

December 21, 1964 Also present: William Russell, Tom Albert

Milton "Mooney" [sp?] Martin was born November 24, 1896, in the Lower Coast section of Algiers, Louisiana. Of MM's relatives, only ~~XXX~~ an uncle, Amos Martin, who played bass horn, was musical; Amos Martin played before MM was born, so MM never heard him. MM mentions ~~XXXX~~ George X "Shamrock" Stewart [sp?], who played piano in his home in Oakdale on [Farragut?] Street when MM, ~~XXX~~ WR, George Lewis and "Slow Drag" [Pavageau] ~~XXXX~~ visited him in the early 1940's; Stewart's wife sang then.

MM has ~~XX~~ lived on X "this side" [i. e., east of the river] since 1906.

MM first heard Peter Bocage in 1905; Bocage was playing with the Tom Albert ~~(trumpet)~~ band at the [Flying?] Mexican Hall, which was on Joseph Lane, about 1 block from where George Lewis now lives. The hall was used for dances, usually held on Saturday nights; owner-manager of the hall was James McGee. Members of Tom Albert's band then: Albert, trumpet; "Fess" [Manetta], [?]; Nootzie [sp?] Reuben [sp?], guitar; Bocage, violin and trumpet; Eddie Vinson, trombone; [Cobb?], bass. MM peeped ~~XXX~~ through a crack in the wall to watch the people; his parents attended the dance. ~~XXXXX~~

Albert's band also played at Lou [Yacht's?] place, at the Navy

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Station in Algiers; Bocage was in the band at that time, too. MM says that before Albert had Bocage, he had MM's father-in-law, Edmond Peyton [sp?]; who played bass and guitar, in his band. (WR asks about a Peyton who had an accordion band; TA says ~~MM~~ that was a different Peyton.) MM says that before TA's time, the band [in his neighborhood?] was Reuben Manuel's Brass Band. Other musicians playing around that time (around 1904) were Harry [?] and Gil Davis, the latter a drummer. MM says that around 1906-7, Negroes would board the boat, Belle of the Bend, and be carried to Pickle's, ~~X~~ (now Aurora Gardens), for picnics; the band which played for the picnic also played on the boat; MM ~~MM~~ recalls that the theme song of the band was "Ho, Alice, Ho;" he followed on the levee to hear the band. TA says that he played at Pickle's, too. MM says that TA also played at ~~W~~ Joe Yetta's barroom, which was at the Cutoff, around 1907; Charlie McDanna [sp?], a Negro, succeeded Yetta as owner; TA says he played ~~XXXXX~~ there for Danna, too.

Speaking of trombonist Eddie Vinson, long dead, TA says he and Vinson grew up together, that TA married Vinson's cousin; they learned to play together; Vinson was a routiner, and TA taught him to read music. TA says that Vinson would accompany Nootzie Reuben to his trombone lessons with a professor from the French Opera so that he, Vinson, could learn;

~~XXXXXXXXXXXXXXXX~~ [the Original Creole Band] left New Orleans/ in 1916,
Billy

Moran [i. e., Marrero] was the bassist, but he didn't go with them.

MM says "Bebe" Matthews, also called "Turk," was the drummer. MM says there were 4 Matthews brothers, all drummers. Remus Matthews played on the boat at one time; MM says Remus's last job was in Allen's Band.

Eddie Vinson always played slide trombone. In 1908, ~~XXXXXX~~ Vinson and Buddy Johnson were the trombonists with the Pacific [Brass] Band (the name had no connection with any railroads, according to MM); Vinson having replaced Frankie Duson. Others in the Pacific then: Norm Manetta; ~~XXXXX~~ Joe Lizard (who was a meatcutter, also); Georgie Hooker (Louis Duroux later replaced Hooker); George Sims on baritone; ~~XXXXXXXXX~~ George Davis, drums; "Old Man" Perkins, trombone; Dude Calvin, drums; Albert Gabriel, clarinet; Joe Payan [sp?], alto [horn]. George Sims was replaced by Clay Dash, baritone; his brother, Buddy Dash, joined the band on trumpet. In the terminal years of the Pacific's existence, Bernie Dash, son of Clay Dash, was playing drums with the band. The instrumentation of the Pacific follows: 3 cornets, 2 trombones, alto, baritone, clarinet, bass, ~~XXX~~ and 2 drums (one of them a snare). The Pacific Brass Band was in existence as early as the 1880's; MM says they were playing also during the Spanish-American War. ~~XXX~~

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Joe Lizard, not Norm Manetta,
~~XXXXXXXXXX~~ was leader of the band during the period ~~XXXXXXXXXX~~ with
which MM is familiar. Norm was a tough trumpet player; TA agrees with
WR that Norm played E flat cornet. MM says Georgie Hooker was another
tough trumpet player. WR says Harrison Barnes told him about Hooker;
MM says when Barnes first came to New Orleans, he was also a trumpet
player; he later changed to trombone, and also played baritone. TA
says he himself played alto and baritone, too. He played with Allen's
Brass Band; ~~XXXXXXXXXXXXXXXXXXXX~~ at some time during the Twenties, TA
was one of the cornetists in the section which included Louis Armstrong
and Allen as the other members. The last time TA played with Armstrong
was at a cornerstone laying for Craig Church in ~~XXXXXXXX~~ Algiers; MM says
Armstrong had not yet left New Orleans to go to Chicago, but was playing
on the boat. MM ~~XXXXXXXXXX~~ says that in 1915 Armstrong, still in short
pants, was playing at Perdido and Liberty with Blind Freddie [Small],
clarinetist (now he plays harmonica), and a pianist. MM then explains
the succession which led to Armstrong's playing on the boat: Manuel
Perez had the job at Economy Hall; when he left, around 1918, Kid Ory
and Joe Oliver got the job (Baby Dodds was also in the band); Eddie
Vinson ~~XXX~~ took Oliver out of the band; Oliver was replaced by Armstrong.
Piron then had the boat job, but he also had a commitment to play at the

Halfway House, so he turned over the ^{boat job} ~~XXXXXXXXXXXXXXX~~ to Joe Howard;

Howard first used on Amos White on trumpet, but he soon replaced by Armstrong. TA says Joe Howard later joined the Eureka, in which he played tuba, remaining with the band until the 1940's, when he died.

MM says that around 1908, [George] McCullum [Sr.] and Willie [E.] Humphrey (father of Willie [J.] Humphrey) had a band. TA says he has played with all the Humphreys. WR says the grandfather was Jim Humphrey, a music teacher; TA says he took one lesson on clarinet from Jim Humphrey.

MM says Jimmie Noone started playing at the Cutoff, with Sam Ross, trumpet, and Sambo, ~~tr~~ trombone. Noone was from Stanton; after Stanton sold the plantation, which was across the river, Noone and his family moved [to the New Orleans side ^{JN was 1st in town MM.} ~~F~~]. TA says Noone started in music before he himself did. Noone always ~~was~~ a clarinetist.

MM says that when he first knew Wooden Joe [Nicholas], Wooden Joe was playing clarinet; WR says he recorded Wooden Joe playing clarinet. MM says he heard that the ~~X~~ reason Wooden Joe changed from clarinet to trumpet was that someone had cut his hand and/or fingers; WR says Wooden Joe's fingers were stiff; he could move them but ~~XXXXX~~ couldn't bend them.

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Around 1913, Peter [Bocage] had the Superior, which played on the boat named Grover Cleveland, which catered to Negroes on excursion to Merauxville. Some of the band members: Bebe [Matthews], drums; Billy Marrere, bass; Peter, violin; Bunk Johnson [cornet]; [Willie?] Santiago, guitar; Buddy Johnson, trombone. ^{Bunk} /Johnson proved difficult to deal with, so Georgie Hooker replaced him.

Bunk Johnson was then hired by Frankie Duson; Frankie Duson's Band ~~was~~ later was known as the Eagle Band [! RBA]. During the time of MM's ~~XX~~ reference the band was playing at Pete Lala's cabaret.

Various halls throughout the city had their [own] bands; e. g., Manuel [Perez?] played with his Imperial Band at ~~XXXXXXXXXXXXXXXXXXXX~~ the Economy Hall; [George] Moret led the band at the Francs Amis Hall; Freddy Keppard played at Hope Hall; Buddy Bolden played at Globe Hall (which was located on St. Peter Street and the Old Basin) and at Funky Butt~~le~~ Hall (which was on Perdido between Franklin and Liberty).

