

WILLIE PARKER
Reel I--retyped
~~April 8, 1960~~

Nov. 7, 1958

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[Allen:] We're just checking to see if it's recording loud enough and you can just carry on a conversation. What were you saying about Perez?

[Parker:] Huh?

[Allen:] What did you say about Manuel Perez?

[Parker:] I say he was a wonderful trumpet player.

[Allen:] Oh, yes, I see.

[Parker:] Oh, he was fine! His people got a grocery now down there on Bourbon Street [now Pauger], Touro, somewhere, St. Anthony, some street, or another.

[Allen:] Oh, I'll ask some of the fellows in that neighborhood about it.

[Parker:] Uh-huh.

[Allen:] When did you first know Glenny?

[Parker:] Huh?

[Allen:] When did you first know Albert Glenny?

[Parker:] Oh, yeah, I was a kid, I was--was in the country. My father was brakeman on the train, see, and he lived up here. Well, that brought me, brought all us up here. Well, he had a great big roomin' place and Albert Glenny used to room with him, don't you know.

[Allen:] Oh, yes.

[Parker:] And that's how I come to know him.

[Allen:] Oh.

[Parker:] The pants please. (Parker dressing)

[Allen:] Well, how old were you? You say he took you to a dance hall?

[Parker:] Oh, he older than that (pull all that up, pull everything. See no pants there? No?

[Allen:] No. We can find 'em for ya, somewhere. You were just a little boy, you say?

[Parker:] I was quite a young boy, you know.

[Allen:] Uh-huh.

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[Parker:] I was going to school, and I come up here, and Albert Glenny was livin' in the yard with my daddy, take like my daddy lived in front here, all in the back had houses, you know, and he lived there. Yah, Albert Blenny, I knowed him good.

[Allen:] And where did he take you? Which dance hall did you say it was he took you to?

[Parker:] Huh?

[Allen:] Which dance hall did he take you to? To dance?

[Parker:] Oh, the dance hall?

[Allen:] Yes.

[Parker:] Oh, right there, that church over there. See, that big church there.

[Allen:] Yes.

[Parker:] Well, that was a hall, called it the Cooperaters Hall, Hopes Hall.

[Allen:] The Hopes Hall.

[Parker:] Hopes Hall. See, now it's a Baptist Church. Fellow from my home--

[Allen:] Who was playin' there, do you remember who was there at your first dance?

[Parker:] Oh, yeah, played there, at that time. I don't think he's in the book

[Sam Charters Index]. Ah, what's his name? But he had a 'cordian. He led the band with 'cordian. Albert Glenny was his bass player.

[Allen:] Oh, yeah.

[Parker:] What was his name again? Bright fella', but he led his band with a 'cordian. Had a double row 'cordian, keys you know.

[Allen:] Uh-huh.

[Parker:] And guitar (?) (someone enters)

[Allen:] Well, you don't remember the accordian player?

[Parker:] Huh?

[Allen:] You don't remember the accordion player's name?

[Parker:] No, I'm tryin' to think of his name now.

[Allen:] Well, it'll come to you in a little while.

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[Parker:] Yeah, it's been--I got it, Lemont Dauphin.

[Allen:] Lemont Dauphin?

[Parker:] Dauphin.

[Allen:] Ah!

[Parker:] Creole fellow.

[Allen:] I never heard of him before.

[Parker:] No?

[Allen:] Who else was there? Albert Glenney was in the band.

[Parker:] Yeah, Albert was in this band, playin' bass. The Santiagos, you heard of them, ha? ~~[ALLEN:]~~

[Allen:] Yes, I know several Santiagos here.

[Parker:] Well, one of them was the guitar player with him.

[Allen:] Did you know Willie Santiago?

[Parker:] Yes, indeed.

[Allen:] Oh, yes, was he related to Willie?

[Parker:] Yeah.

[Allen:] They were all related, huh?

[Parker:] All Creole relation.

[Allen:] Oh, yes. How big a band was that?

[Parker:] It had seven pieces.

[Allen:] Seven pieces, huh, they had an accordion, bass, guitar--

[Parker:] They had 'cordion, bass, guitar, trombone, and drums, and clarinet, I believe. I seed a fella in there I ain't thought of in a long time, Bab Frank, in the book, ^{Charles Jung; New Orleans, 1855-1963} [S.B.'s Book], piccolo player.

[Allen:] Uh-huh.

[Parker:] Yeah, old Bab Frank, old briquet[e] [see Glossary] fella. He could play that piccolo, too!

[Allen:] Well, he, what color hair did he have?

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[Parker:] Huh?

[Allen:] What color hair did he have, Bab Frank?

[Parker:] Bab Frank.

[Allen:] Yeah.

[Parker:] Oh, he had bad, ol' bad hair.

[Allen:] He had bad hair?

[Parker:] Brick headed, briquet, you know.

[Allen:] You mean was it red?

[Parker:] Red, yes, sandy color.

[Allen:] Uh-huh, I see. Oh, yes, well, what about, might as well find out when you were born and get all these dates straight. Do you remember, do you know your exact date of birth?

[Parker:] Who dat?

[Allen:] When you were born/ your birthdate?

[Parker:] When I was born?

[Allen:] Uh-huh.

[Parker:] I was born in 1875 the 4th of March.

[Allen:] 1875, wow. And so--let's see. Where were you born, were you born in the city?

[Parker:] I was born here they tell me, I don't know. But my mother gave me to my god mother when I was two or three months old. And my mother didn't see me no more until I was 19.

[Allen:] Oh, I see.

[Parker:] See when my god mother came back and forth, my mother had done moved [from] where she was and they couldn't locate her, you see.

[Allen:] Yes.

[Parker:] And my mother didn't see me 'til I was 19 years old. And how she come to see me, I met my oldest sister on the 4th of March, the firemens used to parade

the, same as carnival, on the 4th of March and I meets my oldest sister, Louisa, I got her picture up there now, and I tried to tack her, you know, like boys see a girl try to tack 'em. And I followed that, and my daddy gave me a dollar and six-bits, gave Georgie a dollar and six-bits. Then I take this street and every corner you get to, you look for the depot, that Shell Beach depot down there. And we went on down, and everywhere this girl went I followed her. Tack her, wanna talk to her, you know. Me and Georgie followed her right to her house on St. Ann Street, on St. Claude street rather. Them times here colored and white lived neighbors, next door like this, you know. I'm here, colored: white over there and white over there and white, they didn't part like they do now, you know.

[Allen:] Yes.

[Parker:] And I followed that girl and her mother--I knocked on a white lady's door, next door, and I say, "Do you know a lady by the name of Sarah Parker, Sarah Williams rather?" She say, "Yeah. Oh, Miss Sarah, gentleman here want, two young men here want to see ya." So I went out there until my mother come. And my sister was relatin' to her we the one tacked her. And my mother say, "You know me?" I say, "Yes, m'am." Say "Who am I?" "My mother." "I'm your mother?" Says, "Yeah." Say, "What's your father's name?" I say, "Willie Parker." "Where you was raised at?" "St. Sophie," down in Plaquemines, you know. And say, "Who raised ya?" I say, "Mantier, the Marchand (or Marchant) cake lady." Well so, here come my grandmother, she come to the gate and she look and she look and look, and look. "Sarah, this is my child, this 'un here, this one my child." Me. My grandmother selected me. And that's how we come to find, locate each other. Oh, that used to be a big day once. The fourth of March, fireman's parade, boy, firmens they didn't have no, no car--automobile like they got now. They used to pull the wagon, you know, the fire department. Long red rope, ooh, long, eight, nine blocks long and cars hook on to them every company had its position and that rope enters on to all of them, and pulled 'em all along. Band of music and everything. I know the band here.

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You've read of it, called Excelsior Brass Band, (old man) George Baquet [or George Noret or Theogene Baquet?] was the leader of that band and the fireman didn't have to hire--didn't have to sign no contract with them or nothing, jus' tell 'em we want you for tomorrow night--all right they gonna be there and they made 'em--the firemen made 'em a present of a suit, full dress suit, red, white, and blue. Blue pants and a big red cape, blue coat with red stripes in it. Oh, they had--caps you know, they had pretty uniforms. Yeah, the firemens made 'em a present of that. They used to do all the fireman's work.

[Allen:] How old were you when you moved back to the city?

[Parker:] Oh, I don't know, I was a right young boy, couldn't--they didn't [al]low me out at night likes these boys, you know. I'se right young fella [?] boys used to --the District was open then and the boys way in the night. We'd go on up there, so one mornin' I come in and jus' as I hit the gate my daddy's comin' out, "Oh, you bums at night now, hah, I'm gonna send you back to the country."

[Allen:] Did you have on long pants then?

[Parker:] Sho!

[Allen:] You had long pants.

[Parker:] Sho', I had on long pants.

[Allen:] Short pants in the country.

[Parker:] Uh-huh.

[Allen:] You had your first long pants in the country.

[Parker:] No, yah.

[Allen:] First long pants here in the city.

[Parker:] Yeah.

[Allen:] Oh, I see.

[Parker:] Yeah, First long pants I had up here, and they wasn't mine, they was my oldest brother's pants. Bass player, my oldest brother was.

[Allen:] What was his name?

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[Parker:] Joe Parker.

[Allen:] Joe.

[Parker:] Yeah, he's in Gary, Louis--Gary, Louisiana. That's name of the place, Gary, Gary, Indiana somewhere.

[Allen:] Gary, yeah.

[Parker:] Gary, Indiana, somewhere.

[Allen:] Gary, Indiana?

[Parker:] Somewhere up there.

[Allen:] Well, we'll have to write him a letter, maybe we can contact him, next time I go up North, I'll look him up.

