

unedited first draft

EDDIE MILLER and
PETE FOUNTAIN [WDSU-AM radio]
REEL I [only]
January 9, 1970

INTERVIEWER: Doug Ramsey
NOTES: Richard B. Allen
SUMMARY: Dan Weisman
TYPING: Dan Weisman

[Tape begins with theme music, and announcer saying, 'Brings you Close-Up.' Here's Doug Ramsey.]

Thank you Lynn, DR says. Good Evening everyone.

Tonight, a show we've been talking about doing for a long time. We've finally got these two fellows together, and it's going to be a pleasant hour of conversation for all of us; and we'll play a little music, as well.

Pete Fountain and Eddie Miller are with us tonight. Back recently from an engagement in Las Vegas with Pete's band. And here for the Superbowl holidays, now. Welcome.

Good Evening, EM says. Good to be back here, PF says. I love it here. Do you? DR asks. I wouldn't have imagined 'cause you leave so often. (Laughter.) A lot of people in town for the Superbowl now. Do you have a lot of friends in?

The whole town's packed, PF says. Yeah. We've been having them all in the club so far. Vince Lombardi's been in a couple of nights. He came in earlier. Ed McMahon should be in tonight. And Doc Severinson. I talked to him in New York. He'll be in...Fantastic player. He amazes me.

Has [Frank] Sinatra dropped in to your club yet? DR asks. No, PF replies. I don't think Sinatra dropped in to any place yet. They say, DR notes, what did the newspapers say? He's in

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luxurious seclusion high atop the lovely Monteleone Hotel. Beautiful, PF says, when you can do that. Maybe he came down to buy the place, DR adds.

How do you like Las Vegas? You've done that every year now for...Five years, PF says. Five years we've been there, and we do six weeks a year there.

They want us now for eight weeks, and we dickering for a new contract which, I really...if we don't sign it, I won't be disappointed because I think maybe a couple of years of being away from there will build up my...the money which could get better. So, we asking for a little bit more money for the contracts.

I didn't know you were in this for money, DR says. Vegas, yes, PF says. New Orleans, no. I love it here.

You have to be paid money to go to Vegas, right, DR notes. Right, PF says. I think you should because the gambling is fantastic. [I gamble] a little, not too much. I take home most all my pay. How much did you lose this time? DR asks. (PF laughs).

Eddie, DR continues. You live in California. You're from New Orleans, but you lived in California for a long time. That's right, EM says.

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Working in the studios and all, DR continues. Do you miss it? I don't miss California, EM says. I miss the kids. But, I love New Orleans, naturally. It's my home town. And being with Pete, and a bunch of regular guys, just wonderful guys--I'm very happy here, I'll tell you that....

I have two kids--a boy, and a girl. [One's a doctor.] And I have four grandchildren. You get free medical care? DR asks. Not from him. I have to pay for mine.

So, what's happening with the band? DR asks. Any changes, any new directions?

Well, PF replies, in the last couple of years we've added the full brass. Well, we've added Eddie first. Godfrey [Hirsch] left us. Almost a year now.

And we have the full brass; such as Connie Jones, Mike Serpas, on trumpet, two trumpets; and Jack Delaney, and Jim Doogan, two professors on trombone. Professor Delaney and Professor Dugan out of Wisconsin. He was teaching the music there, band director in one of the colleges there....He played bass trombone which...we wanted....

I'm really happy with the band now. I think this is the greatest band I've had through all my years.

DR thinks a lot of people were disappointed when PF broke up the smaller band because he got away from the Dixieland format,

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but now you're doing things like "Spinning Wheel," and "Traces."

Well, for years, PF says, when they type you...like they say, well he plays Dixie, and that's all.

And then when I went to the...like [] clarinet rhythm and, well, guitar and piano and bass; then they say, well, you're trying to copy [Benny] Goodman. That's swing, you know, and it's not. It's just jazz.

And then...now I'm back to...we can play the Dixieland because we have the trombone, and the trumpet, and can get the sound. And now they say, you know, where's the little group? So, no matter what you do, you feel like you step on somebody's toes.

DR observes that it is a lot easier for musicians to do away with labels than it is for the people, isn't it? Oh yeah, PF replies.

Our new album: I think we gonna have two songs in it that have a Dixieland flavor, but the rest is like "Raindrops Are Falling On Your Head," "Sunday Morning," and all the new selections that just came, the top 10 now. So, they should be out in about three weeks.