Tom Albert says he was born December 23, 1877; ~~XXXXX~~ he and MM first /agree that ~~XXXXXXXXXXXX~~ he will be 87~~7~~ years old his next birthday; after a mention of the present date, they absent-mindedly agree that TA will be 77 years old in two days time.

MM never knew Jimmie Noone's teacher [or that Noone had a teacher?];

Noone, who was born on Stanton Plantation, moved to another place when the plantation was sold. Ninny Coycault, a good trumpet player (who later went to California), was from Violet [Louisiana], ~~XXXXXX~~ on the east side of the river, opposite Stanton Plantation; Coycault's crippled brother, Phil Coycault, played clarinet. TA says he played with Phil Coycault, and that Raymond Francis was playing bass [with them?]. MM says Ninny Coycault is now in California, where he is a barber; MM says "Mootch" Rene, [another musician?], is Coycault's partner; he also says other musicians, such as Duck [?], were ~~the~~ barbers. MM agrees with WR that Buddy Johnson was also a barber; he enumerates ~~some~~ some of the people who learned trombone from Buddy Johnson: Chook, Harrison, Bill and Booger Man. Yank Johnson didn't learn from Buddy, because Buddy wouldn't let him use his instrument; Yank used Chook's horn. TA agrees, saying Yank followed Chook, carrying his ~~own~~ horn for him; TA says that Yank became better than Chook, who died sometime thereafter. Yank was younger than Buddy Johnson; MM was younger than Yank; MM can recall seeing Yank practicing his instrument when he, MM was playing ball near Yank's home. ^l [Buddy Johnson's?] barber shop was on Teche [Street] between Diana and Lamarque, [in Algiers]; the location is across the street from an undertaker's on Teche Street [Masonic Hall on

Teche--RBA]. TA ~~XX~~ and MM agree that Clay Dash and Jimmy "Spriggins"

~~XX~~ [Palao] lived near the Johnson barber shop.

The last time TA heard Buddy Bolden, ^{Frankie Duson or} /Cornish, Bob Lyons (bass), and someone playing the guitar was at Odd Fellows Hall, he thinks; MM decides that from TA's description of the location that the hall was really Sacred Heart Hall, which was tended by the Chapron brothers; Emile and Robert Chapron are named; Robert Chapron played bass at one time. TA says he listened ^{so intently} /to the Bolden band at Odd Fellows Hall that he got his mouth full of dirt, as his mouth was hanging open.

Talk of Pers^oerverance Hall in Algiers, first at the corner of Lamarque and Pacific [streets], then at Homer and Belleville [streets], and called the Belleville Hall. MM says he was about 20 years old when he heard the band led by Jack "Pie Eater" [Williams], trumpet; some others in his band were: Yank Johnson, trombone; Bill [Matthews], drums; Julius Grannison [sp?], banjo. "Pie Eater's" theme song was "If You Don't Like The Way I Do." "Pie Eater" became sick, and was away from his band for about three months; he was replaced by Sam Morgan; when "Pie Eater" recover~~ed~~d and returned to his band, he wasn't allowed to sit in with them. Thus, he no longer had a band, and Sam Morgan had acquired one. The time was around 1918, and the place was Belleville Hall.

TA says he was the first person to take Yank Johnson in a band to the [Mississippi] Gulf Coast; John Handy, alto saxophonist, lived in Pass Christian [Mississippi] at the time; TA decided Handy was too good to remain there, so Handy came to live in New Orleans with TA; TA says Handy lived with him about four years. TA went on the road for some time; he tells of playing in Beaumont and Port Arthur, Texas; he heard high-note trumpet man Evan Thomas, who "followed" them, in ~~BEHX~~ Beaumont. There was a pianist ~~XXXXXXXXXX~~ named Patterson in Beaumont. Jules Barnes, ^e [trombone] ^e, was with TA ~~XXXX~~ on the road. TA also toured for two weeks in Louisiana, traveling by rail, making many playing stops. Besides Barnes on trombone, ^{some} others in TA's band then were: Alcide, [Clarence] "Little Dad" Vincent, banjo; John Handy, clarinet.

Handy also played sometimes for shows at the Lyric Theater. [John] Robichaux's band also played there; Handy sometimes played there with that band, too. MM says Johnny Lindsay replaced Buddy [Johnson] on trombone in Robichaux's band. TA says Lindsay also played bass, having played that instrument with his father, a guitarist. Herbert Lindsay, brother of Johnny, played violin. WR tells of not being able to find Herbert Lindsay in Chicago in 1958, where Lindsay was supposed to be living; the singers, Mack and Mack, told WR they had seen Lindsay in a

store recently, but they were unable to locate him during WR's short stayXX in Chicago. MM says Lindsay's father played with the father of Peter [Bocage]; Peter's father played guitar, and used to play with Dorsey, a bassist (no relation to Eddie Dorsey [or Dawson?], bassist), and with Norm [Manetta]. Dorsey/played guitar with TA. TA says R [Alphonse] Picou or Albert Gabriel played ~~XXXX~~ clarinet with Dorsey, and that Cottrell played banjo ~~XXX~~ [!!] with him.

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Also present: William Russell
and Tom Albert
Notes: Richard B. Allen
Transcription: Ralph Adamo
Check: RBA

Milton Martin: You take, uh --(long pause) Then Manuel [Perez], he come up with the Onward [Brass] Band. Yeah--Onward-- him, Freddie Keppard, and -- I forget this fella -- Peter [Bocage] followed him in there.

William Russell: Oh, I was going to ask about some of the other parks-- you mentioned National Park. That was over on this side. Where was that, about, National Park? Where they played --

MM: Third [Street] and Claiborne [Avenue].

WR: Claiborne and - and what?

MM: Right where that [Edgar P. Horney?] school at. Third and it's --

WR: Third, Third--

MM: -- it run Third and Willow, Third and Claiborne?

WR: Uh, they had baseball games there?

MM: Baseball games --

WR: Uh-huh.

MM: They had prize-fighting. That's where Eddie [] come here in --

WR: Yeah --

MM: --in [19]18 when Sam Langford and, uh, Harry Wills fit [ie, fought] up there. [Cf. Ring Record Book]

Tom Albert: 's right.

MM: Sure I was there, you was there.

TA: Yeah, I played. [TA's band.]

MM: Eddie was --

TA: I played there. Eddie played trombone. We had our band playing --

MM: Eddie played saxophone.

TA: Yeah, that's right. He played there that night. When Sam Langford

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MM: Saxophone

TA: Sam Langford --

MM: Then he left on out of here [?].

TA: [That's what it is?] I played there that night.

MM: Played saxophone. --Then he come back-- he come back and, uh, tried to get Joe Oliver the first time and he, uh, and, and, uh, he couldn't get him. Joe Oliver wouldn't go. Then he leav-- lefts and go back and come back when, uh, --his sister was sick there. What her name, [that good looking?] --Uh, Eddie's sister?

TA: Uh, Charmaine?--

MM: No.

TA: Uh -- Tatsoe.

MM: Tatsoe.

TA: (laughs)

MM: Tatsoe -- well, that's when he got Joe Oliver.

TA: Well, I want to tell you something about , uh, this boy playing trombone, Lindsey boy--

WR: Oh yeah--

TA: Johnny--

WR: I heard him on bass; I never heard him on trombone.

TA: You heard him on bass?

WR: Yeah, in Chicago.

TA: Well, he used to -- he used to play with -- oh, he used to play with, uh--

MM: Robichaux.

TA: With Robichaux, on trombone. So he - he was playing at the Palace -- he was playing at the Palace and, uh -- So he -- he was a good reader.

WR: Uh-huh.

TA: But he wasn't sure -- you understand?

WR: Yeah.

TA: So he asked me, say, "Tom, I want to take a couple of lessons." I was living at 512 Dauphine Street. So I say, "yes, come on." So he could pay. I was getting that music, I usually get two copies every month in New York; I used to belong to that club. And, I believe they're out of business now. They used to send us two copies every -- every, uh --

WR: Every month. [send them?]

TA: Every month! -- So I say yes, and I -- I live at 512 Dauphine Street, so he came over to my house and, uh, I put up some music, you know, trombone part, and I had my cornet you understand -- playing with him. Well, he read it pretty good but I wasn't sure.