[Parker:] Yeah, Joe Parker.

[Allen:] Did you have any other brothers and sisters?

[Parker:] Me, I had, oh, yeah, I buried one of my sisters last month, now I ain't got none at all livin'. All of 'em dead.

[Allen:] Who was Georgie? You mentioned Georgie a minute ago?

[Parker:] Huh?

[Allen:] You mentioned Georgie a minute ago.

[Parker:] Georgie?

[Allen:] Yes.

[Parker:] George Baquet?

[Allen:] No, when you went to see your mother, for the first time.

[Parker:] Oh, the first time I met my mother.

[Allen:] Yes, you were with Georgie you said.

[Parker:] I was with a boy they called Georgie Williams.

[Allen:] Oh, I see.

[Parker:] Shcool mate.

[Allen:] Oh.

[Parker:] You know that big strike they had here years ago.

[Allen:] Streetcar strike?

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[Parker:] Yeah, no, no, river front. [date in "100 Great Years"]

[Allen:] Yes.

[Parker:] Well, he got killt, he was scabbin'.

[Allen:] Oh, I see.

[Parker:] Out there and they--he was over the hole peepin' and the foreman holler-ed, "What's the matter with that wench, it ain't runnin'". I was hauling tobacco, tobacco used to come in hogsheads then, you know, great big hogsheads, couldn't put but four of 'em on a wagon. And I was haulin' from the dock and I said--ah--my father was this fella Georgie's god father, christened him. And he was to--he was to come for my daddy's book that day, but he had a parade, I played the parade for him. I was playin' in the Terminal Band, too. And that Monday mornin' I go in there, there was a fella' said, "Man, a scab just now got killed." "Yeah," I said, "Well, ought to kill all them ol' scabs." People striking and they don't wanta help them out. Come find out (it was) a friend of mine--my father's god child.

[Allen:] Did you have any musicians in your family?

[Parker:] My daddy, sho' that's how we learned. But when the professor, Professor Hingle, white man, would be teachin' I'd be at that window.

[Allen:] Oh.

[Parker:] I'd be at that window listenin' at everything he'd tell my daddy. My daddy's a musician, my brother, my brother-in-law an' them was all in one house. All of us in the same house. My brother-in-law played the bass, bass violin, you know. My brother, he played the bass tuba, My brother played the tuba. My daddy was the drummer. ^{Fils} Fice, he played the guitar.

[Allen:] Who's that?

[Parker:] Bentley, ^{Fils} Fice Bentley.

[Allen:] ^{Fils} Fice Bentley. [See Karl Roening, Willie Parker, "Second Line",
Spring 1964: 9, on Fils Bentley]

[Parker:] He was a guitar player. Yeah, everybody in the house was a musician.

They had a band when I was a kid at home they called--what did they call that band,

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not Terminal, can't remember the name now. But anyhow they had sixteen piece brass band. They they--all the drummers went off, some died, "Why don't you put little Willie on the drums?" That was me. We used to play drum out on street, you know, with cans.

[Allen:] Yes.

[Parker:] Every night we'd be out there, field band. And they put me on the drum and that's where I stayed.

[Allen:] Did you ever play any other instruments?

[Parker:] Other instruments?

[Allen:] Yes.

[Parker:] Alto, sho', French horn, clarinet.

[Allen:] That was an alto horn, or an alto sax?

[Parker:] Alto horn, not alto sax, I could have been a good alto sax player but I didn't wan--I went up there to get some reeds from Mr. Eckert at Grunewald's [Louis V., from Soard's 1905], you know. I used to go up there and get a dollar worth of reeds at once. And when I came out I seen a horn, seen a alto sax in the show case, so I called him, I said, "Mr. Eckert, come here, how much you want for this pipe horn?" "What pipe horn?" "Come here, lemme show ya." He said, "That's a alto sax, I'll let you have it for sixty dollars." And I could get anything I wanted to cause I used to deal there and I never did fancy it.

[Allen:] What section of the city did you live in?

[Parker:] When we was here?

[Allen:] Yeah, when you first came?

[Parker:] Right down there by where Albert Gleny, right there on Bourbon [Pauger] and Marais.

[Allen:] Bourbon and--

[Parker:] Yeah.

[Allen:] Oh, yes, I know.

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[Parker:] Bourbon, Marais, right down there.

[Allen:] Yes.

[Parker:] Lived there for years.

[Allen:] Oh, I see. And who were some of the musicians you heard before you started playing?

[Parker:] Huh?

[Allen:] Who was some of the musicians you heard, before you started playing? Do you remember any of the others?

[Parker:] The older fellas?

[Allen:] Yes.

[Parker:] Ooooh, they all dead now.

[Allen:] Well, that's why we want you to speak for them You can tell us about 'em.

[Parker:] Yeah, well I know, I know, let me see, Ben Cole, Dee Dee Chandler--

[Allen:] What instrument did Ben Cole play?

[Parker:] He was the leader. Ben Cole was a leader of the band. The Deer Range band down in Plaquemines [parish].

[Allen:] Oh, yes.

[Parker:] See, he was the leader of that band.

[Allen:] And who was in the band with Ben Cole?

[Parker:] With Ben Cole they had Dee Dee. They had Herbert, Jim Robinson, you know the fella next door there.

[Allen:] Jim Robinson.

[Parker:] Yeah, right next, not Jim Robinson, Jim Little.

[Allen:] Oh, yeah, his nephew.

[Parker:] Well, his uncle. Well, he came from down there, you know, that's his home, too.

[Allen:] Yes, and they were in the band.

[Parker:] And, they had Walter, Walter ain't long died, he's a bass player and "Dude".

[Allen:] What did "Dude" play?

[Parker:] "Dude" played trombone, valve trombone, you know.

[Allen:] Did he have a brother that played? "Dude" have a brother that played?

[Parker:] Yeah, I know who you're talkin' about.

[Allen:] I may be talkin' about another "Dude".

[Parker:] You talkin' about them two brothers.

[Allen:] Yeah, "Dude" and "Fos--

[Parker:] "Dude" played trumpet and his brother played trombone.

[Allen:] "Fostair"

[Parker:] Yeah, them boys from up--up around, let me see, somewhere.

[Allen:] From up around where?

[Parker:] Up here in the French part of the country. And he played up there. We's talkin' about "Dude" yesterday, me and Jim Robinson.

[Allen:] Ben Cole was leading it, you say?

[Parker:] Huh?

[Allen:] Ben Cole was the leader of the--

[Parker:] The Deer Range Brass Band.

[Allen:] And he played cornet or violin or--

[Parker:] No, he played trumpet.

[Allen:] Played trumpet, I see.

[Parker:] Yeah, he was the leader, last--couple of 'em that's related to Jim [Little] over there next door.

[Allen:] Yes, I see.

[Parker:] Yeah, then his brother played the drum, his brother was named, what was his name? I disremember now. Well, anyway, he died and his brother--he had a church around here, right around here on St. Peter near Rampart. Well, he moved one church from there, around there, yeah, they christened that church Sunday.

[Allen:] You were there, huh, Ronny?

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[Soderberg:] I was there.

[Parker:] Huh?

[Soderberg:] I was there Sunday when they christend it.

[Parker:] What?

[Soderberg:] Last Sunday when they christened the church; they had a parade then.

[Parker:] You want to urinate? Go 'head.

[Allen:] No, he was at the parade.

[Soderberg:] The parade Sunday--the christening.

[Parker:] Oh,--

[Soderberg:] Came right by here.

[Parker:] Oh, they come from their church. That was the sea--that was the, what they call 'em, yeah, they left there and went around there to christen that--yeah, you seen 'em hah, uh-huh, that's nice.

[Soderberg:] What was the first band you played with?

[Parker:] Huh?

[Soderberg:] What was the first band you played with?

[Parker:] The first band I played with? My own band.

[Soderberg:] Your own band.

[Parker:] I made up a band. Terminal Brass Band. He got it in the book, he knows.

[Allen:] Oh, yes, who was in that band?

[Parker:] Huh?

[Allen:] Who was in the Terminal Band?

[Parker:] Ooooh, Lord, Paul Pierre, and George Brashear, man Creole,--

[Allen:] Let's see, what they played--

[Parker:] Their instruments?

[Allen:] Yes.

[Parker:] Their instruments, they played solo [someone enters] come on in baby, My little baby, shet the door, my little granddaughter.

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[Allen:] Oh, I see. Come on in, you can watch.

[Parker:] They come by me every day.

[Allen:] Oh, we can turn it off a minute. You want to listen to your grand peppa tell about what he did?

[Parker:] Oh, yeah, to finish tellin' about the Terminal. Paul ~~Pierre~~ Pierre was in it, George Brashear, Louis Rodríguez--

[Allen:] Now which instrument did Pual Pierre play?

[Parker:] Trumpet. Paul Pierre played trumpet and George Brashear was the leader. We had three trumpets, Louie Rodríguez played trumpet.

[Allen:] Uh-huh.

[Parker:] I was playin' clarinet then in that band.

[Allen:] Uh-huh.

[Parker:] Paul Pierre, George Brashear, Joe Martin, Man Creole, my brother, Joe Parker. Who else was in there? Yeah, Clem Brown, Clem Brown, and Pompey. Them was the alto player, we had two alto, up right altos they were. And let me see who else we had. I believe that's all we had. Oh, yeah, trombone player, Sunny Henry. You know Sunny Henry.

[Allen:] Sure do.

[Parker:] Huh?

[Allen:] I sure do.

[Parker:] Well, he played with us.

[Allen:] Uh-huh. And you had only one trombone.

[Parker:] No, we--Joe, Joe Smith played trombone.

[Allen:] Oh, I see. And did you have a baritone horn?

