let it run on through -- then we, uh, won't have to rewind
it.

RBA: Um-hum.

[End of reel]