WR: Yeah.

TA: So, uh, I had a waltz come from Leo Feist.

WR: Uh-huh.

TA: And I believe it was in about -- it was about, uh, three or four flats for him.

WR: Had trouble with it, eh?

TA: Yeah. And I-- and I played it two or three times. That's the time we used to pull out -- I had two shanks [for co.] then.

WR: Oh yeah.

TA: You see.

WR: Yeah.

TA: We used to put the--

WR: I remember how they did that.

TA: Yeah. We'd take the short shank out and put the long shank in. Well, um, I was in 'G', you know, and put him in 'F' [if] he's playing trombone.

WR: Yeah.

TA: And there were -- so, that's the last night; I give him two lessons, and I -- [you know he divide the music good. I used to like] you know, and I -- and that waltz, do-re-[mi]-so-la-si-do -- I try him on -- well, he know all that.

MM: Um-hum.

TA: And I played that waltz. It had him in four flats I believe.

(con't) TA: And I played it -- I say he reads good, and when I was out at the end, he was there too.

WR: Yep.

TA: And, uh, Well, I say, "He's all right." And, uh, so I played it. I say, "Come on, let's play this again." I wasn't sure and I played it again. And I "one, two, three" -- so he played it. So I say "You can go." And I've never seen him anymore.

WR: (laughs)

TA: (laughs) I ain't never seen. Told me he died, I never seen him --

WR: Yeah, he died about, um, oh, around 1948 or so, along in there, about that. [Cf, Rose and Souchon, New Orleans Jazz.]

TA: Yeah, well, I never did see him anymore. After I said, "You can go." Well, he was playing with Robichaux then, but he wasn't sure.

WR: Yeah.

TA: The division, you understand, he could play, but the division--
WR: Just didn't know his time and the division and all.

TA: Yeah, yeah -- he knowed his horn, but he didn't -- he wasn't sure he could count, you know --

WR: Yeah--

TA: [] the division, you know, he wasn't sure he could count--

WR: Uh-huh.

TA: And he came out, end with me, and I made him play it about four times.

WR: Yeah.

TA: And I told him, I say, "you can go."

WR: Uh-huh.

TA: And after he played that, I know, some of them fellows you put them in them sharp keys and --

WR: Yeah--

TA: --four and five flats and they --

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WR: He could read it all right.

TA: Uh, some of 'em he couldn't read, you know--

WR: [unclear]

TA: That's the routine [ie, playing by ear]. I said "oh man."
 They used to call [me ?] 'parlor music.'

WR: Parlor music.

TA: Parlor music.

WR: Uh-huh.

TA: Yeah, everywhere I go they call me a 'parlor music.' So I used
 to go out to the Lake [Ponchartrain] and play. They tell me, uh, uh,
 "Put down that parlor music [?]
 I wasn't so much of a head--

WR: Didn't fake very much.

TA: No. [I couldn't fake so much. But after a while everybody wanted
 to play music. Coming around. Rena, he come home. Issiah Morgan he come
 Only Sam Morgan he didn't come. And, uh, Chris Kelly-- I had 'em all
 to come here. Want music then. That head business [they?] couldn't
 do that, though. Me with the parlor music, they all would follow me
 then. They used to kid me with the parlor music cause I could read
 [them ?].

WR/TA: (laughter)

TA: I used to have to [unclear ?]--

WR: Well, I was going to ask some more about the trombone, uh, two
 brothers -- Yank and Buddy [Johnson]- which was the better trombone,
 do you think, Money? Which would you rather hear?

MM: Huh?

WR: If you had your choice to hear--

MM: Well, I'll tell you--

WR:--was one of them better than the other, or about the same?

MM: I tell you, you take, uh, Buddy was one of the best trombones
 here ~~in~~ New Orleans ever [afford?]. Buddy.

WR: Uh-huh.

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MM: Used to call him the 'Papa Trombone.'

WR: Uh-huh.

WR: Really -- really one of the --

MM: Yeah--

WR: --very best they ever had.

MM: You see, he could read that music and then he could get in there and boot 'em up.

WR: Yeah.

MM: See.

TA: Yank, he was a better ragtime player.

MM: You understand.

WR: He was better for ragtime.

TA: Yeah, yeah.

WR: How did Yank sound?

MM: Yank, he was a star trombone; he was tough.

TA: [*unintelligible*] ?]

MM: You could stand here [at 635 Burgundy] and he'd be at Conti Street, and you knew that was him.

TA: Yeah. (laughs)

WR: Really loud, eh?

MM: Yeah, he could play. Yank was-- Yank was a tough trombone player. Him and-- Yank and-- uh, with that air [ie, ear] music-- Yank and, uh-- Yank and, uh --oh, he was over the river there.

TA: Chook?

MM: No.

WR: Duson?

MM: Duson, Frankie Duson.

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TA: Frankie Duson, yeah, yeah--

MM: Then them fellas, they could -- anything the reader would play, they could play it.

WR: Yeah, had a good ear, I guess.

MM Yeah, anything the reader could play, they could play it.

WR: Um-hum, yeah.

MM: That's how Buddy-- uh, uh-- Frankie Duson stayed in that WPA band; they didn't know he couldn't read.

WR: Yeah--

TA: Well, he could fake so--

WR: Yeah.

TA: Yeah, yeah.

MM: --they didn't know he couldn't read. He could play.

TA : Do you remember Johnny Gould?

WR: No--

TA: That's an old band.

MM: Now that's an old, that's--

TA: Yeah--

WR: Johnny Gould?

TA: Johnny Gould.

WR: What'd he play, I don't even--

TA: Gould. Mitchell. He used to play -- Johnny Gould used to play violin.

WR: Violin.

MM: Ah, yeah--

TA: Mitchell used to play guitar. [Henry] Ford used to play bass. Ar when we used to go to the [Delacroix] Island, he used to, uh, Louis Nelson, ain't he?

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WR: "Big Eye," yeah--

TA: "Big Eye" Louie---

TA: ~~MA/WR:~~ [unintelligible]

WR: Sure, I knew him.

TA: We used to go down [with 'em?] . I was playing trumpet with em.

WR: Yeah.

TA: Me and "Big Eye" Louie and all them; sometimes we had about six pieces.

WR: Yeah.

TA: And, uh, let me see. We wasn't using no drums then. I was playing when they wasn't using no drums [unintelligible?].

WR: Yeah, that's what I hear. In the real old days they didn't have drums--

TA: Yeah, they wasn't using no drums, neither no piano.

WR: Yeah.

TA: [They used to go down there with?] Big Eye Louie, Johnny Gould and [Henry] Ford--they used to go on sometimes--uh, every Saturday we go to the Island, Delacroix Island, and play. [Cf, Tom Albert, reel I, Sept 25, 1959, pp 3; reel I, May 27, 1962, pp 3; reel II, May 7, 1962, pp 10, 11.] [Cf, La Nouvelle Orleans...p133, by Robert Goffin, on the Ninth Ward Band with JG, vl; HF, b; Albert Mitchel, b; BELN, cl.]

WR: Yeah I remember you told me how you played[down there?].

TA: Yeah.

WR: Yeah, took a boat down there--

TA: So, uh, Mitchel, every time we about to leave, he would have a big box of fish he used to give us-- he tell us to go fish, you understand-- so, uh, we stopped playing. It was most time for us to knock off, so [there's the canal right here] and Mitchel he, uh, uh, he's big eye you know, he wants the best-- Yeah, he's a guitar player; so we come out there and he had him a big bunch of speckled trouts like that. (laughs) [The bunch?] --the box is right there, you know, great big box--

WR: Yeah--

TA: And so Mitchel, he went down there and got him a bunch of fish

and looked at it. Was the biggest, he [took?] the biggest one
he get--

[WR:] About two feet long -- (laughs).

[TA:] Yeah, yeah -- and he said, "Oh this is a fine [bunch]," and
then he made a step and, uh, stepped in the Bayou, [we tried to?]
grab him, you know -- [Lost the fishes and everything.]

3:05 [WR:] Lost the fish too.

[TA:] Yeah, lost the fish and everything. He says, "It's all over
now." The first was that Rick over the --

[WR:] Real cold, huh?

[TA:] Real cold. (laughs) So I grabbed him by the coat, you know,
and the [fellow?] was right there he says, "It's all over now."