[Parker:] Oh, yes, Sheik-O, that's right, Sheik-O played the baritone.

[Allen:] Uh-huh.

[Parker:] Little short fella. He played the baritone in the brass band and played the trombone in the orchestra.

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[Allen:] Uh-huh.

[Parker:] Yeah, old Sheik, oh boy, he was a good baritone player. He died and his boy, oh, his daughter made him present of a nice trombone--ah baritone. And that boy pawned that instrument. I want the ticket. I said give me the ticket and lemme get it out. I say, you can git it any time you want. Don't let a good instrument like that get lost. \$5 he got on that horn. Well, he didn't give it to me and it got lost.

[Parker talks to his great dranddaughter] "Eh, monkey, eh monkey doodle, you're a monkey they tell me, you a monkey, ain't you a monkey? Ha, ha.

[Allen:] What's your name?

[Parker:] Tell the gentleman your name.

[Leithia:] My name's ah--Leithia.

[Parker:] Hah? ~~Leithia~~

[?]

[Allen:] Leithia.

[Leithia:] Ah-huh.

[Allen:] Oh, Leithia, Leithia Parker?

[Parker:] No, no, that's my granddaughter's daughter.

[Allen:] Oh, I see. So you had two altos, three trumpets, trombone [2 trombones], baritone, and you were playing clarinet.

[Parker:] Yeah.

[Allen:] And your brother Joe played tuba.

[Parker:] Tuba, Joe Parker, yeah.

[Allen:] And, ah, we're missing the drums.

[Parker:] Joe Marin and Man Creole.

[Allen:] Oh, Joe Marin played snare or--

[Parker:] Joe Martin played snare and Man played the bass drum.

[Allen:] Well, I guess that's it, full brass band.

[Soderberg:] Yeah. What kind of music did you play?

[Parker:] Huh?

[Soderberg:] What kind of music did you play in the brass band?

[Parker:] What kind of music?

[Allen:] Did you read or did you play by ear?

[Parker:] Oh, read, read, we had professor. Hear me tellin' ya about Professor Hingle? They had a fellow up here used to come home to teach. They called him-- what ~~was~~ is his name again? Alcibead ^{no doubt} [Jeanjacques], Creole fella, trumpet player, he died.

[Allen:] Yes.

[Parker:] He used to teach down there. Old Jim Humphrey used to teach. You heard of Jim Humphrey?

[Allen:] Yes, I know his grand children and his son.

[Parker:] Yeah, well, he taught all them bands down there.

[Allen:] This was down in the country?

[Parker:] Yes, indeed. He come down there. He'd come to us maybe Sunday. He stay with us two days, then he'd go to Deer Range, stay two days, then he'd go Magnolia and stay two days--where Sunny Henry some from.

[Allen:] Uh-huh.

[Parker:] And he taught all them bands. See, at that time they had bands at Magnolia, Pointe [a] la Hache, Deer Range, St. Sophie, Ironton, Bellaire, ^{Bellaire} Oakville, Jesuit Bend, all of them places had a band, you see. And old Humphrey had all that work.

[Allen:] Oh, I see.

[Parker:] He didn't charge me but two-bits a lesson. Two-bits a lesson--

[Allen:] Now, what kind of marches and things would they play. Would they play 6/8 marches, funeral dirges, would they play blues, mazurkas?

[Parker:] Played everything they play now. Played 6/8 street marches, they had funeral marches, 4/4 time. They had everything we, that they got now, we have--

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we played that.

[Allen:] Would you ever play by ear, in the band?

[Parker:] Oh, some things, we--some things, some old piéces, we'd pick up, you know. Play by head.

[Allen:] What would they be; What kind of pieces would you play by head?

[Parker:] Huh, well, it just depends now?

[Allen:] Would you ever play a hymn?

[Parker:] Funeral?

[Allen:] A hymn.

[Parker:] Oh, a hymn/

[Allen:] Yes.

[Parker:] Sho' like "Sing On", "Gloryland," "When the Saints Go Marchin' In", "What A Friend We Have In Jesus!", "Nero ^[sic] My God to Three", yeah, all them. Played all them.

[Allen:] And did you have music for that?

[Parker:] We had music for "Sing On", "Gloryland", and "When the Saints...", and "What A Friend We Have In Jesus". Professor Chalot gave us that. We played that my music

[Allen:] Did you play any dance tunes in the brass bands?

[Parker:] Dances?

[Allen:] Yes.

[Parker:] Man, I declare. I lost my job playin' on a Monday. I was drivin', and every Monday I had to go to Bogalusa--

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[Parker:] Yeah, you been to school? When you going to go to school?

[Member of Family:] Say, "I go to school every day."

[Allen:] Say, you were telling me about [how] you lost your job driving.

[Parker:] Sir?

[Allen:] You lost your job driving to Bogalusa.

[Parker:] Oh, yeah, 'bout going playing every Monday. The man's cotton had to be hauled, you know, and I ain't studying about the cotton. I went on with my band. Church used [to] give excursion every Monday. Different churches, you know, and they would hire us.

[Soderberg:] What kind of dances did they do?

[Parker:] Huh?

[Soderberg:] What kind of dancing did the people do?

[Parker:] Huh?

[Soderberg:] What kind of dancing?

[Parker:] What kind of musi[c], dancing music? Same as they do now.

[Soderberg:] Slow or fast?

[Parker:] Slow drag, just like they dance now. Waltzes, schottische, mazurkas, polka, different pieces just like they got now. [Parker unaware of changes in music] (someone enters.) What's the matter, son?

[?:] (Whistles.) Nothing wrong.

[Allen:] Well, they danced, and the brass bands would play at the dances, or not?

[Parker:] Yeah, the brass band played dance music.

[Allen:] Oh, I see.

[Parker:] At the Fair Grounds they didn't use nothing, but the brass band. City Park, all over, nothing but brass bands.

[Allen:] Uh-huh.

[Parker:] Too many people, the string band be too light [i.e., soft].

[Allen:] Yes. Would they play mazurkas and waltzes with a brass band and everything like that?

[Parker:] That's right, that's right, polka, they were in there. Get away from there [to child] (commotion in background).

[Soderberg:] That was in the country?

[Parker:] Yeah, in town, everywhere.

[Soderberg:] In town here, too. Did you ever play in the district?

[Parker:] Huh?

[Soderberg:] Did you play music in the district?

[Parker:] In the district, no, I never did. But I used to go in there all the time.

[Soderberg:] What kind of music did they have there?

[Parker:] Oh, same music they got now, trombone, violins, clarinet, drums, piano, same as they got now.

[Soderberg:] Did they play a lot of blues, too?

[Parker:] Blues?

(Section of interjections by grandson. Machine off.)

[Allen:] When was the first time you ever heard a blues?

[Parker:] Oh, when I was a kid blues come out, singing--

[Soderberg:] They play any music with it, the blues?

[Parker:] Blues, yeah.

[Soderberg:] What kind of instruments?

[Parker:] I have played blues. I played different thing. "I Wonder Where My Baby's Gone." All different--shut that door, boy [unintelligible].

[Allen:] They sang with the blues.

[Parker:] Huh?

[Allen:] They sang the blues first then? [Leading question]

[Parker:] Yeah.

[Allen:] And. . . .

[Parker:] This fellow, he brought, you know him good too, seen his name in the book [S. B. Charters, Jazz, New Orleans: 1885-1957] yesterday, Edward Clem.

You know Edward Clem?

[Allen:] I heard of him plenty.

[Parker:] Huh?

[Allen:] I've heard of him plenty. Ernest Rogers used to talk about him.

[Parker:] Yeah, Ernest, Ernest used to play with me.

[Allen:] Oh, yeah.

[Parker:] Yeah, Ernest Rogers, he died uptown.

[Allen:] Yes.

[Parker:] He's from down here.

[Soderberg:] How did Edward Clem play?

[Parker:] Huh?

[Soderberg:] How did Edward Clem play?

[Parker:] Edward?

[Soderberg:] Clem.

[Parker:] Who he used to play with?

[Soderberg:] Yeah.

[Allen:] How?

[Parker:] Huh?

[Allen:] What kind of music did he play?

[Parker:] Claiborne?

[Allen:] Edward Clem.

[Parker:] Oh, trumpet! Trumpet player.

[Allen:] Was he "ratty," or was he--

[Parker:] Ratty, yeah, he's ratty.

[Soderberg:] Did he read?

[Parker:] Yeah, they all was good, good musicianers. This fellow--you know him too, you've heard of him, Buddy Bolden.

[Allen:] Yes.

[Parker:] Oh, he was, he was the blues king, he brought them blues out, old Buddy Bolden.

[Soderberg:] Was he born here too, in New Orleans?

[Parker:] Buddy Bolden, I don't know where he come from, somewhere out in the country.

[Allen:] What did he play like, did he play--

[Parker:] Who, Bolden?

[Allen:] Buddy Bolden. He'd play lots of blues, you say.

[Parker:] What man! He was trumpet player, I'll tell you! I seen him back at the fair out here at the Heinemann Park, not the Heinemann Park, the Dixie Park. They'd have two dances, they'd have one at this park and one over there. And old Buddy Bolden get to the window, put that horn to his head, by, and before you know that place would be packed, coming over there by Bolden. Oh, he got poisoned, he did, over the river.

[Soderberg:] What tunes did he play?

[Parker:] Huh?

[Soderberg:] What tunes did he play? Did he have his own tunes?

[Parker:] Oh, different, different tunes, different things, he played different--

[Soderberg:] Could he read music?

[Parker:] Yeah, he could read, yeah, all of 'em could read. You never caught a fella' picked up a instrument and couldn't read. He'd pick up a instrument and wnet to school right away. [No!]