You like what's happening in rock, Eddie? DR asks. Pop music? I do, EM says. I do. I think it's really progressing. Now, it sounds a lot like music now, you know. I think these kids are realizing that they have to have a pretty good musical education

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to get somewhere.

In the beginning, it was just if you could play two chords on a guitar, well, you organize your own group. It's a different story, I think, now. You see different groups coming up that sound very musical, and the lyrics are improving, and I think everything is going along pretty good now.

These young kids are fantastic now, really, PF adds. The musical background they have, and a lot of them really are self-taught, just get right into it, and it's fantastic.

I notice on Ronnie Kole's new album, DR says, he uses Charlie Brent as an arranger, and Charlie Brent is a student at Loyola University...and he's a fantastic arranger, PF and EM say.

He [RK] wants CB to do some charts for us, PF says. That's a good beginning for a young kid, DR says. Well, if you have the talent for that, PF says. It comes out. They'll find it.

I hear you're going to make a television segment, DR says....Well, we have two shows coming out, PF says. One we did with Boots Randolph, coming out this year, and we supposed to do about eight a year, so that be great. I think I'll be on this study with him out of Nashville, and they having a lot of television out of Nashville now which is fantastic....

[Godfrey Hirsch] is semi-retired, PF says....Godfrey will never retire, no. But, he just wanted to work weekends. Now, I'm

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finding out, he's working eight days a week. He's quite a guy.

Let's listen to one of these tracks from your new album, DR says. "Spinning Wheel."

["Spinning Wheel"...]

"Spinning Wheel," DR says. That's quite a different treatment from what the piece usually is. [It's a] nice, soft, easy, hurdy-gurdy kind of sound.

Not Dixieland, that's for sure, EM says. No, PF agrees, This adds a little flavor of Eddie Miller, Pete Fountain.

The lines that you two play together, DR notes, are very interesting. We really enjoy it on that, PF says. Every night, we pick each other's skulls, as you say, and we get involved sometimes. Sometimes, it's wrong.

I don't know how many people are aware, DR says, that Eddie made Glen Campbell famous. Eddie put Glen on a record with him, and overnight. Six months, EM says, he was a number one seller. That's true, DR says. That's right.

Do you have another album in the works, Eddie? No I don't. Too bad, DR continues. What an honest guy. Usually, an artist says, well not right now, but there'll be something coming out one of these days. Oh, I think there will, EM says.

This came out real good with him, PF says. I guess when they find the right songs, as they say, they always tell you that.

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But, we know them all, and we can do all the pretty songs of...through the years, and I think it would be a fantastic album. You know, like music for lovers. 'Cause he could do that.

Stanley Dance, DR says, calls Eddie the first of the cool tenors. Really? EM asks. Well, that's quite a compliment from him. Also, Nick the Greek, PF says.

The number's 522-3791, DR says. Pete Fountain and Eddie Miller are with us tonight, and we'll be taking phone calls in just a few minutes. If you want to, call and ask about music, or the French Quarter which Pete is an expert on, of course, 'cause he helped build it. Oh no, PF says.

And fishing, DR continues. You like to fish, don't you? Oh yeah, PF says. Lately, I haven't had too much time to get on my boat to go out fishing, but one love I have is fishing, and my boat-house.

My wife and I really enjoy it out there. We have a little pool table there, and we can just get away from everything, get away from the phone.

You take the band out sometimes, DR notes, or part of the band. Right, PF replies. When they trust my skippering the boat.

I understand, one time you made a bad move, DR says, and the trumpet section fell on Eddie. Is that right? That wasn't me, EM says. That was somebody else....That wasn't my boat, PF says. I

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wasn't skipper. [Some joking byplay in which EM says he broke two ribs, and a bottle...]

Let's listen to Eddie's featured number from Pete's [album], DR says.

["Traces"....]

"Traces." Eddie Miller with Pete Fountain's band, DR continues.

Is that the first time you've had a full album with the 10-piece band? Right, PF replies. It's about time, DR says.

We've had two or three sides of this band, PF says, but this is the first time with the whole of the band I'm using now, which is great.

We sweetened it with the guitar player, what they call sweeten. They just put the earphones, and just to add a little bit more bottom with the bass part....They added, later, the bass trombone, and the guitar.

There's a lot of that being done now, DR says. Right, PF adds. It's called sweetened.