[WR:] Oh gosh, that must have been cold.

[TA:] Yeah, it's cold, so we give him -- some of 'em give him a
shirt and we give him -- some of the people there give him a pair
of pants and shirt --

[WR:] Yeah --

[TA:] Well, that was a good band too.

[WR:] Oh--

[TA:] That's before they had the, uh, the drums and the piano, you
understand.

[WR:] The piano. No piano [then?].

[TA:] Yeah, we had nothing but the string instruments then [expert]
for TA. See above. What did Nelson play then? See other sources.]

[MM:] Old Man Gould [was?] in the ninth ward.

[TA:] Yeah, he lived in the ninth ward. And, uh, Gould [and Ford too.]--

[WR:] Did he have any other job, or did he just play vio-- you say, played violin, right?

[TA:] He played violin, yeah, Johnny Gould.

[WR:] Uh, huh. Did he have any other job? Or is that--- make his living by music?

[TA:] I don't know, I don't know about any job. I know Ford, he used to play bass -- I don't know what he used to -- I think he used to work in the slaughter house.

[WR:] Yeah--

3:19 [TA:] Yeah, the slaughterhouse down at -- at the barracks [i.e. Jackson Barracks?] down there.

[WR:] Oh, yeah.

[TA:] Yeah, and uh, so Mitchell, he didn't did nothing.

[WR:] Oh, I was going to ask y--

[TA:] But play guitar.

[WR:] Yeah, uh--

[TA:] Yeah.

[WR:] About Buddy Johnson was really a barber then; he had his--

[TA/MM:] Yeah, yeah.

3:22 [WR:] -- own barber shop then.

[MM:] [?] had his barber shop]

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[WR:] I knew [?]

[TA:] And, uh, Joe Petit, do you remember Joé Petit? Well, he used to play trombone with us. Key [i.e. valve] trombone. [with Johnny Gould] [See TA, reel ?]

[WR:] Yeah, I remember -- he had the -- when I heard him, he played trombone. [unintelligible ?]

[TA:] Yeah he had the key trombone -- he played the key trombone with us. He -- we used to go down there together.

[WR:] Yeah, yeah.

[MM:] That old man Joe, he'd be about a hundred and something if he was living.

[TA:] Oh yeah. He's Buddy Petit's, uh, uh, --

[WR:] Stepfather.

[TA:] Stepfather.

[MM:] Yeah.

[TA:] That's right. I used to go down to [the island?] [Violet?] with them fellas all time. Play at the lake. That's before they, uh, had
3:30 all the bands, they didn't have many bands then. Used to play all-- 'round on St. Charles Street. I used to play at the, uh, at the schools. We used to play all at the schools. Used to play all at the -- me and [Jules] Barnes played at the -- when they, uh, uh, on St. Charles Street, and, uh, they'd usually give the, the, uh, the king an - uh, anisette then, you know. [He is apparently describing Rex at Mardi Gras.]

[WR:] Uh-huh.

[TA:] They used to come down there and give it to him on the gallery.

Well, we used to play there in the day,--

[WR:] Yeah.

[TA:] --then we'd play there at that night. You see, you have

[unintelligible?], uh--

[WR:] The afternoon ones, [unintelligible?]

[TA:] Yeah, we come home, then we go back that night and play [i.e.

at the Rex ball?] That was on St. Charles. That's before they had

the, all the bands. They didn't have many bands then. I played

all around the, you know, uh, the uh, uh -- where the sick people

at there?

[WR:] The hospital, uh?--

[TA:] All around the hospitals.

[WR:] Uh-huh.

[TA:] In the back, all I -- I played all around them hospitals.

[WR:] Yeah.

[TA:] Tell you, I done played everywhere I believe in town here.

[WR:] I suppose. [unintelligible?]

[TA:] Yeah. -- [Then you'd have] good time, but they didn't have

many bands that time.

[WR:] Yeah.

[TA:] Yeah. But [they used?] to call me the parlor music.

[WR:] Yeah.

[TA:] Yeah. [But everyone?] [?] the parlor music, everybody went to play music [i.e., play from the notation of music.] -- But I learned how to play music, I learnt about three months how to divide before I picked up the, uh--

[WR:] Instrument or cornet, er, the violin--

[TA:] The violin, I was playing violin, yeah. And I learnt, then I picked up the violin, but I -- I knowed the division.

[WR:] Uh-huh.

[TA:] Then, uh, then you know, count with my feet. But I learned with my hand though.

[WR:] Yeah, uh-huh.

[TA:] Do- re- mi --

[WR:] You count it out --

[TA:] Yeah. That's the way -- that's the only way I can divide. But this one-and-two, one-and-two, look like it's too fast for me. But this, I'm got that.

[WR:] Yeah, counting it four: one, two, three, four.

[TA:] Yeah, yeah, yeah, you see we had a book, used to be the ABC book-- once. It was about that-- that thick. You only pay a dollar for it.

[WR:] A method book.

[TA:] A method book.

[WR:] Uh-huh.

[TA:] And when you get out of that, why then you know something.

[WR:] Yeah, yeah.

[TA:] Ain't that's right?

[WR:] Yeah.

3:58 [TA:] That's what I got [from?] Jimmy [Palao]; he learnt me in that book.

[MM:] Yeah.

[TA:] [But they ain't--?]. Now afterwards they comes [in there?] one-and-two, one-and-two, well I never could, uh, divide like that. I--but, they say, what is it that's more faster, ain't it? The division more faster, eh--

[WR:] [That was?] Jimmy Palao you mentioned.--

[TA:] Yeah, Jimmy Palao, yeah--

[WR:] --that helped you with that.

4:01 [TA:] Yeah, do-re-mi-mi-so-la-si-do. You see how he learnt it, one-two-three [waltz time?], two/four time. Uh, mazurka time; I used to play them old, uh, old uh, varieties. I used to play varieties too.

[WR:] Varieties, uh-huh.

[TA:] They don't play 'em no more.

[WR:] Are they something like quadrilles, or what were they?

[TA:] Quadrilles, like quadrilles. But they have a little, uh, different, uh--

[WR:] Different movements in them.

[TA:] Yeah.

[WR:] --Waltzes and everything else.

[TA:] --five figures; you got five parts to it.

[WR:] Yeah.

[TA:] Yeah. [You take ??] down in them quadrilles, I used to, used to play them quadrilles. First figure, second figure, fourth figure.

[WR:] What were the lancers? Were the lancers--

[TA:] I used to play the lancers.

[WR:] --is that about the same as a quadrille, or what does that mean? I don't know.

4:09 [TA:] Well, the lancer's about the same as the, uh, -- no, it's a kind of different dance, the lancers.

[WR:] Different - different kind of a dance.

[TA:] Yeah, different [kind?] the lancers. And, uh, yeah it's a different kind -- it's most like a quadrille, but it's --

[WR:] Yeah--

[TA:] --it's a little different.

[WR:] Yeah.

[TA:] You understand, --

[WR:] Yeah.

[TA:] It's a little different.

[WR:] Yeah, I see.

4:12 [TA:] But, uh, I used to play that too. I used to play that for whites--

[WR:] Uh-huh.

[TA:] You see, colored didn't dance to it.

[WR:] They didn't dance to it.

[TA:] They dance only the, uh, quadrille.

[WR:] What did the colored people dance, mostly, uh, what kind of time or what kind of--?

[MM:] They danced the waltz, --

[TA:] Waltz,--

[MM:] --the schottische,--

[TA:] --schottische,--

[WR:] Uh-huh.

4:16 [TA:] --and, uh, two steps.

[MM:] --two step.

[WR:] Oh, and what about the slow drag? Uh, you know like, our friend Slow Drag Parvageau, he used to win contests, he says, in the slow drag--

[TA:] Yeah--

[MM:] You see, then, then they had, uh, used to, cakewalk.

[WR/TA:] Cakewalk.

[TA:] That's right.

[MM:] Cakewalk.

[TA:] Cakewalk, that's right--

[WR:] Is that sort of like ragtime, or what would it be like?

[TA/MM:] [indistinct]

4:20 [WR:] Like a march, or what?

[TA/MM:] That's slow, slow--

[TA:] [Fellow?] walk the cake, you understand.

[MM:] See they used to--

[TA:] Had a fella here--

[WR:] Yeah.