[Allen:] What, who was in his band? Who played with him? Did he have a trombone player?

[Parker:] I'm studin' now, who the trombone--yeah, you know him, too. What's his name again? He came from up in the tenth ward, big ol' big fella, he was the trombone player. He died up there. I disremember his name. He was Buddy Bolden's trombone player.

[Allen:] And who else was in the band?

[Parker:] Oh, different fellas, I don't know all of 'em, I know 'em, but I can't think of who all was--

[Allen:] Did you ever know Alcibead Jeanjacques?

[Parker:] Huh?

[Allen:] Did you know Alcibead Jeanjacques?

[Parker:] Sho' do, Alcide was trumpet player.

[Allen:] Oh, I see.

[Parker:] Yes indeed, I know him, he was a good trumpet player, long head fella.

[Allen:] Uh-huh.

[Parker:] Ha, ha. Yeah, I know him good. Ol' Jeanjacques, Alcide Jeanjacques, Creole--

[Allen:] Well, who was the first band to play by head, that you ever--

[Parker:] By what?

[Allen:] By head.

[Parker:] By, oh, all of 'em played different tunes by head. You understand. Didn't have no particular band.

[Allen:] And which ~~max~~ one was the first ragtime band you heard?

[Parker:] That's right, ragtime band is right.

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[Allen:] Did they all play ragtime or just one, to start?

[Parker:] No, they--all of 'em, different bands. They would play ratty tunes, "Funky Butt, Funky Butt, Take it Away". That was, that was head workin'. (talks to his great grand-daughter) (Machine off)

[Allen:] And what were some of the other head tunes that they played? What were some of the other tunes like that, they played by head?

[Parker:] Oh, different things, "Funky Butt, Take It Away", "Wonder Where My Baby Gone Tonight", all the different tunes, you know, made up.

[Allen:] Oh, yes. [Unintelligible]

[Soderberg:] Who was the best person to make up tunes, was it some band that--

[Parker:] Played drums, played trumpet--

[Soderberg:] No, that could make up tunes like that.

[Parker:] Oh, you. Like you in the band, you make one and I'll make one. I sing a song and we play it, then we--the whole band would play it. Practice it, though.

[Allen:] Who was the best at that?

[Parker:] Huh?

[Allen:] Who had the best make-up tunes.

[Parker:] Oh, well this fella, I just called his name, Charlie Clem, he was the king.

[Allen:] He could make up good tunes?

[Parker:] Ho, man, he could take anything, make a rag ^{rag} out of it.

[Allen:] Was he related to Edward Clem?

[Parker:] That's right, that's right, you know him.

[Allen:] This is Charlie Clem?

[Parker:] Yah, Charlie Clem and Edward Clem, two brothers.

[Allen:] Oh, they were brothers. Now what did Charlie play?

[Parker:] Both of 'em played trumpet.

[Allen:] Oh, I see.

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[Soderberg:] Was Charlie older?

[Parker:] Uh-huh?

[Soderberg:] Was Charlie older?

[Parker:] Yeah, Charlie, ah, Edward was the oldest.

[Soderberg:] Did you know Happy Galloway?

[Parker:] Huh?

[Soderberg:] Happy Galloway?

[Parker:] Gallavant--?

[Soderberg:] I think it was Charlie Galloway?

[Parker:] Oh, Galloway, I heard talk of Galloway. I didn't know him personally.

[Allen:] Did you know an accordian player named Peyton?

[Parker:] Huh?

[Allen:] Did you know an accordian player named Peyton?

[Parker:] Ol' big fat Peyton, yeah, sho' do man! I was a did and he used to play in Franklin Street.

[Allen:] What would he play?

[Parker:] Who?

[Allen:] Peyton, did he have any special numbers?

[Parker:] Oh, he had different numbers, yeah. All of 'em played different tune[s], all of 'em played different, you know, Every band had a favorite, you understand.

[Allen:] Yes.

[Soderberg:] What were some of the favorites bands had?

[Parker:] Huh?

[Soderberg:] What were some of the favorites bands had?

[Parker:] Oh, different things. I can't remember that. Ev-every band had a different tune the y would play, different.

[Soderberg:] Did you have one for your band, too?

[Parker:] My band? Yeah, we played different tunes--"Funky Butt, Take It Away",

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"Wonder Where My Baby's Gone Tonight". All such things as that, we'd name--we'd name 'em ourself, you know.

[Allen:] Could you sing a little bit of "I Wonder Where My Baby's Gone Tonight".

Do you remember the words to that?

[Parker:] Oh, yeah, I remember. [unintelligible]

[Allen:] Could you sing it?

[Parker:] Used to, I can't know.

[Allen:] Oh. What were the words like on "I Wonder Where My Baby's Gone Tonight". What were the words to "I Wonder Where My Baby's Gone Tonight"?

[Parker:] That's it what you say now, that's it.

[Allen:] And that's all?

[Parker:] Different thing, different harmony come in, you know. Get down in the trio part, you'd play the trio of your own, didn't you understand.

[Allen:] Uh-huh. Now who--what was the second band you played with. Do you remember that very well?

[Parker:] The second band?

[Allen:] Yes.

[Parker:] The first band, yeah, the Lion's band over here.

[Allen:] The Lion's Band.

[Parker:] The Lion's, right across the street, there. I was the manager of the Lion's Brass Band, right across here. That was a club, you know. Then I was the--I'm the man organized the Eureka. You see, I got a job, I was the manager of the band. I was in the Hobgoblin's band. They had a band they called--club here they called the Hobgoblin's. On Halloween night was ~~the~~ a big night for the goblins, you know. So, I gits a job, \$90, for Labor Day. And the [unintelligible] he wasn't born then; he was little; wasn't thought of. And I git this job, and I pick out eleven men, besides myself. Twelve men to play that ninety dollar job, you know. We had 35 men in the Gobb^ylin's Band, you know. So the fellas I didn't pick out, they ^{got}

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the committee, Captain Jones, and brought 'em to my house on a Friday; 'twas round here on St. Claude Street. So Captain Jones come; he say, "Well, Parker, heard tell y'all got a job, for the--for the first." I say "Yes, sir, we is." He say, well, "Did you take that job on the Gobbli'n's name?" I say, "I did." He say "Well, I tell ya, Parker, if you taken that job on that name every man in the gobbli'n's band got to play that job." I say, "You're right, Cap~~XXXXXXXXXXXX~~". Capt'n Jones [is] his name. He ain't long died. That, that was on Friday. I say he's right, too. I say, but, "You fellas, what I pick out remember what I tell ya, say, white pants, blue blouse, white collar, black tie, white cap; and meet me, Gravier and Saratoga [Streets] for 8 o'clock Monday mornin'. I comes on uptown; boy, I didn't work that day. I was drivin', drivin' float then. I went up and I met the fella had the job changed. Was on, by the Parish Prison, there was all the Gobbli'n's men standing up there in their pretty blue suits. Here I come. Well-- my nephew back there was to play bass drum. He wouldn't--he didn't want to play; that made me had to take it, you know. So I took the bass drum. Went on; we played that job. We goes up to the Tulane Club. You know where that at?

[Allen:] I was there the other day.

[Parker:] Yeah, we went up there to meetin'. So everybody in the Eureka Band-- I named the band myself Eureka; picked that name out from memory. Everybody in the Eureka Band is excused from meeting. Put all out. All the Eureka mens out, you understand. And that band's been goin' by Eureka ever since. That's the onliest standard band, brass band they got here, Eureka, my daughter, my oldest grand-daughter, she's god-mother of that band. ^{Sef} christened it. Made right up in my house right there on St. Claude Street.

[Allen:] What year was that about?

[Parker:] Oh, I disremember now, it--

[Allen:] Was it after World War II, or before?

[Parker:] Oh, before World War I, man, way before that.

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[Allen:] Was it before the big storm?

[Parker:] Around that year, yeah, that year of the big storm. Yeah, that year of the big storm. I made that band up myself, I did, and named it the Eureka Band.

[Allen:] And who was in it then?

[Parker:] Ooh, Lord! I couldn't call all them fella's names now what was in the Eureka. Now--Willie Wilson, Johnny Wilson, Shepherd.

[Allen:] What did the Wilsons play.

[Parker:] Huh?

[Allen:] What instruments did they play?

[Parker:] Willie, Willie Wilson was the leader.

[Allen:] Uh-huh.

[Parker:] Johnny Wilson, the baritone [horn] player.

[Allen:] Uh-huh. Shepherd you said.

[Parker:] Huh?

[Allen:] There was a fellow named Shepherd? Shepherd?

[Parker:] Sh--Willie Wilson, Shepherd was a trombone player, Mullin was a trombone player, Buddy Alphonse played alto [horn], who else, 'nother fella' playin' alto. Can't think who else we had.

[Allen:] Did you have a clarinet?

[Parker:] At that time, no, sir, didn't have no clarinet. No, what 'm I talkin' 'bout? No, no, we didn't have no clarinet, in the Terminal Band, in the what-cha call it, because we had clarinet in the Terminal.

[Allen:] Uh-huh.

[Parker:] Cause I was playin' clarinet in the Terminal.

[Allen:] Well, who was playin' sousaphone or tuba with that Eureka?

← [Parker:] My brother.

[Allen:] Uh-huh.

[Parker:] Yeah, my brother was with the both bands.

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[Allen:] And who was the snare drummer?

[Parker:] Snare drummer at that time?

[Allen:] Uh-huh.

[Parker:] Oh, he got, he's got two legs cut off now.

[Allen:] Oh!

[Parker:] Art Ogan. [Ogle]

[Allen:] I know him.

[Parker:] He live back o' town.