With a 16 track tape now, EM says, you can do just about anything, and you can't tell. There's no way to tell.

[The phone number is] 522-3791, DR repeats. We're going to take a short break. We have four lines open, two people waiting, and we'll be back to talk with Pete and Eddie, more, in just a

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moment.

[WDSU weather, and Fairgrounds 97th season racing results show promotion...The time is 7:22 p.m.]

Thank you sir, DR continues. Pete Fountain and Eddie Miller are with us tonight. [And] 522-3791 is the number. Let's take a phone call, and see what happens to you fellas. Go ahead please. You're on the air.

[Caller: Good Evening, Doug.] Hi. [Doug. How about keep those two recordings, and play them quite often? They both sound very good.] Well, alright. I'll pass that on to the disc jockeys.

[I want to ask Mr. Pete a question. Listen Pete. How long has Leon Kellner been playing in the Roosevelt Hotel? How long has that man been playing music over there? I've been unable to get an answer. I asked several people who say they don't know.]

The trombone player that's working with me now, PF says, Jack Delaney, worked with him for almost 10 years, and I say he's been here at least 25 years. At least.

[At least that long, because I remember hearing that man on the radio playing music, oh, at least 25 years ago.]

Well, I know, when I was working with the Basin Street Six, he was at the Roosevelt. But, he would come in and out. That's when they were using different bands. He was, like, the house band. But, he would come in and out more than anybody else.

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[Uh-huh. Well, o.k. Thank you very much.] Thank you, sir. [I enjoy the program.] Thanks for your call, DR says. Hello. Go ahead please.

[Caller#2: This is Ted Andrews, Doug.] [Note: TA was a local sports writer.] Hi. [I'd like to compliment Pete on a couple of things; like you were asking Pete, in a promotional way for New Orleans.

[We all know that he loves New Orleans. But, I've never seen anyone as co-operative...that would go out of his way to do things for sports, for a baseball club, for anything that you ask him to do, and just taking time out to do it.

[Pete's been that kind of a guy all the way through. And just saw him at...I hear from Tex Beineke quite often, and Tex is coming in here, I think, for Mardi Gras. And, of course, Tex used to come in, and see Sheckey Green, and Pete Fountain, and now all he talks about is Pete Fountain.

[So, when Tex comes in, if we could get Jack Sperling(d) back here, we'd have a good jam session.]

Well, Jack was supposed to come in, PF says. Believe it, or not, I got a call from him last night. He couldn't make it. He couldn't get out of an NBC staff show he had to do. But he was going to come in for the weekend on Friday, Saturday, and Sunday. But, we sure going to miss him though.

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[Well, he's quite a drummer.] Fantastic man. Thank you. I hope my wife is listening to what you said.

Thanks for calling, Ted, DR says. [The number is] 522-3791. We have three lines open. Give us a call. Let's see what happens there. Go ahead please. You're on the air.

[Caller#3, a woman: Pete?] Yeah. [I want to tell you, I enjoy you all the time.] Thank you. [And each year, I wait for your band when I'm in the stands on Canal Street, but I never see you in person....]

[I was born and raised in New Orleans, 70 years ago. Never have seen the inside of a nightclub in my life.] Well, you're going to have to come to mine once. I think you'd enjoy it.

[Well I don't know how I'd get there. I'm an old lady now, you know.] Well, we'd see that you get there some kind of way. If you like, let us know. I wish you'd would.

[I don't know. I don't drink.] Well, I think you'd enjoy it. You could have a coke, or some coffee. [I don't smoke or drink. I'd be a wet blanket.] No. You could have a little coke, and enjoy it. Enjoy the jazz...enjoy the music. [I love your band. And...Caller provides irrelevant personal details...]

Hello. Go ahead...[Caller#4: I'd like to ask Pete one thing about what kind of costumes the boys are going to be wearing this year for the Walking Club.] We'll be pilgrims this year, PF says.

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Like Puritans? DR asks. Right. Pilgrims.

[Another question, too. What kind of reed do you use on your clarinet?] 2 1/2 [straight reed] by Bernard. Three special, or 2 1/2--which is equivalent to about a 2 1/2, really. Bernard doesn't come in halves, so it's a two, or a three. I get a box of threes, and I can pick, about, a 2 1/2 out of it.

Shall we get the other question out of the way? DR asks. What size mouthpiece do you use?