[TA:] --that used dance, then, uh, uh, like they dance now; they used to have do that to, like, uh, like that boy there. [TA stomps]--

[WR:] Like a tap-dancer?

[MM:] You see, you see, you see, uh--

[TA:] Yeah. [Responding to WR.]

[MM:] -- they used to give dance, at that time, from eight to four--

[WR:] Yeah.

[MM:] All right, now you take from eight to twelve [o'clock], well that's what went on. See, the waltz, the schottische, the quadrille, cakewalk -- well, that went on --

[WR:] Uh-huh.

[MM:] Now, they used to dance that for a prize.

[TA:] That's right.

[WR:] Up until midnight, uh-huh.

[MM:] Midnight--

[TA:] [indistinct]

[MM:] -- midnight, well, now the band--

[TA:] You see, we turn 'em loose then.

[WR:] Yep.

4:27 [TA:] We gettin' in the --

[MM:] [Play "Sweet--Home Sweet Home"?]

[TA:] [We go in and play in the] alley. We say we goin' in the alley--

[WR:] Goin' in the alley, huh?

[TA:] Yeah, gittin' in the alley.

[MM:] [After the alley?] put 'em in the alley.

[TA:] Yeah.

[MM:] Now all them--them, uh, ladies with their gir--daughters and them, well they gone.

[TA:] Old rags. They gone. (laughs).

[MM:] They gone, well the hall gets full of them--

[TA:] With the rats ?

[MM:] --with the rats, you understand. Well, that's from twelve to four.

4:33 [WR:] Things like that: "If You Don't Like The Way I Do" and all of those songs.

[MM:] That's right, that's right, that's right--

[TA:] The blues and "Sister Kate."

[MM:] -- that's the way.

ALL: (laughing).

[TA:] Man, that's when they turn 'em loose. When we turn 'em loose, then we play-- we put our music in our case there, and say we turn

'em loose. Go on [?] everything. [That's that routine
[pron. "row-teen"]. That's where they get that--uh-- you says--
you know, you know, [all this stuff from:that head music.]

[MM:] That's right.

[TA:] Yeah.

[MM:] That's after twelve o'clock.

[WR:] Yeah.

[TA:] you play everything by head.

[WR:] Yep.

4:39 [TA:] [You know?] throw the books away.

[MM:] Yeah.

[TA:] (laughs) Well, in them times, partner, it was different
an today.

[WR:] I was going to ask a little bit more about Globe Hall; I
still don't know exactly where--was it in the Square, like where
the Beauregard or -- they used to call it, Congo Square--

[MM:] That's--that's right here.

[WR:] Yeah, right up there. And was it right on the edge of that?
The corner of it?--

[TA:] [indistinct] It was right on--

[MM:] [On the?] back of it.

[TA:] --right on St. Peter Street, on that side.

[MM:] On the back of it.

[WR:] On the uptown side--

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[TA:] On the uptown side.

[WR:] On the uptown side of St. Peter St--.

[TA:] And the Basin [i.e., the turning basin for ships] was right next to it.

[WR:] Right next to it.

[TA:] Yeah, the Old Basin.

[WR:] Was it a pretty big hall, more than one story?--

[TA:] Oh, yes--

[MM:] --you see--

c. 18 mins. [TA:] And they had a row of houses used to go right straight--

[WR:] Yep.

[TA:] Yeah, a row of houses, and right on that side of the big hall, you could see from, uh Rampart Street.

[MM:] You could sit in the square; we used to sit there in the square-- [?]

[TA:] Yeah, and see--

[MM:] --and you can see it.

[TA:] [?]

[WR:] Yeah, right there.

[MM:] You see, you see, you see the--the back of it was on St. Peter, and the front of it was on Carondelet Walk.

[TA:] Yeah--

[MM:] You go in on Carondelet Walk. And go up stairs in front--

[TA:] Go upstairs, that's right--

[MM:] --right next to, in, right next to the, uh, blacksmith there--

[TA:] That's it--

[MM:] --blacksmith.

[TA:] That's right.

[WR:] Um-hum. And the dances were upstairs?--

[TA/MM:] Upstairs, yeah, yeah--

[TA:] Yeah, it was a --

[WR:] Was it a high room, or what did it would it look like--did it have--have pretty high ceilings?

c. 19 mins. [TA:] It [was a hall; it was a hall, but it was high.]

You had a lot of parties in it, you understand.

[WR:] Yeah.

[TA:] Yeah.

[WR:] It was right there by the Basin--

[TA:] Yeah, yeah, right by the Basin.

[MM:] They called it--at that time, they called it Carondelet.

[WR:] Carondelet.

[MM:] Carondelet walk.

[TA:] Yeah-- [Carondelet Walk?] [?]

[WR:] What, what was the bandstand like? How high was the bandstand and what was it like?

[TA:] Well, the bandstand-- they had it right in the back, way in the back [?]

[WR:] Was it up pretty high. Or like a--

[TA/MM:] Yeah-- Yeah--

[MM:] Yeah, the bandstand, that bandstand then, it was high as that, uh, door, sir, sir--seven feet high.

[TA:] Yeah, yeah. Just like the Economy Hall.

[MM:] [?]

[TA:] [It used to be like?] the Economy Hall.

[WR:] [*unintelligible* ?]

[TA:] Yeah.

[MM:] Well, that's the same way it was in the Globe Hall.

[WR:] Same way in the Globe Hall, eh? Same way. [?] took-- We took -- a friend of mine took a picture in Economy Hall; it's still over there, the church you know-- [It was changed to a church. RBA, April 3, 1975.]

[TA/MM:] Yeah.

[WR:] They still have the old balcony [?]

191/2 mins. [TA:] The stand [ain't there though,] is it? I ain't been in there--

[WR:] Yeah--yeah, the stand is still there.

[TA:] The stand's still there!

[WR:] --the choir sits up in there, you know, they have room for the choir. But I remember Artisan Hall had a balcony up--

[TA:] Artisan, yeah.

[MM:] All them halls had it; all them halls had--

[WR:] I guess Hope's Hall was the same way too. Cooperator's.

[Another name for Hope's Hall.]

[MM:] Hope's Hall was the same way.

[WR:] That's all torn--they're gonna tear it down. It's, uh--
the Hope's Hall, they say--

[TA:] They tearing it down?

[MM:] Oh yeah, um-hum.

[WR:] They're going start it -- they're going to, the, the front
of it blew in, that hurricane last--

[TA:] Oh that's right, yeah, the church.

[WR:] Yeah, yeah.

[TA:] Oh yes, I see [where--]

[WR:] Mount Zion Church or something. [Zion Hill Baptist Church?
RBA, April 3, 1975.]

[TA:] Yeah, I see where they tore a big piece in the front off of it.

[WR:] Yeah, the whole-- the whole front part--

[MM:] They're going to-- They're going to build that on, uh,
Robertson.

[WR:] Uh-huh.

[TA:] They're going to tear it down, eh?

[MM:] Yeah.

20 mins. [TA:] [They got plenty] lumber, there.

[WR:] Lot of good lumber in there, I bet.

[TA:] [Well, I used to play in there, too.] Used to play up there.

[WR:] Where was the bandstand, in the front by the door?

[TA:] In the back.

[MM:] In the back.

[TA:] Was in the back.

[MM:] Right ov--

[TA:] [You go up them stairs.] [*unintelligible*] ?]-

[WR:] You go all the way back [?]

TA: Right in the back, yeah--

[MM:] He-- he's --[ya?]- you go all the way to the back and in the back they have the steps [coming down?] on both sides.

[TA:] On both sides, each side--

[MM:] And, uh, and between the steps they had a bandstand was up high.

[WR:] Up real high [?]

[TA:] It was the same 'most like, uh, --

[MM:] Well, like, uh--

[TA:] --them other hall, but you could go on both sides, you know--

[WR:] Yeah, I saw-- I went there once, the church - Jeanette [Mrs. George Lewis?] you know--

[MM:] Yeah.

[WR:] --your sister-in-law, took me there one time, 1943, but, uh, the bandstand wasn't there any more then; it was all changed--

[MM:] No, [it wasn't?]-

[TA:] They took it down, eh?

[WR:] You know, I was trying to think, what was Jeanette's last name before she was married? I never -- I --'

10+ mins. [MM:] Stokes.

[WR:] Stokes, yeah. I knew that once, but I'd forgotten, I never did write it down; I forgot it: Stokes. -- She was from uptown, wasn't she, here on this side of the river and all?