[Allen:] Yeah, he lives right back of John Brunious' house. I saw him Saturday and Sunday. I saw him, I believe.

[Parker:] Well, that was one of the best street drummers we had.

[Allen:] Uh-huh.

[Parker:] "Ogan" we called him, "Ogan" for a nickname.

[Allen:] And who was playin' bass drum?

[Parker:] Me, I played bass drum in the Eureka and I played clarinet in the Terminal.

[Allen:] I see.

[Parker:] Understand. But Art--Arthur "Ogan" was the snare drummer of the Eureka.

[Allen:] Uh-huh. Did you have a, how many trumpets.

[Parker:] Oh, trumpets, we only had three.

[Allen:] And, Willie Wilson, you say?

[Parker:] Willie Wilson, Willie Wilson and Zel--how ~~am~~ you call it, Zeno, yeah, Zeno played trumpet, and one other fella' played trumpet. Willie Weber he played, them ~~three~~ played trumpet.

[Allen:] Oh, I see. Good.

[Parker:] Willie Weber--

[Soderberg:] Did Tom Albert play--

[Parker:] Huh?

[Soderberg:] Tom Albert?

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[Parker:] Tom Albert played in the Eureka, yeah.

[Allen:] When did--when was he with ya?

[Parker:]

[Allen:] When was Tom Albert With you?

[Parker:] Oh, he just quit the band when he got too old to play.

[Allen:] Oh.

[Parker:] He don't play no mo'.

[Allen:] Yes, uh-huh.

[Parker:] Oh, he first was a violin player, used to play violin. He live out there on Burgundy Street somewhere.

[Allen:] Oh, yeah, we know.

[Soderberg:] Was he with the Eureka when you first started it?

[Parker:] Huh?

[Soderberg:] Was he with the Eureka when you started the band?

[Parker:] Well, I--with me?

[Soderberg:] Yeah.

[Parker:] No, he was not.

[Soderberg:] He came, cropped my later.

[Parker:] He was playin' violin and he quit playin' violin and went with me--on the trumpet.

[Soderberg:] Whose place did he take?

[Parker:] He's a good trumpet player. He's a member of the Eureka Brass Band, but he don't play no mo'--

[Allen:] Whose place did he take?

[Parker:] Eh?

[Allen:] Whose place did he take?

[Parker:] Who?

[Allen:] Whose place did he take in the band?

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[Parker:] Whose place?

[Allen:] Yeah.

[Parker:] Oh, he taken, let's see, whose place did he have, we had--in the Terminal Band, ah, in the Eureka? What fella's place did he take? Louie Rodriguez, I believe.

[Allen:] Oh.

[Parker:] Yeah, he took Louie's place.

[Allen:] That 's with the Eureka.

[Parker:] That's the Eureka, yeah.

[Allen:] How did the Eureka get it's name? How did you ever get that name for it?

[Parker:] I don't know, I'm the one give it. I--listen, they had some--where I used to bum in a yard down there. And they had some West India[m] boys, you know.

[Allen:] Yes.

[Parker:] And they all--they was musicians, but they didn't let--I didn't let 'em know I could play, you know. So I used to--they used to make a drink every [time] they'd get paid, every Tuesday and they take condensed milk, they'd make a nice drink with it. So on Saturday, I say, "Well, Saturday's my payday, I'm gonna make a--buy the stuff, too, now, 'cause they treated Tuesday. I goes on down there and I buy it; then they begin to talk about their band at home, Eureka, and I kept that in mind and when I was signin' that contract, I signed it Eureka. Oh, they got fellas in the Eureka band that don't know how it come to be named Eureka.

[Allen:] Yes.

[Parker:] "Sunny" Henry, he must know 'cause he was in the Eureka years ago.

[Allen:] How old is "Sunny" Henry now?

[Parker:] God knows; I got--me and "Sunny" come up together.

[Allen:] He's about year age then, huh?

[Parker:] Yeah, no. I don't think he old as I am, might be, I don't know.

[Soderberg:] Did you know Willie Cornish?

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[Parker:] Willie Cornish? Sure--

[Allen:] Who did he play with?

[Parker:] Who, Cornish?

[Allen:] Yes.

[Parker:] On, he played with different bands. Had a band they called the Eagle Brass Band uptown; and well, he was trumpet--ah, trombone player with it. Old Big Cornish, ha, ha.

[Soderberg:] Did he play in the Eureka, too?

[Parker:] Yeah, yeah. He and this boy, this great trumpet player from here, they call Louis, Louis what?

[Soderberg:] Armstrong?

[Parker:] Armstrong. Louis and him learned together. [He was a friend of Armstrong, but he was playing before Louis was born.] And he, Louie, everytime Armstrong meet, meet Cornish, he say, "You yet spittin' in that trombone?" Hah, hah, kiddin' him, ya know. He's dead now, you know.

[Allen:] I saw his wife Friday.

[Parker:] You did.

[Allen:] She lives right around the corner from the Tulane Club.

[Parker:] Yeah.

[Allen:] I got to go back and see her sometime. She seemed like a very nice lady.

[Parker:] Yes, huh.

[Allen:] I was gettin' in the car with a trombone player, Clement Tervalon, and she said my husband used to play that instrument.

[Parker:] Yeah.

[Soderberg:] Willie Cornish's wife.

[Allen:] Willie Cornish's wife--just by being with a trombone player I found her.

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[Parker:] Uh-huh.

[Allen:] I was with this fella Clement Tervalon, he works with--Clement Tervalon, he's [Albert] Burbank's nephew. He works with John Casimir in the street.

[Parker:] Oh, in the street band.

[Allen:] Yes, did you know Frankie Duson?

[Parker:] Ooooh! Yes, Sir, man, he was a wonderful what-cha-call-it, routiner [jazz man], he was a routinert, Frankie Duson. Tall brown-skin~~MAN~~ fella.

[Allen:] Oh, where was he from?

[Parker:] Algiers, right [a]cross the river, come from over the river.

[Allen:] And who did he work with?

[Parker:] Oh, everybody, anybody--didn't have no particular band.

[Allen:] Oh, did they have a Eagle dance band?

[Parker:] That's the band. That's the band, the Eagle Brass Band.

[Allen:] Well, they had dance band or not?

[Parker:] Brass band, Eagle Brass Band.

[Allen:] Oh, oh, they had a brass band.

[Parker:] Eagle Brass Band.

[Allen:] And Cornish was in that.

[Parker:] Who?

[Allen:] You say Cornish was in--

[Parker:] Cornish was the trombone player, yeah.

[Allen:] Uh-huh. Did he play slide or valve trombone?

[Parker:] He played valve first, then they all went to gettin' slides, ya know.

[Soderberg:] Do you remember Bunk Johnson?

[Parker:] Sho' man! Do I know Bunk! Been knowin' Bunk from before he died. Oh, he was a good little ol' trumpet player.

[Soderberg:] What kind a fellow was he?

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[Parker:] Nice fella. "Gentlemenfied", you know. I don't know about him readin' or what but I know he was a good head worker.

[Allen:] Who was the best head musician--ragtime musician when you came up?

[Parker:] That boy Clem I'm tellin' yah about.

[Allen:] Clem.

[Parker:] Yeah.

[Soderberg:] Best routine man.

[Parker:] And Bolden.

[Allen:] They were the best.

[Parker:] Them were the best ragtimers ~~am~~ than any of 'em in New Orleans.

[Allen:] Edward or Charlie Clem?

[Parker:] Charlie Clem.

[Allen:] And who was the best of all the reading musicians?

[Parker:] Ah, who was the best--

[Allen:] For reading.

[Parker:] Manuel Perez.

[Allen:] Manuel Perez, huh.

[Parker:] Yes, indeed.

[Allen:] Well, would he play with the same tone as Bolden and Clem?

[Parker:] No, no, he had his own band.

[Allen:] I say would he have the same tone?

[Parker:] Oh, sure, he had, he was a mu--he was a trumpet player, he was.

[Allen:] Would their style be alike?

[Parker:] Huh?

[Allen:] Would they sound alike, would their style be alike, Bolden and Perez?

What would be the difference, in the way they played?

[Parker:] Yeah, they'd be different.

[Allen:] They'd be different, huh?

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[Parker:] Yah, but that, that Manuel Perez was, you see in the book what they tell you about him. You had--you seen the red book [S.B. Charters, Jazz: New Orleans, 1885-1957]?

[Allen:] Yes, I have.

[Parker:] Yah, all right, you see down there what a nice trumpet player he was.

[Allen:] Uh-huh. No,--

[Soderberg:] Remember "Tig" Chambers?

[Parker:] Sure.

[Soderberg:] What kind of fella was he?

[Parker:] "Tig" was a nice boy, "Tig" was a nice fella!

[Soderberg:] Play good music.

[Parker:] Yeah, he could read. Sure I know 'm, know all them ol' timers.

[Soderberg:] And Roy Palmer.

[Parker:] Who?

[Soderberg:] Roy Palmer?

[Parker:] Yeah, ol' Roy, what he play, trombone, didn't he?

[Allen:] Uh-huh.

[Soderberg:] He's living in Chicago now.

[Parker:] Yeah.

[Allen:] He's up in Chicago.

[Parker:] Is he in Chicago now?

[Soderberg:] Did he read, too?

[Parker:] Huh?

[Soderberg:] Did Roy read?

[Parker:] Yeah.

[Soderberg:] He read, too. Did you know many piano players, around town?

[Parker:] Huh?

[Soderberg:] Piano players?

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[Parker:] Who?

[Soderberg:] Piano?

[Allen:] Piano, you know--

[Parker:] Oh, piano, well, the best piano player I ever heard of, I ever known of, he live out there by Al--Tom Albert now.