I told these guys during the break that Paul Desmond, the great alto saxophone player who was with the Brubeck group for so many years, DR continues, is writing a book about his experiences with the band. The title of the book is going to be the question that he is incessantly asked on airplanes by stewardesses. And that is: how many of you are there in the quartet? Here's another call....

[Caller#5: I'd like to talk to Eddie Miller please....This is an old friend of yours, Ellery Maser^[Musica]....On the radio just now, that solo was beautiful.] Thank you very much. How you been Ellery? [Alright. I didn't think you'd remember me.] I'll never forget you.

[I lost you over at the 25 cent club.] That's right. That was the last place I worked in New Orleans before I left town. [Is that a fact?] Sure. [That was years ago.] Yes, sir....I

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couldn't be any happier, especially with Pete and the guys. This is utopia. Why don't you try to come, and see me at the club. [I sure will, Eddie....]

Pete, are you satisfied with the way the drive to clean up Bourbon Street of litter, and corn-cobs, and like that, turned out? DR asks. Yeah. You know, we had a couple of the places that just moved back a few feet, PF says, and now they're, like, the smallest restaurants in the world.

But, we don't see as much of the corn-cobs, or the stuff on the street. I don't. I think it looks a lot cleaner, DR adds. The street looks a lot cleaner to me. Doesn't it to you, Pete? I think they're going to have to, PF says, if they're going to keep the conventions down here, or the Superbowl again.

That would be great if we could get the Superbowl every year. An annual thing. That would be fantastic.

[NFL Commissioner Pete] Rozelle said today, DR notes, that he was very pleased with the way New Orleans has handled it, that we'll be in strong consideration for next year. I think it's going to be tough for Miami to get it back, I think so too, EM adds.

I think the governor of Florida made a statement, too, EM notes. He said that they missed the boat, the Floridians missed the boat.

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Yesterday, DR says, the governor blamed it on the Dade County officials, and today the Dade County officials blamed it on the governor.

Sounds like our politics, PF says. Frankly, a lot of people were surprised, DR continues, that our politicians and civic leaders were able to get together, and grab this thing.

It may be a good sign. [Mayor Victor] Schiro went up there, PF says, and he really fought for this. And George Healy [of the Times-Picayune], DR says, of course, a big factor....

[Caller#6: Eddie Dayan? from WWSM, listening to the program...talking about Leone Kellner. It's been about 26 or 27 years at the Blue Room. He used to be around the Gulf Coast, Biloxi, in between.]

I think he worked at the Broadwater, PF says, years ago. [I seen him over there occasionally. I used to live there for a while....

[I wanted to just mention too, again, he doesn't expect any medals, or any thanks, for the beautiful contribution to the Gulf Coast victims of Hurricane Camille he did so gracefully and wonderfully....

[In addition to the radio, I was a Blue Room cashier for about five months, at night, you know, and, of course, I knew Jack Delaney, and Ted Andrews called up....]

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[Caller#7: I wanted to talk to Pete....I'm no musician or anything, but a few years ago when you played "Just a Closer Walk," I really enjoyed it...probably 15 years ago when I was in Jacksonville, Florida....

[And so, about a year ago, my wife and I came to your club and sure enough, you played it then.] Yeah. We usually play it every night. It's been, like, a standard with us. That and "The Saints." We have to do it or they throw tomatoes at me, or something....

[Last time we were at the club, your old buddy Phil Harris was there.] He and I do a pretty good job with the Jack Daniels....

What do you think is going to happen, asks DR, when Doc Severinson walks in tonight? Does he bring his horn? Well, we have a horn, PF replies, ready for...as you know, because he loves to play.

The last time he was in town, he worked. He stayed there all night. He did a concert here, and the next thing you know he did...two shows with us.

He just sit up on there. He says, I'm safer up there, which is true. Musicians feel a lot better. My work isn't on the stand, it's off the stand. You know, really. Not to get through the crowd or the autographs. You feel like you're more relaxed up on

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the stand with the clarinet in your mouth.

You know Doc's from Portland [Ore.], DR says, where I worked before I came here. I knew him, and I knew his dad. His dad is a dentist up there.

Watching Doc on the Tonight show these days is kind of amazing. He's undergone a complete transformation. He used to wear, like, 1945-style double breasted suits, and army shoes and now, he's one of the world's best dressed men.

He and his wife are just two great people, PF says. I think she's coming down with him, too. And Ed McMahon, too, DR notes. Yeah, PF says. Big Ed will be here....St. Bernard, he carries a St. Bernard with a jug around his back....