[MM:] Uh, let's see, Jeanette, uh --

[WR:] Whe-- where were they raised--?

[MM:] -from right down here, right down in here.

[WR:] Oh, in here. I thought maybe uptown, I had--

[MM:] No, they were-- but they moved uptown --

[WR:] Uh-huh, but they came from down here, then--this--

[MM:] Yeah. They left--they left from over the river when they was small.

[WR:] Yeah--

[MM:] See there, right there where George lived at there?

[WR:] Yeah--

[MM:] Well, uh--

[WR:] [Was on] De Armas Street, in that section--

[MM:] He had lived right at the head of --

[WR:] Oh, good evening.

[TA:] At the head of, uh, Lee's Lane-- nineteen-nine--

[WR:] Yeah.

[MM:] Lived there in nineteen-nine. Moved from there on this side,

on down there on Burgundy-- ten hundred block Burgundy -- from there to on Magazine.

[WR:] Yeah.

[MM:] They stayed up there till -- till in the twenties.

[WR:] Uh-huh. --yeah, I knew they had been -- she had been uptown one time, she talked about it --

[TA:] You don't remember the Golden Rule Band, you remember them--

[MM:] Huh?

[TA:] Golden Rule, band downtown -- but they didn't stay for long.

[MM:] No, they didn't last long.

[TA:] [All them Creole -- Creole fellows ?] used to have that band. Manuel [i.e., Manuel Perez?] used to play in there too--

[MM:] That's right.

0.22 mins. [TA:] Picou -- [i.e., Alphonse Picou?]

[MM:] Right, that's-- that's what Slow Drag [Pavageau] wanted to tell me -- that was the first band had uniforms. But I know better. The first-- they had uniforms before the Golden Rule, you take, uh Pacific [Brass Band] had uniform when -- [they died out ?]

[TA:] Oh, Pacific, yeah, that's the brass band, right?

[MM:] That's right.

[TA:] Yeah, the brass band.

[MM:] You take, uh, I had a picture of the Pacific there and, remember them hats --

[TA:] Uh, yeah.

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[MM:] --they had, and--

[TA:] Kinda like a scoop.

[MM:] Yeah--

[TA:] (Laughs)

2 1/4 mins. [WR:] Were they-- what color were their uniforms in the Pacific Band, do you remember them?

[MM:] The Pacific? Yellow.

[TA:] Uh, was they yellow? I thought they were blue.

[MM:] Yellow, yellow, yellow -- the one I seen.

[WR:] Uh-huh.

[MM:] With that hat like a plume.

[TA:] Um, yeah -- I remember them, the Pacific Band. I wasn't--
I don't believe I was playing [then?]

[WR:] Did they have many parades across the river in those old days,--

[MM:] Parades?

[WR:] --in those old days, yeah, or mostly just funerals or were there other parades too?

[TA:] Had parades too, all them had parades too.

[WR:] Uh-huh -- have, had 'em on Sunday like they do now-a-days --?--

[TA:] That's right.

[WR:] --they usually have them on Sundays.

[MM:] That's right, they had 'em Sunday--

[WR:] Uh--

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[MM:] The first parade I seen was -- Oh, I was a small boy -- it left, uh, uh, Teche and Newton there.

[TA:] The parade?

[MM:] Yeah.

[TA:] Well, you usually have parades every Sunday --

[MM:] I'm talking about the first parade I seen, Teche and Newton.

[WR:] Uh-huh.

[TA:] Where, in Algiers?

[MM:] Yeah.

[TA:] Well, I never remember no parade in Algiers. All the parade mostly used to be over here.

[MM:] Ah, well, that's with them, uh, them, uh them, uh, clubs.

But they --

[TA:] Yeah.

[MM:] --had parades over there before the Bulls and Lions and them was, uh, was, uh, was up.

[TA:] Yeah, I don't remember no parades in --

[WR:] What were some of the old clubs over there? I remember there was a Turtleback Hall, the Eagle Eye - is still there.

[MM:] The Eagle Eye, yeah, the Eagle Eye, the Young Men's [i.e., Eureka File Folders] Young Men's Benevolent Association of Algiers, La. ? Cf. ^{ad}, they -- all them used to parade. Used to have parades. You take, uh, the Old fellow, they used to parade. Now, you take, uh, --

[WR:] Were there any Masons over there --?

[MM:] Yeah, they used to parade--

[TA:] They used to [be?] over here though.

[MM:] No, no, the Mason parade over there.

[WR:] They had 'em on the other side too--

[MM:] All right, now you take the Old Fellow parade over there; you take, uh, your great -- your best drilling rank when you all--

[TA:] Old amn Sam Nanny.

c. 23 1/2 mins. [MM:] No--

[TA:] Yeah, he was -- the

[MM:] That's right -- you-- old man Sam Nanny, well he was in that drilling rank. Now you take, uh, oh, what his-- name -- he was the head of it -- George Devore -- he--

[TA:] Oh, George Devore, yeah--

[MM:] You understand, well he had all them -- they used to parade, uh, when I was a kid.

[TA:] But I thought they used to come over here and make the -- and carry the member over here -- and parade, Odd fellow.

[MM:] No, no, them people was over there, Odd fellows parade over there --

[TA:] And they all join together here.

[MM:] Yeah --

[TA:] Yeah--

[MM:] You know where they used to join together -- I [?] come from over there, when they parade, and go out there to park [i.e.,

Parks, La.?] with that drilling -- uniform drilling rank. And you take, uh, Shepard Smith --

[TA:] Hmm--

[MM:] --he was the head drill man over there, and they came over here-- didn't they win the prize from the -- from all them other, uh, [members?], uh, of them Oddfellows, didn't they win the prize?

[TA:] Yeah.

[WR:] That for the Grand Marshal or what--?

[MM:] No, drilling.

[TA/MM:] Drilling.

[WR:] Oh, just that they march --

[TA:] Yeah, yeah--

0.25 mins. [WR:] I've seen them [?]

[MM:] The band played, uh, a march, you understand--

[TA:] Oh, they could drill, all right. And them women [Mrs.

Patterson there she had a gang could -- women--

[WR:] I've seen some of them do it nice now too.

[TA:] Yeah -- we had in, uh, the, yellow -- no --

[MM:] Yeah--

[TA:] --Yellow suits, I believe, Mrs. Patterson.

[MM:] AND it--

[TA:] And I'll tell you, they could drill. I used to play -- they used to play -- the Eureka used to play for them all the time.

[MM:] Yeah, now you take, uh -- My friend, she died there. She

was a good driller, [Asimo?]

[TA:] [Asimo?], yeah.

[MM:] Yeah, [Asimo?]. [Well, all they ?] parade. Every year they'd have their parade--

[TA:] Oh yeah, every year --

[MM:] Every year they'd have their parade-- got the Eagle Eye, the Odd Fellows, --

[TA:] The Bulls.

[MM:] Well, that's over here. [i.e., on the East side if the river.]

[TA:] Yeah.

[MM:] Uh, the Young Men's, all them had the, uh, you see that -- the Eureka Society, you know the Eureka Society?

[TA:] Yeah, yeah. Eureka -

[MM:] Where that's at?

[TA:] Oh, I believe the Eureka Society -- it's over here?

[MM:] No, no, the Eureka Society in the Cut Off. That's what that band named afterward. That's what the Eureka Band named after. Sure.

[cf. Willie Parker interviews.]

[WR:] It came from over that place then --?

[MM:] You see, you take, you see--

[TA:] Parker.

[MM:] Willie Parker--

[TA:] Willie Parker, yeah --

[MM:] Willie Parker['s] daughter what live -- daughter over there,

Vic --

[TA:] Yeah.

[MM:] Well, now, they give a dance, and they hired Willie Parker and them --

[TA:] Well I played over there --

. 27 mins. [MM:] No, not then, you played after. You played after.

[TA:] Yeah, the parade for the [] ?]

[MM:] That's before the band was named. When they getting the -- the Eureka [hired the band]. You understand that? The Eureka Hall down there. And-and- and Willie Parker and them went there and played in the Eureka Hall and come back -- and they come back and setting up the band, they named the band the Eureka Band.

[TA:] Uh, that was before I went. [] ?]

[MM:] That hall down there now.

[TA:] Well, I know I played down there, [] Hall--

[MM:] Yeah, well after.