[Allen:] Uh-huh.

[Parker:] Bright fella.

[Soderberg:] Walter Decou?

[Parker:] Huh?

[Soderberg:] Walter Decou?

[Allen:] Do you know Walter Decou?

[Parker:] That's who I'm talkin' about. He killed a fella, he killed a guitar player, "Gi-A" [Butler Rapp], he killed "Gi-A". Walter Decou. He out there by Albert, he stay by Albert.

[Allen:] Now, what--did he play in a band, or did he--

[Parker:] Oh, yeah, man, he had his own band. They used to play at the "Dog House". That was their job--that's where he killed "Gi-A" up there. "Gi-A" was a guitar player. (Someone enters)

[Soderberg:] Remember Ann Cook?

[Parker:] Ann Cook, ha, ha, ha, I reckon I do. Ol' Ann Cook. Is she livin'?

[Allen:] Yes, she is.

[Parker:] Ann Cook!

[Allen:] I sa' her a few months ago, she's blind now.

[Soderberg:] Still on Thalia?

[Allen:] Still on Thalia.

[Soderberg:] Thalia Street.

[Parker:] Yeah.

[Soderberg:] Did she sing much?

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[Parker:] Huh?

[Soderberg:] Did she do much singing?

[Parker:] Did she sing.

[Soderberg:] Uh-huh, did^{va}, did you hear her sing?

[Parker:] I don't know, I never was in her company. But I know her from the country. She came from down below [Jackson] the Barracks, place they call Fazende-ville.

[Allen:] Oh, yes.

[Parker:] That's where she come from.

[Soderberg:] How old was she?

[Parker:] Huh?

[Soderberg:] Is she your age?

[Parker:] She raised around that [time?].

[Allen:] How old is she, do you know?

[Parker:] Oh, I don't know, I got no idea. She used to be a hustler [prostitute] in the District, you know.

[Allen:] Yes. Did they have many singers?

[Parker:] Huh?

[Allen:] Did they have many singers when you were comin' up?

[Parker:] Songsters?

[Allen:] Yes, songsters.

[Parker:] Naw, few of 'em, I never worry about them.

[Allen:] Well, did they work' with bands?

[Parker:] Yeah, they had womens used to sing with the band, you know.

[Allen:] Oh, yes.

[Parker:] Had, women used to sing with the band.

[Soderberg:] Did you know Mamie Desdumes?

[Allen:] Mamie Desdumes, did you know her?

[Parker:] Who? Mamie Desdumes, the piano player.

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[Allen:] You knew Mamie Desdumes, you said?

[Parker:] Huh?

[Allen:] You knew Mamie Desdumes?

[Parker:] Desdume--I heard of the Desdumes.

[Soderberg:] She lived on Toledano Street.

[Parker:] Yeah, uptown. Yeah; I heard the Desdumes was a good musicianers. I used to hear a lot of talk [about them; now what did they call it now?]

[Allen:] Well, what kind of music did they have in the District? You said they had--did they have?--

[Parker:] In the District?

[Allen:] Did they have full bands, small bands?--

[Parker:] Yeah, they had--let's see: they had a violin player, guitar player, a piano player, trombone and bass.

[Allen:] Would that be in a dance hall?--

[Parker:] Yeah, they had a band.

[Allen:] Or a sporting house, or?--

[Parker:] Yeah, they played, too.

[Allen:] Would that be in a cabaret or a sporting house or a dance hall or what?

[Parker:] Well, dance halls.

[Allen:] Oh, I see.

[Parker:] [Had a dance hall?]; every night they'd play.

[Allen:] Where, which dance hall?

[Parker:] Pretty ratty place, you know.

[Allen:] Yeah.

[Parker:] A place they call the [Big] 25, up there.

[Allen:] Oh, yeah.

[Parker:] 25, Pig Ankle, Shoto--that's it. But all of them hired, had a band.

And all four of them [hired?] on the same street--one on this corner and one on that one and one over here and one over there.

[Allen:] I see.

[Parker:] And they play all night. This fellow you asked me about, [that] I told you he played an accordian--what do you call him?

[Allen:] Peyton.

[Parker:] Peyton, he had his band.

[Allen:] And they were where?

[Parker:] Huh?

[Allen:] They were there at Iberville and Franklin?

[Parker:] That's where he was, right at the corner.

[Allen:] Which one?

[Parker:] On [at the] 25.

[Allen:] Oh, yes--John Lala's place.

[Parker:] Yes, that's right.

[Allen:] I talked to them.

[Parker:] Uh-huh.

[Allen:] I went in there with Paul Barbarin one day.

[Parker:] Yeah?

[Allen:] And Peyton would have that band in there?

[Parker:] Oh, Peyton had, he had his band--great big old fellow; looked like a frog.

[Allen:] Yeah.

[Parker:] He could play that there double-row accordian, too.

[Allen:] Uh-huh. Did you know any of the guys in the band?

[Parker:] In his band?

[Allen:] Yes.

[Parker:] Oh, I done forgot them now--I know Hewitt; Hewitt was a guitar player.

I don't know who was playing bass; I never did know [unintelligible].

[Allen:] Did you ever know Big Eye Louie Nelson?

[Parker:] Oh--my home boy.

[Allen:] Uh-huh.

[Parker:] We learned together.

[Allen:] Is that right?

[Parker:] Yeah. Big Eye got killed though--no, he did, eh?

[Allen:] He died.

[Parker:] No, his daddy got killed.

[Allen:] Yeah, his daddy was killed; in the [French] Market, I think.

[Parker:] That's right, that's right; you know all right.

[Allen:] I knew, I knew Big Eye.

[Parker:] Yeah.

[Allen:] I used to go hear him down at Luthjen's; you know where?--at Almonaster and Marais.

[Parker:] Yes.

[Allen:] He was down there with--

[Parker:] He was a good clarinet player.

[Allen:] Uh-huh.

[Parker:] Louie Nelson--he played clarinet.

[Allen:] Yes.

[Parker:] He was accordion; he used to play accordion up there, too.

[Allen:] Oh, I see.

[Parker:] Yeah, he was in one of them, in one of them "tunks" up there.

[Allen:] Yes. Well, did you all study music together?

[Parker:] No, no, never did study together.

[Allen:] What was his first instrument?

[Parker:] That accordion.

[Allen:] That accordion was his first instrument? And then he changed to something else, huh?

[Parker:] No, he picked up the other instrument himself, I believe. But he was, he was good, though.

[Allen:] Uh-huh.

[Parker:] He used to play with Manuel Perez.

[Allen:] Oh, yes.

[Parker:] That was his band. And he played with Manuel.

[Allen:] And what was the name of the band, with Manuel?

[Parker:] Manuel's band was the--was it the--what was Manuel's, what was Manuel's band named? The Pacific?--no, not the Pacific--[oh, he had it named 'different names?].

[Allen:] Uh-huh. Did you ever hear the Superior Band?

[Parker:] Who?

[Allen:] Superior?

[Parker:] Superior?

[Allen:] Yes.

[Parker:] Sure, I heard the Superior--the Imp--, Manuel's was the Imperial.

[Allen:] Oh, I see.

[Parker:] Yeah, [that's it?].

[Allen:] And who else was there with the Imperial?

[Parker:] Oh, well, Buddy Johnson,--

[Allen:] Oh, yeah.

[Parker:] Manuel Perez, Louie Nelson--who was the bass player?--Billy Marrero was the bass player. And who else? [Who] played the guitar?--one of them Santiagos--you know.

[Allen:] Oh, yes.

[Parker:] Yeah, played with Mahuel.

[Allen:] No drummer?

[Parker:] One of them, [I don't know which?].--

[Allen:] A drummer?

[Parker:] The drummer, who was the drummer?--Bebe Matthews.

[Allen:] Oh, yes.

[Parker:] They buried his brother not long ago, across the river.

[Allen:] Yes.

[Parker:] Bill Matthews.

[Allen:] Well, Bill's alive--

[Parker:] Remus, Remus.

[Allen:] They buried Remus. I knew him; I recorded him in church.

[Parker:] Yeah.

[Allen:] He played bass drum in the church.

[Parker:] Yeah, he played--and Bill, he play trombone; I'll hear him today, too.

[Allen:] Uh-huh.

[Parker:] Down in the Vieux Carré, I mean.

[Allen:] Yes.

[Parker:] They ain't got no more District.

[Allen:] No, it's all over now.

[Parker:] All over now--that used to be a ragtime hymn, too: "I'm All Over Now."

[Allen:] Who were some of the other dance orchestras that you played with; did you play in dance orchestras?

[Parker:] No, not only but one--mine.

[Allen:] Uh-huh. Just you own?

[Parker:] The Magnolia.

[Allen:] You had the Magnolia?

[Parker:] Magnolia Orchestra, yeah.

[Allen:] And who was in that?

[Parker:] Louie Rodrigue, Sheik-@, myself, Joe Martin, Man Creole, Toby NuNu.

[Allen:] Toby NuNu?

[Parker:] Yeah, a bass player.

[Allen:] And were you playing drums or clarinet?

[Parker:] No, I was playing clarinet with them.

[Allen:] Oh, yes.

[Parker:] Joe Martin was the drummer. We called him Joe Hoodoo[i.e.--voodoo], but his name [was] Joe Martin.

[Allen:] Joe Hoodoo, huh?

[Parker:] Huh?

[Allen:] Hoodoo--you called him Hoodoo?

[Parker:] No, we just called him that for a nickname.

[Allen:] Oh, I see.

[Parker:] [A nice, dark fellow?].

[Allen:] Now--what kind of places would you play with that band?

[Parker:] [Where we played?]?

[Allen:] Yes. Would you play dance halls or parties or what?