[Caller#8: I was wondering if you think the big bands will ever come back? And I have another question. I'd like to know what instrument Eddie Miller plays...?]

I should have mentioned it, DR says. I thought everybody knew. Tenor saxophone. How about the big bands, gents? Eddie, you worked with some.

I think I'd like to see them come back, EM says. I really would, but..I think it's on the way, PF adds.

Do you think they really ever went? DR asks. Well, to keep a band intact now, EM says, keeping a band up of any size. You can't find many places that will pay the money. Vegas is making,

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I think, making a big effort to bring them back.

I think, Buddy Rich, PF says, but it's the only place they can work. They can work three months, or a year, there. And then, after that, they just have to do...

I think Buddy's band has been working some of the rock places though, DR suggests, like the Fillmore East, and the Fillmore West. And the kids are dancing to big bands again. Don Ellis. Blood, Sweat and Tears is a reasonably big band.

Say, my band is up to what now, PF says; nine, ten pieces, but that's still pretty good. But Ellington's never gone out of business, DR notes. [Count] Basie, Woody Herman.

It's amazing what they've done, PF adds. Harry James. But, just a few. Not compared to what...the big bands that they had in the days of the big band era. I don't think they have the sponsors that can afford them.

Well, look at the transportation, PF continues. To transport my band, and my manager, say, from here to Vegas--that's almost \$3,000, which is a lot of money. Just to go.

And years ago, when you set up the one nighter, they go by bus, you know. But, by the time I go by bus to Vegas, I'd grow hair where I can't grow hair....

[Caller#9: Praises PF on his beautiful tone. Says he played with Tony Parenti, and is 70 years old now. Continues to praise

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PF's tone.] Thank you. I've always strived on tone instead of technique....

You've always concentrated on tone instead of technique, you say, DR repeats. Yeah. How did you get all that technique then? DR asks....

Through the years, I've worked with my instrument, PF says, and I say about three professors in town that's really helped me out. Emmanuel Allesandra. [] I studied under him for, I would say, five or six years...and also Prof. Valentino from Warren Easton, all these men.

And Johnny Wiggs [Hyman] was my first teacher. He's the one that started...I think he started more jazz in me than anybody, that would come out through the years. But, my first day at the clarinet, it was Hyman. He wasn't Johnny Wiggs.

He [JW] has beautiful tone on whatever instrument he plays, DR says. He's wonderful, PF agrees. A great draftsman, too. I was studying under him, trying to be a draftsman in Warren Easton, but I couldn't, because I was working at night.

Eddie, DR asks, how did you arrive at the tone you have? That kind of light, vibrato-less tone that other tenor players just weren't playing that way when you started?

I don't have any idea, EM replies. I started on clarinet. I used to play clarinet, and I was always...The guy that I idolized

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was a guy named Leon Roppolo. He had a real big tone similar to Pete's.

So, I was, sort of, taught the tone's a big thing; and I used to strive to get a good tone on clarinet. I don't know what...why if I get any kind of tone at all, if it's any good...I can't attribute it to anything, except that I think the tone of anything, of any instrument, is the main thing. That's what you listen to, you know, you hear this.

But, when you started playing tenor, DR states, Coleman Hawkins was king, I guess, with that horn. And he had a big, rough full [tone]. But he could play a pretty ballad, EM notes, and he had a great tone, you know. But, I don't remember. I guess I was just brought up to concentrate on tone, you know.

I think Eddie's got the prettiest sound I've ever heard on tenor, PF says. Great sound, DR agrees.

I find...I like to do a whole thing with a full orchestra, PF continues; with french horns, and the strings, and all, just have a martini, and sit there. I don't even drink martinis....

[Caller#10: Praises PF, EM, et. al. Wants to hear EM play the tenor because it's her favorite instrument.] Well, that's up to Doug, EM says. We'll try to work something in, DR adds.

Did you appear on the network this year? DR asks. No, PF replies. For some reason...they called me in Vegas, and it got

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spun around. We were going to do it, but it was too late. By the time we got back, they got somebody else. So, we didn't get a chance to do [it].

Let's see, Eddie, DR says. We played "Traces" from the new album. What else are you on? That's about the only one, EM says. I actually do a solo on this album. We actually did something, PF says, on one of them together, but I don't know which one it is.

We can play "Traces," again, DR says. Why don't you put that up, Bob, and after a while, we'll play it again.