[TA:] --up in Algiers --

[WR:] Is that Hall still there?

[MM:] Yeah, sure that hall down there! The Eureka society down there, Eureka Society down there.

[TA:] Eureka.

[WR:] Where - where is that then?

[MM:] The Cut Off.

[WR:] At the Cut Off.

[MM:] That's right. Then --then you all after that, when the band started to getting strong, that's, uh, you and --

[TA:] Wilson.

[MM:] Oh, before Wilson. You -- uh, you and, uh -- oh -- Maurice Durand. Maurice Durand, you played down there. You, Maurice Durand, I'll never forget that, played down there. Then, after that, them Wilsons come in that band. Them Wilsons.

[TA:] Uh, but I thought they went in that band after I went there where they to living on, yeah, where they living at --

[MM:] On -- nine nineteen -- uh, uh, uh, St. Charles Street.

[TA:] St. Claude Street.

[MM:] St. Claude Street. That's where "Water Boy" and Willie Parker and them started that band right there--

[TA:] That's right.

[MM:] --with this fella used to cut hair back there, uh, used to have a barber shop there at 1515 Bienville Street. Uh, I forget his name now. He used to wear red flannel shirts. He from down in the country too. Well now, they the ones started that band.

[TA:] [The bass man and the?] tuba player, huh. [Willie Parker played bass drum. RBA, April 4, 1975.]

[MM:] Yeah, he the one started that band, you understand that? You take -- When they started that band, you take Marshall Thibault [sp?] and them bought trombones to try to get in that band. They trying to -- play.

[TA:] Yeah.

[MM:] And then, they're rehearsing. There where -- the fellas could play they start to coming in there. You take, uh, uh, they got a job and Jim--

[TA:] Jim the trombone player?

[MM:] Jim Crow [Robinson] they got him -- Willie Parker got him to play trombone, but they couldn't [--didn't have] any other one. And Willie Parker come and ask me, did I know where he could get a trombone player at, and I tol-- I got him a trombone player. You know who that was?

[TA:] "Booger Man?"

[MM:] "Booger Man."

[TA:] (Laughs.)

[MM:] And I went and got "Booger Man" and brought him there --

[WR:] What was his real name? What was --

[MM:] Uh, Anderson, uh, Anderson Williams, uh, uh --

[WR:] Uh--

[MM:] Uh -- ~~XXXXXXXXXXXXXXXXXXXX~~ William Anderson.

[WR:] William Anderson.

[MM:] That's the name.

[MM:] They buried him -- the Eureka buried him when he died. You take, uh--when Jim seen "Booger Man" he didn't know him. Jim start to raising sand. "You go get all these fellas can't play and people that know nothing at all about -- and "Booger Man" laying over there,

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him and Harrison Barnes and, uh, ["Chook" ?], and Buddy Johnson,
and they ain't doing nothing but all day playing trombone up in
that barber shop, and when, uh, "Booger Man" turned to --

[END OF REEL]

Interview with Milton Martin and Tom Albert
December 21, 1964
Reel IV

Also present: William Russell
Notes: Richard B. Allen
Digest/Transcript: Ralph Adamo

MM begins by saying Willie Parker was playing bass [drum] [with the Eureka ?]. When the band got strong enough, they started to rehearse on Howard Avenue. TA started rehearsing with them one Sunday on St. Claude before WP did. [See: MM, reel III above.] [Compare Willie Parker interviews.] Shots [Madison], Willie [Wilson] and another [cornet] man, who died, were in the band. MM says TA took SM's place. MM asks TA who took TA's place when he quit. TA thinks he took Percy [Humphrey's] place. PH was the "extra man" [i.e. substitute]. But MM says TA took SM's place and that PH replaced TA when he left. TA recalls that this is correct.

WR mentions "Ti-Boy" Remy, who was a tp player with the Eureka Brass Band when WR first heard it. TA remembers "Ti-Boy".

MM says that when [Willie] Wilson died, [Willie] Pajaud replaced him. [Alcide] Landry died after Wilson. WR recalls that Landry's death occurred "during Mardi Gras" in the [late forties ?]. [See RBA notes on Al with "Big Eye" Louis Nelson, c. 1946.] MM says, "Had you, Wilson, and Landry on trumpet." [in the EEB].

MM says there were three bands there to Sury [Murray] Henderson, an undertaker, across the river: The Excelsior, The Eureka, and the [Original] Tuxedo Brass Bands. This was around 1931, "before my time", WR says.

Peter [Bocage] was leading the Excelsior Band then. Manuel ^{Percy} had joined [Papa] Celestin. So there was no more Onward [Brass Band]. However, they "didn't make it". So MP came back and joined the Excelsior. MM says that's when they had MP, PB, and [Charlie] Love on trumpet. In the Eureka, there was TA, [A] Landry, and [W.] Wilson on trumpet. The Tuxedos had [Papa] Celestin, Mutt Carey, and somebody else. [Was Mutt Carey in town? On vacation? Between trips as a Pullman Porter?] MM says: "And that's the day they run Celestin - they couldn't find him."

0245 Eureka was the last band. TA says they opened up [i.e., opened ranks] to let them [who ?] go in the graveyard. MM says The Excelsior was in front, The Tuxedo was second, and Eureka was behind. [The band with the highest status is placed first, the one with the lowest status, last. RBA, June 21, 1975.] MM says The Eureka couldn't catch The Tuxedo. [As the latter were afraid to "buck".] Baba Ridgley was playing trombone with the Tuxedo. TA says that they [Eureka] had Red [Clark] and [Willie] Cornish on trombone. MM says the Excelsior had Harrison Barnes and Buddy [Johnson] on trombone.

WR asks if Buddy Johnson was a barber too, "or just his brother."
MM says yes. WR corrects himself - he meant to ask if Yank [Johnson]
was a barber. MM says YJ wasn't one.

WR asks if anybody else in their [the Johnson's] family played
music. MM just knows the two brothers. WR says that Bunk Johnson
said they were his cousins. MM says that they weren't cousins of
Bunk Johnson.

WR: You don't think so?

MM: No - wasn't no cousin of Bunk.

WR: They were over on that side of the river then all the time?

0355 MM: That's right- that's were they rais-- right there on - on-

WR: Teche Street.

MM: No. Nuney [Street].

WR: Nuney.

MM: The place [is] there now. Them younger ones-- them younger--
them younger ones, they [are] the heirs in that place that they
can't sell it, it's there now. But there where Yank and Buddy come
from.

WR: That's where they lived, the house they lived in.

MM: Yeah - ain't no more house -

WR: Yep -

MM: - just the lot, the grounds -

WR: Oh. And the barber shop - is that building still there, I
wonder.

MM: The barber shop - yeah.

WR wants to take a picture of some of those places, including Eureka
Hall. MM says the barber shop was right next to Miss Lopey's [bakery ?
sweet shop ?]. WR asks if there are any other old halls across the
river, at the Cut Off for instance, that he might take a picture of.
Aside from Eureka, TA says there were three halls in the Cut Off. WR
wants to know the names, but neither MM nor TA can tell any but the
Eureka Hall. TA mentions a newer Hall associated with a school. MM
says that that's not what they're talking about. MM is talking about
the Halls they had when Charlie [McDaniel ?] "and them was down there."
[a musician ?] WR says he'll ask around about the Halls. MM says
the Halls and societies are still there.

0455 WR asks where the Elmira Pleasure Ground was; "Fess" [i.e. Manuel
Manetta] told WR about it, but didn't know where it was. TA says he
thinks the EPG was a white place. It was around [Crammar's ?] [what
is C.'s ?] on Alix Street. [0469] There would be a picnic at the
EPG every Sunday night. A white brass band played. [compare Jack
Laine ?]

MM mentions the place where "the circus used to come." This was
down by the river [the Mississippi] on Patterson Street. WR asks
if it had a name. It didn't; it was just a green area.