[Parker:] Yeah, different things--like you give a party and want me to play for you; that fellow got one next Saturday night, a dance, we play for them. We didn't have no special place to play.

[Allen:] Now--

[Parker:] We played anywhere they hired us.

[Allen:] Yes. Would those parties be indoors or outdoors?

[Parker:] Huh?

[Allen:] Would the parties be indoors or outdoors?

[Parker:] Outdoor party, out in the yard--summertime.

[Allen:] Uh-huh.

[Parker:] But we went to work at eight o'clock and knock off at four in the morning.

[Allen:] Oh.

[Soderberg:] That's a long time.

[Allen:] Uh-huh.

[Parker:] Yeah, we played late.

[Soderberg:] Did you play a hot clarinet or?--

[Parker:] Uh-huh. Then you'd--sometime the crowd would be so heavy, the [owners?] came and asked you to play an hour longer [unintelligible]. You know, the crowd would be so big.

[Allen:] Oh, yes.

[Parker:] Making money, and [they'd like?] to play another hour.

[Soderberg:] Who were some of the other clarinet players around town when you were coming up?

[Parker:] Who was the other clarinets?

[Soderberg:] Uh-huh.

[Parker:] Oh, several fellows: George Baquet, Leo--let's see--Lorenzo Tio, a clarinet player; Charlie McCurdy, clarinet player; Charlie Brown [see Soard's No. 0. City Directory

1890], clarinet player.

[Allen:] Who did Charlie Brown work with?

[Parker:] Huh?

[Allen:] Who did Charlie Brown?--

[Parker:] Oh, I don't know who he worked with--he got killed, you know.

[Allen:] Oh.

[Parker:] He got--he went to see his mother somewhere out in the country town, and he took with the smallpox on the way going and you know, they burned the house up and him in it--way out in the woods somewhere.

[Allen:] He was dead when they burned it up or he was alive?

[Parker:] Dead? He was alive.

[Allen:] He was alive when the?--

[Parker:] He had the smallpox--

[Allen:] And they were afraid--and they were going to burn it.

[Parker:] Them peckerwoods out there claimed it would get amongst them, and they burned the house up. Charlie McCurdy--went home, going to see his mama out there and caught that on the way going.

[Allen:] That was Charlie?--

[Parker:] Yeah, Charlie McCurdy.

[Allen:] Uh-huh.

[Parker:] Have two Charlies: Charlie Brown and Charlie McCurdy.

[Soderberg:] Who played "High Society"?

[Parker:] [Alphonse] Picou.

[Soderberg:] Picou--was that his?

[Parker:] Picou oughta made money off of that; he's the man that wrote that piece of music, "High Society." That variation in there is from the piccolo part and he put that in there. He wrote "High Society," all right. He's a good clarinet player now. But that's his barroom at the corner right here--right across the street there.

[See Peter Bocage interview]

[Allen:] Oh.

[Parker:] Hub?

[Allen:] I see. Is that the Caladonia he owns? Does he own the Caladonia?

[Parker:] No, no; no, the Caladonia is down, but right across the street here.

[Allen:] Oh, yes.

[Parker:] That's his and then he's got one back of town.

[Allen:] Uh-huh.

[Neighbor:] [On Ursulines and Robertson, huh?]?

[Parker:] [Where he got it?]?

[Neighbor:] They got a barroom around there called Picou down there.

[Parker:] Yeah.

[Neighbor:] On Robertson.

[Parker:] On Robertson Street.

[Allen:] Who were the good bass drum players around?

[Parker:] Oh, Rena--Trepangier, Ernest Trepangier.

[Allen:] Oh, yes.

[Parker:] Boy, he was a good one.

[Allen:] Did you tell me how you got the name of the Terminal Band? I wanted to ask you that.

[Parker:] Me I got that name; we made up a brass band from the orchestra, you know.

[Allen:] Uh-huh.

[Parker:] And they used to meet at my house on Rampart and Lizardi; that's where we used to meet. So everybody had to bring a name. And I happened to go up Canal Street, to the depot there--they tore it down now--Basin and Canal. Well, they had "Terminal" marked up on there. "Oh," I say, "that's a good name, I'm going to carry it to the band." And I carried it to the band and they accept it. Everybody was to bring a name for the band; we just was organizing the band.

[Allen:] Let me see--

[Parker:] You ain't cold?

[Soderberg:] No.

[Parker:] Where your coat?

[Soderberg:] [Unintelligible]

[Parker:] Oh, you got you coat there. [Machine off]

[Soderberg:] Do you remember Joe Rena?

[Parker:] Sure; [unintelligible] drummer. He's back of town somewhere. He don't play no more. He had a brother we called Kid Rena.

[Allen:] Uh-huh.

[Parker:] Trumpet player--he was good.

[Soderberg:] Remember the old piano players--Alfred Wilson?

[Parker:] Huh?

[Soderberg:] Alfred Wilson.

[Parker:] Yeah; he play yet, don't he?

[Soderberg:] I don't know.

[Allen:] No.

[Soderberg:] A long time ago.

[Allen:] Not that I know of. Alfred Wilson--he's a piano player, not the drummer

[The drummer is Alfred Williams.]

[Parker:] Oh.

[Allen:] Piano player. Alfred Cahill, Tony Jackson--did you ever know Tony Jackson?

[Parker:] Tony?

[Allen:] Tony Jackson?

[Parker:] [What did he first play?]?

[Allen:] Piano--these are all piano players.

[Parker:] Oh, no, I didn't know them.

[Allen:] Did you know a fellow they called Windin' Boy?

[Parker:] No--Windin' Boy.

[Allen:] Yeah; they called him Jelly Roll Morton up North.

[Parker:] Yeah.

[Allen:] But they called him Windin' Boy down here; I thought maybe you'd know him.

Did you know Frank Lewis, a clarinet player.

[Parker:] Who?

[Allen:] Frank Lewis? Or Willie Warner?

[Parker:] I know Willie Warner, yes.

[Allen:] What happened to him?

[Parker:] I don't know what became of Bill; he must be up North.

[Allen:] Oh, I see. Who would you pick as an all-time great trombone player, your favorite trombone player?

[Parker:] The famous Jim Robinson.

[Allen:] You like Jim Robinson's trombone?

[Parker:] Jim Robinson is the best; he's the best we got here. Sonny Henry is twice the musician[reader] Robinson is--by music, you know, but Robinson got him both ways, with music and head work. Robinson goes out and goes up North, stay five and six weeks up there. He got a good orchestra, too.

[Soderberg:] Did you know George Fihle?

[Parker:] George Fihle, trombone player? He's dead--yeah. He was a good trombone player. I know him. But Jim Robinson--Jim just bought a new horn, too, last week.

[Allen:] Uh-huh.

[Parker:] Bought him a new trombone. It's a wonder he ain't been here; he come by me every day.

[Allen:] I don't see how he used to play on that old horn; you could hardly move the slide, you know.

[Parker:] Uh-huh.

[Allen:] He really must have been something, you know.

[Parker:] Yeah.

[Allen:] I played it a couple of times and you could hardly move it; you'd get down around the seventh position, sixth position, and you could hardly move the thing--but it never worried him.

[Parker:] No. Well, he's bought a brand new one.

[Allen:] Uh-huh.

[Soderberg:] Joe Petit?

[Allen:] Did you know Joe Petit?

[Parker:] Oh, Joe Petit used to play in the band with me.

[Allen:] Oh, which band is this?

[Parker:] Yeah, Joe Petit played trombone in the band with me. Joe Petit--you know him too, if I can call him[his name]; I done forgot his name--trumpet player.

[Allen:] Is this a relative of Joe's?

[Parker:] Huh?

[Allen:] Is this a relative of Joe's?

[Parker:] No. This fellow's name--Joe Martin, Joe--Wooden Joe[Nicholas].

[Allen:] Oh, yes.

[Parker:] Wooden Joe, he was my leader.

[Allen:] Oh, he was your leader?

[Parker:] Uh-huh.

[Allen:] Which band was this?

[Parker:] That's, that--

[Allen:] Was that a dance orchestra or a brass band?

[Parker:] Brass band.

[Allen:] Wooden Joe had a band. And what was it called?

[Parker:] That's it; Wooden Joe.

[Allen:] Just Wooden Joe, huh?

[Parker:] Yeah, he was a trumpet player.

[Allen:] And who else was in the band?

[Parker:] Oh, let's see: Wooden Joe, myself--who else?--it's been so long now.

[Allen:] And you said Joe Petit was in it, huh?

[Parker:] Joe Petit--I don't know--many fellows, different fellows, you know; I dis-remember their names.

[Allen:] Yes. Did Joe Petit have a good trombone, or an old?

[Parker:] What, Joe?

[Allen:] Yeah.

[Parker:] Yeah, he had a good trombone--brass, though.

[Allen:] Uh-huh.

[Soderberg:] What was the name of the band? [Unintelligible.]

[Parker:] Joe Petit's Band.

[Soderberg:] Joe Petit's Band?

[Parker:] Just like my orchestra was the Magnolia, [we would] say Parker's Orchestra; [that's the way we did it?].

[Soderberg:] Did you know Freddy Keppard?

[Parker:] Who?

[Soderberg:] Freddy Keppard?

[Parker:] Sure; his brother lives right down there now.

[Allen:] Yes. [His brother is Louis Keppard.]

[Parker:] He was a good trumpet player; Freddy was good.

[Allen:] Did you know Johnny Dodds by any chance?

[Parker:] Who?

[Allen:] Johnny Dodds?

[Parker:] Johnny Dodds?

[Allen:] Yeah, he was a clarinet player--Johnny Dodds.

[Parker:] Yeah, I know Johnny. He up North, ain't he?