[Caller#11: Are you the one that was supposed to open that swanky night club in Jefferson Parish?] Not that I know of, PF replies. We were talking about...that a few years ago when I was fighting my lease on my building on Bourbon Street.

But, since then, I bought a new club, a club in the 200 block which we've been having for about a year-and-a-half. But, we were seriously thinking about moving out to the Lakefront, and I think it's still in my mind. I think one of these days.

[I was thinking about the Embassy Club on LaBarre Road and Jefferson Highway. That's been vacant there for a number of years. We used to go there when we was kids.] Well, we were thinking...seriously about the old Beverly Club, too, which is right on the river. Well, the Embassy. I guess it was called that before that...

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[It's the Beverly Country Club] Yeah. But we were seriously thinking about places, like around the My Oh My [Club], through there....We were looking into it.

And, like I said, I was having trouble with my lease, but everything's straightened out. But, I'm seriously thinking of a big place, a bigger place one of these times...with the big band which I think will come back with people dancing again.

[Well, you woke up 82,000 people with the Sugar Bowl. You really woke them up there.]

["Traces" is played again...]

Here's something for your fans, Eddie, DR says. "Traces." That's really a beautiful, beautiful tune, too. Not bad, PF says....

[Caller#12: ...What plans are under way for the Jazz Festival, if any, coming this summer?] Well, Mr. Durel Black called me yesterday, PF states, and I haven't heard anything about who's coming on, or whether we're going to play it; or how, or why, or where....

[Caller#13: ...Asks about PF on the Lawrence Welk Show, and whether he had to return to New Orleans because he missed the red beans and rice?]

I don't know whether it's the water, or what it is. But you can't...they just don't have the same taste out there, the red

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beans.

We used to get them sent out, and they call them a different kind of bean out there. It's not the red, but my wife Beverly...We try to cook them, but I think it's just the atmosphere in New Orleans [makes] the red beans taste good with the french bread.

[Caller continues on red beans.] Well, in California we get the red beans. We were looking for the kidney beans....

This isn't the galloping gourmet folks, DR says. This is 'Close-Up.'...

[Caller#15: Pete Fountain, you're better than Al Hirt....]

[Caller#16: Wants PF to go back and modernize old jazz...] I have a couple of books on that. Some of the old-time rag things, but it's just so hard to get to.

And it's so hard to get your A&R men - which is out of California or New York - into your recording studio to sell them on this idea. Sometimes, they say, no. This is what's selling now, and this is what's...

And most of the time I...have to do the songs which they think's going to sell. Years ago, I could do it. But all of a sudden, they put the clamps on it. They just...like they do more of the modern tunes.

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But, one of these days, I want to get my own recording studios. Then I can do what I want to do....Then I can play some of the old songs, or just modernize them which, I think, you're right there. It could be done....

There is something that Gerry Mulligan talked about when he was down here, DR says. He'd like to take some of the old ragtime tunes, and re-arrange them for the 10-piece bands that he sometimes records with. I think there'd be a market for that kind of thing.

[Caller#17: Wants to know about a new PF album. When it will be out, etc.] Well, the new one's out, PF replies. It's called 'Boat Sides Now.' Boats. The new one should be out, I'd say, in about three weeks. I just got a call about it.

And we recorded it in Las Vegas with this group, with my group I have here in New Orleans.

[Caller also wonders about Timber Ridge.] We still have it [i.e., some real estate.] We just going through a legal thing with them now, but we still involved in it.

It's not all mine. It's a...when you put your name to something. We checked it over, and it's wonderful. But, it was high. It didn't get too much damage from the storm [Hurricane Camille]....My boats came out fine. My dad's a lot better. He was a nervous wreck for a while, but he's...doing real fine, thank

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you.

What happened to your folks? asks DR. They were in the storm, PF says. They rode out the storm there in Biloxi. So, they were over there in their summer home, and the water was over the roof. But, they went to one of my cousin's house. So, when we went to pick them up...

We were supposed to do a concert in Madison, Wisconsin, and they couldn't believe that we had a storm. I had to cancel. One of the first ones I've had to cancel out. In all the years, I've only cancelled one because we couldn't get through with snow in the bus, and this one here.

And they suing us for \$30,000. So, we have to go through the lawyers and the film of the coast, and I might have to fly up there. They didn't hear about it, DR suggests. I don't think they did, PF says. I was just wondering. That's very strange, DR says.