- 0506 WR asks about a [park ?] called Perserverance. MM says it was at Belleville (or Pacific) and LaMarque. This was near a pumping station. There was in the same area a [park ?] called Silver Leaf. They had Platforms [i.e. platforms] for dancing and picnics, but not a hall. There's a baseball park on the spot now.
- 0541 WR asks where the Turtle Back Hall was; he hasn't seen it. TBH was in McDonoghville. TA played there. People got there by horse-car until 1909. MM knows the date because his aunt bought the horse. [compare E. Charlton Harper book on New Orleans street railways.] After the horse-car, there was an electric [street] car. It ran from 1909, from Brittony [St. ?] to the Canal Street ferry to Elmira and Newton. Then, in 1911, a viaduct was put up and the streetcar ran across it.
- 0599 MM says that that's when [1911 ?] an immigration station was put up. "And they put the electric car all the way down." [It was a short lane ?] [or a short line ?]. → R.R. TERM TO DISTINGUISH FROM LONG-DISTANCE R.R. LINES.
- 0609 WR asks if the Naval Station was there then. MM says it ~~it~~ was started when he was a little boy right after the the Spanish-American War.
- TA says when they first built the building there, there were soldiers around. TA played for them.] TA was playing violin then, and Charlie Love had just come to New Orleans. [Georgie ?] told TA he'd get him a cornet player, so he got CL.
- 0642 TA had "those red books" [i.e. sheet music books titled "Standard High Class Rags"]. He used to get all his [sheet] music from an old man who had a music store on Chartres Street on the site of William Russell's Shop [600 Chartres]. MM says it was near a gunsmith's. TA says the music used to be cheap. They didn't have music for saxophone or drums.
- TA: And they used to use that, uh, key [valve] trombone -
WR: Uh -huh.
TA: They weren't using no slides.
MM: Slides.
- 0672 TA: Norm [i.e. Norm Manetta?] uh, that's the first time I seen slides - his brother [compare Manuel Manetta] started a slide in [Algiers].
MM: They tell me, uh, Buddy -that's what he was blowing.
TA: Who that?
MM: Buddy Johnson.
TA: He's playing key.
MM: Key.
- 0679 TA: Uh, uh, Frankie Duson was playing key trombone.
MM: Right.
TA: All of 'em use to play key trombone.
WR: Yeah, Comish, I know they say Comish did --

TA: And Joe Petit.

WR: Yeah, Joe Petit, uh --

TA: Used to play, uh-- All of 'em used to play, uh, key trombone,
Until afterward - then they're, uh, getting the slides.

WR asks if MM remembers anything more about [Frankie] Duson "across the river", whether he had another job besides playing music. TA and MM say that FD's father had a barber shop. People have told WR that FD himself was a barber. But MM says: "Now, I know him since I was [a very small ???], and I never knew him to have a job." WR says that "Fess" [Manuel Manetta] told him FD was a good baseball player. TA and MM don't know anything about that. TA: "I never know him to do nothing but play music".

WR asks about the baseball team that Yank [Johnson] played on. It was amateur ball, but there was a ball park right in front of YJ's house. [on Henry St.] TA tells a story about a game there one time. MM was team mascot at the time of this game. 0745.

0780 MM mentions "Skeeter" Jackson who played guitar and bass with TA for a short time. TA: Ya'll made the whole grinding [i.e. cane grinding ?] MM talks about being given a pair of long pants. MM's instrument was a homemade kazoo. He cut two holes in a [cane reed] fishing pole and used "brown smoking paper" with it. "Bazooka", WR says. [Made ninety-six dollars, and ~~We~~ went in the field that day ? ? ? ?].

0817 WR says somebody told him that MM had played trombone. MM says he had one but never did play. "The trombone that 'Booger Man' had - that was my trombone.... I was crazy about [base] ball and [when] ball time come, I jus' - see, my parrain [godfather] he was blowing, trying to blow clarinet that day." His name was Robert Williams. MM says: "Yeah, clarinet. I had the trombone, you know, and when ball-time come I ain't study 'bout no trombone. I give it to Booger. Booger was playing guitar. Booger, Super La, all them was playing guitar; I had the trombone. And I went on to--to Memphis, played ball and stayed up there and when I come back, I ain't study ,bout-- let Booger had the trombone".

0842 WR asks what baseball position MM played. MM played outfield and "caught nine years" [i.e. was a catcher?]. MM says that he played pretty much all the positions.

0849 WR asks if MM can give any more information about Frankie Duson. WR also asks if FD got along with Buddy Johnson "or were they rivals." MM and TA say they did get along, and they played together. MM says it wasn't BJ that took FD's job, it was the leader [Who?]. Then FD went and took [Willie] Cornish's job with Buddy Bolden.

FD was born and raised (and is buried) in McDonoghville [or across the river?]. TA says FD's father was "kind of a Mexican-like, but he was a barber". WR has seen a picture, not a very good one, of FD. TA and MM don't know if FD's Father was named Frankie or what his name was. They called him "old man Duson". FD didn't have any brothers or sisters. TA says FD was spoiled; he never worked; all he did was play music. MM: "A tall, slim, brown-skinned dude with slick hair".

0899 WR asks if there were other people over there, and whether they had lawn parties. TA says they had fish-fries. Any special places? MM mentions "Old-Man Silas" who had a grocery store at Ice's (?) Lane. TA used to play there.

0919 MM says: "Now, where old-man John [LeCongier ?] and them used to cut the pidgeon wing [i.e. A dance], that was there by Frank[Peyard's] The grocery here and they had that little Hall there, and the church was next door.... The Catholic church where... old-man Silas used to be. This was "way out on Patterson Street" on the levee.

TA says this was long ago when he was a boy. MM says this time that they're talking about was back "when Chook killed my-- killed John". TA recalls that TA was living in an old house on "that side". MM continues: "He was eleven years old and John was ten, and he killed him." Chook then dragged John to a ditch and covered him up with grass. TA: "And they didn't nobody know where he was till the buzzards were swarming over." Then he was found.

0955 [Chook or John ?] was the son of Harry [French pronunciation] who played the trumpet. His mother's name was Elizabeth. Then he [who?] came "over here", says TA. "And I got big enough--" MM says. They used to call him [Chook?] "Algiers", and "he cut Willie Jones right here on this corner," MM says.

MM asks if there were many other bands over there that played dances, aside from Buddy Johnson and [Frank] Duson. WR also mentions Peter Bocage probably had a band at times. MM says "the onliest bands I remember right there when I was a kid over there was Tom [Albert]—" WR says that TA was one of the earliest of them, but wants to find out what others there were. MM: "the boys had scattered them." WR asks if Henry Allen played dance jobs too or just brass band. TA and MM agree he only played brass band. (MM begins to say something about

Petit) [Joe or Buddy Petit probably]. TA says that he played with HA on Patterson Street. MM mentions other [Westside] dance bands - Jack "Pie-Eater" [Williams], "Son", i.e. probably Sonny Allen, now known as [Red Allen], and [Kid] Thomas. WR says, "That's getting down to my time now."

0989 TA says there was a band before his - Edmond Peyton's [sp.?] EP had a left-handed violin player named "Boo Boo." TA doesn't know his full name, or who played base with EP, but there were four in the group. TA mentions MM's father-in-law [who had a band? was in EP's band?].

1004 TA's band had five pieces, then six pieces. "course, they didn't have no sax; they didn't have no drums, no piano."

1009 WR asks if TA and MM remember any of the bands from the Magnolia Plantation and names Chris Kelly, Jim Robinson, and Sunny Henry. MM says there weren't any bands that came from down there. MM mentions "old man" from down on the Deer Range Plantation.

1019 "Old Man" Jim Humphrey is mentioned. [Former] Governor [H.C.] Warmouth hired JH to teach music at his plantation [i.e. Magnolia Plantation]. TA says there was a Hall at Deer Range where he played on Sunday. MM says he's talking about way before that, with "Willie Parker and all them."

MM is talking about a man who had a barber shop at 1515 Bienville Street. TA says [that (JH?) went on to (Grand Island ?)]. WR asks if the barber was also a musician. MM says he played baritone [horn?] and [brass ?] bass. MM says that he came from down the river, around Magnolia or somewhere. [compare Sunny Henry, Harrison Barnes, etc. interviews.]

1051 WR asks if MM can tell him anything special about the dancing in the old days. MM says that the people played dance music in those days. He names the schottische, waltz, and two-step and says that everyone recognized what it was immediately and could dance to it. As for singing, the musicians didn't ever sing. But sometimes a man or woman among the dancers would ask the band to play a particular number and he or she would sing it. MM says they would keep on dancing while they sang. TA says that around eleven [p.m.] the band would play the quadrille, then the mazurka. People don't dance the mazurka anymore, TA says, and WR agrees.