[Allen:] No, he's dead now.

[Parker:] Johnny died--that's right.

[Allen:] His brother's living--Baby.

[Parker:] Yeah.

[Allen:] Plays drums.

[Parker:] [Sure God is?].

[Allen:] Who did Johnny play with?

[Parker:] Different bands; them fellows didn't have no regular--

[Allen:] Oh, yeah.

[Parker:] [Unintelligible] [fired and hired?].

[Allen:] Well, you said something about George Moret, I think, before the machine was on.

[Parker:] Yeah, George Moret--old man George.

Used to lead the Onward Brass Band[Led the Excelsior, not the Onward].

[Allen:] Oh, I see.

[Parker:] Old man Moret--he's in the red book; look in the red book.

[Allen:] Yes, we well. And Peter Bocage, did you know him?

[Parker:] Oh! He lives over the river.

[Allen:] Yes.

[Parker:] Yeah, le live over the river, man. Little old Willie asleep, huh?

[Lucille
Moore:] Uh-huh.

[Parker:] Yeah, I asked about you last night; [match you with anybody?].

[Moore:] Uh-huh.

[Allen:] Did we get your father's name?--yeah, Willie Parker, that's right. And what instrument [did he play]?

[Parker:] My daddy?

[Allen:] Yes.

[Parker:] Bass drum.

[Allen:] He played bass drum?

[Parker:] Yeah; he didn't play [with that other band?].

[Allen:] And you had a nephew.

[Parker:] I got a nephew down there.

[Allen:] And he plays bass drum?

[Parker:] Yeah; he plays bass drum, piano--one plays saxophone and piano.

[Allen:] And what are their names?

[Parker:] One is named John Smith and one is named Peter Smith.

[Allen:] And John plays which instrument?

[Parker:] Yeah.

[Allen:] What does John play?

[Parker:] Who, John Smith?

[Allen:] Yes.

[Parker:] Who you mean?

[Moore:] He say, "What [does] he play?"

[Allen:] What instrument he plays? John Smith?
[Parker:] John Smith?
[Allen:] Yes.
[Parker:] That's my nephew; he play piano and drums.
[Allen:] I see.
[Parker:] You talking to my baby?
[Moore:] Uh-huh.
[Allen:] No, what about--are you related to Georgie Parker that plays piano?
[Parker:] No, no--the fellow that's got the barroom?
[Allen:] I don't know what he's doing--I haven't--
[Parker:] Brick top.
[Allen:] Oh, [brick top?].
[Parker:] No, I said he's a briquette.
[Allen:] Oh, I see.
[Parker:] No, he's no relation to me.
[Allen:] Uh-huh.
[Parker:] He's got a barroom downtown--Georgie Parker, they call him.
[Allen:] Georgie Parker, yeah; that's the one I'm talking about. Did you know Sam Morgan?
[Parker:] He's from my home; we was raised up together.
[Allen:] Oh, is that right? He's from which [town?]?
[Parker:] Belair Plantation.
[Allen:] Belair.
[Parker:] Plaquemine Parish.
[Allen:] I see.
[Parker:] Five miles above me. My home [is] St. *(Phenix)* sophie, his home [is] Belair.
[Allen:] Uh-huh.
[Parker:] He got one brother plays sax now [Andrew Morgan].
[Allen:] Uh-huh; I saw him Sunday.
[Parker:] Yeah, he's a nice fellow.
[Allen:] Uh-huh.

[Parker:] Call him Isaiah Morgan [trumpet].

[Allen:] Oh, yes. Well, did they play out in the country--the Morgans?

[Parker:] Why sure, everywhere.

[Allen:] Uh-huh. You mean they had a band before they came to the city?

[Parker:] Yeah, they had it; that's where it started, in the country.

[Allen:] I see.

[Parker:] Started at a place they call Belair.

[Allen:] Uh-huh.

[Soderberg:] Did you ever play with Chris Kelly?

[Parker:] Yeah, he's my home boy; yeah, I played with Chris.

[Soderberg:] Was he from your home town, too?

[Parker:] Chris is from Deer Range, a place across the river--Deer Range Plantation.

[Allen:] Well, what were his specialities?

[Parker:] Huh?

[Allen:] What special numbers did he play? Chris?

[Parker:] Who, Chris?

[Allen:] Yes.

[Parker:] Oh, he had all kinds. His favorite number was "Tiger Rag;" that was his special number.

[Allen:] Did he play open horn or would he use a mute or what?

[Parker:] He was the leader, Kelly was.

[Allen:] Uh-huh. Did they use mutes much when you were young?

[Parker:] Yeah, they used them.

[Allen:] What tunes would they use mutes on?

[Parker:] Different tunes: waltz, schottische. Sometimes some of them would take a derby, you know--put over the bell.

[Allen:] Would they leave the derby on?

[Parker:] No--

[Allen:] They'd work it with their hands?

[Parker:] No, they'd move it with their hands.

[Allen:] Oh, I see, they'd move it with their hands. And what else would they use for a mute? What different kinds of mutes did they have?

[Parker:] Any kind of them--[unintelligible]--cup, or anything, you know.

[Allen:] Uh-huh.

[Parker:] They'd hold [it] over there and work it backwards and forwards. Then they bought mutes afterwards.

[Allen:] Well, did you know Joe Oliver?

[Parker:] Do I! "Bad Eye" Joe Oliver?

[Allen:] Uh-huh.

[Parker:] Yeah; well that was Manuel Perez' second [cornet]--

[Allen:] Uh-huh.

[Parker:] In the brass band. He died, didn't he?

[Allen:] He did.

[Parker:] Up North, yeah.

[Soderberg:] Was he from the city here?

[Parker:] Huh?

[Soderberg:] Was he born here in the city?

[Parker:] Me!

[Soderberg:] No, Oliver.

[Allen:] Joe Oliver.

[Parker:] I don't know where he was born. Oh, he was a good trumpet player.

[Allen:] Would he use mutes?

[Parker:] Yeah, all of them used mutes.

[Allen:] What kind of mutes would he use?

[Parker:] Use a mute, trumpet--buy it, you know.

[Allen:] Yes.

[Parker:] When you get a mute to fit your horn, you just shove it in there and it stays.

[Allen:] Uh-huh.

[Parker:] And when you didn't have no mutes, you had a derby, you know?

[Allen:] Uh-huh.

[Parker:] Derby.

[Allen:] Did they use mutes in the street at all?

[Parker:] Huh?

[Allen:] Did they use mutes in the street--like with the Onward Brass Band, would they use a mute at all, the trumpet player?

[Parker:] No.

[Allen:] No, no mutes then.

[Parker:] No mutes in the street, no; but they used mutes in the dance hall, you know.

[Allen:] Uh-huh. What about Jack Carey and Mutt Carey--did you know them?

[Parker:] Brothers, yeah--one trombone, the other trumpet.

[Allen:] Uh-huh.

[Parker:] Yeah, old Jack Carey.

[Allen:] What did he play--what was his tunes?

[Parker:] What instrument?

[Allen:] What tunes?

[Parker:] Oh, different tunes; he didn't have no special ones.

[Allen:] Uh-huh. And did you ever know Kid Punch [Miller]?

[Parker:] Huh?

[Allen:] Do you know Kid Punch?

[Parker:] Sure, man; old Punch living, I heard.

[Allen:] Uh-huh.

[Parker:] He up North somewhere.

[Allen:] No, he's in the South--South Rampart Street.

[Parker:] Yeah?

[Allen:] He's back in town.

[Parker:] I sure would like to see him.

[Allen:] Well, next time I see him, I'll tell him.

[Parker:] Tell him where I live--1314 St. Philip.

[Allen:] I haven't seen him for awhile; he sort of disappeared.

[Parker:] He was a strong trumpet player, wasn't he?

[Allen:] Uh-huh; still is.

[Parker:] Yeah.

[Allen:] He can still play good. Eddie Morris--you know Eddie Morris, I'm sure.

[Parker:] He lives back here, yeah.

[Allen:] He and Eddie were working together again.

[Parker:] Yeah. Eddie's a trombone player.

[Allen:] Did you hear--when did you first hear Punch?

[Parker:] Huh?

[Allen:] When did you first hear Punch?

[Parker:] Where I first heard him? I don't know--on a excursion, somewhere.

[Allen:] Was this before the World War?--

[Parker:] Yeah.

[Allen:] One?

[Parker:] Before the World War.

[Allen:] Yeah. Did you know any of the guys that worked with him much?

[Parker:] Who?

[Allen:] Punch--did you know any of those people?

[Parker:] Did I know any of them?

[Allen:] The musicians in his orchestra--did you know his?--

[Parker:] No, no, I don't.

[Allen:] Did you know Georgie Boy[d]?

[Parker:] Sure; he's dead.

[Allen:] Yes.

[Parker:] Clarinet player.

[Allen:] Uh-huh. Where did you know him?

[Parker:] By playing [with] different [bands].

[Allen:] Oh, yeah.

[Soderberg:] Did he play a hot clarinet?

[Parker:] Huh?

[Soderberg:] Do you know?

[Parker:] Who?

[Soderberg:] What kind of clarinet did he play; was it hot clarinet, or?--

[Parker:] B flat.

[Allen:] Did he play ratty ragtime, or did he play?--

[Parker:] He played--

[Allen:] Regular music.

[Parker:] Yeah, he played--who that, Boyd?

[Allen:] Yeah.

[Parker:] He played both.

[Allen:] He played both, huh?

[Parker:] He played both, rag and hot music.

[Allen:] Uh-huh. Well, I guess we had better start packing it up, Ronny, huh?

[Soderberg:] Yeah.

END OF REEL III
NOVEMBER 7, 1958