[Caller#19: On your club show tonight which Doc Severinson might attend. Will it be broadcast, etc.?] No. We not going to tape it, or anything.

We couldn't anyway, unless we had permission through the union. He records for Command Records, and I record for Decca, so we couldn't...

It's with the companies. It's not between he and I. He and I been good buddies...for the last, I'd say, eight years....

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[How come they don't have a television program here with you and Al Hirt being such great talents?] They were trying to get something like that going here, PF reports, but it just wouldn't work out.

I guess it's too expensive to come down here, and do it. It's cheaper to fly us up there to New York, or California or, like I said, Nashville is doing a lot of work. I'll be doing a lot of t.v. out of there....

[Caller#20: Asks EM about some of his old friends from the Bob Crosby days. Are they together again, and don't they have a band out of New York?] Yes they do, EM answers. They call themselves the Bob Haggart-Yank Lawson World's Greatest Jazz Band....

They were playing at the Roosevelt Grill, I think. Now, they open in Vegas, I think, on the 15th of this month. I understand that there's a chance that band may come back to Al Hirt's club soon, DR says. That's what I heard, yes, agrees EM....

They are still playing in the Bob Crosby style because Bob Haggart is playing bass, and he's doing quite a bit of the arranging. It has a similar sound to the Crosby band, I think....

[Caller asks PF if he was influenced by Benny Goodman in any way.] I'd say Benny, and Irving Fazola, PF replies. Benny's technique, and Faz's sound, and his feeling for the blues....And

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George Lewis, through the years.

[White and black musicians, the caller continues. Do they have much influence on each other, and does it cross the racial lines as far as musical influences are concerned?] I think they do, PF says, 'cause I used to sit in with George Lewis when I was a kid, and this goes back...

Well, I'm Jack Benny's age, now. I'm 39. I'll stay this year for a couple of years. [George Lewis had a tremendous talent, didn't he?] Oh, fantastic.

And his band used to play at a place they called, Across the Tracks, or Manny's. Really I don't remember the name, I just remember how I used to get there--either by bus, or something, and they were so great. They let me sit in, let a kid, say 15-16 years old...between 14-16 years old.

And another one that helped was Tony Almerico [who] did a wonderful job with kids. But we don't have that place, any places like that where you can take the kids because you have to be, what, 18.

[Tony Almerico] had the Parisian Room. That was a great influence on me, and a lot of kids like the Dukes of Dixieland and, you know, Frank and Fred Assunto.

What do you think of that, Eddie? DR asks. About the influence between white, and black, musicians?

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Oh, I think this is one of the first things that happened, EM replies. I think you speak about this, about integration. I think that musicians, white and black...they were the first to get together, and there was never any...Always, since I was a kid, there was no way there was any color situation, in any way.

[Caller continues about pressure to play certain tunes for record companies, saying isn't that the way it is with your club? Where you have to play certain tunes every night like "The Saints?"....Isn't it difficult to play something that you want to play that is not familiar with your customers?] Right.

The other night, somebody hollered up "My Inspiration," and this is a song that [Irving] Fazola did years ago, and I really love. It's one of my favorites.

But, it's such a long song, and the people--you figure they might want to hear, like "Up A Lazy River," something that they recognized.

And this is the biggest thing that we've been very lucky with. That, playing to the things that they want. And you hate to feel, like, commercial; because we could play things, maybe, over their head, or something that they wouldn't understand. But, then I'd be losing my customers, and then I lose my club....

[Caller#21: Do you remember the Almerico band?] Yeah, PF says. Tony Almerico. Right. We were just talking about him, about

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the Parisian Room.

[Did you ever play with him...?] You're talking about the Parisian Room. I used to play there with a group called the Jr. Dixieland Band when we went on Horace Heidt's show. [Girard used to play there too.] Right. George used to play up there. [He's dead, you know.] Right....

We're out of time, DR states. Gentlemen, thanks for coming down.

Eddie--it was a pleasure to see you again. Thank you, Doug. It's always a pleasure.

And Pete. Good luck with your new club in Jefferson Parish. Scared to death, PF says. Have a pleasant Superbowl weekend, DR continues. I hope that business is good. Thank you Doug. We were supposed to work it, but it looks like we not going to work the Superbowl, PF continues. Something came up.

[DR signs off, and WDSU-AM announcer continues with promos, etc...]

END OF REEL