

Reel I

August 26, 1958

Also present: William Russell, [and, probably Norman Pierce]

Notes: Richard B. Allen

Digest/transcript: Ralph Adamo

WR explains that the microphone will pick up any sound in the room. KO asks "Fess" [MM] what he wants to say. [Silence] WR suggests that they just think of this [recorded interview] as visiting. MM and KO exchange greetings; they haven't seen each other in four years. MM had high blood pressure the past summer, but says he feels pretty good now. KO tells him, "Well, you looking all right, boy." MM says, "you're really looking fine."

0046 WR asks when and where KO and MM first played together. KO says it was at Tom Anderson's [on Basin Street ?] "right across from Twenty-Five." [i.e., The Big Twenty-Five which was on Franklin St. (now Crozat) and Customhouse (now Iberville).] KO says that MM played [as a] single a lot in Storyville.

The second time KO and MM played together was in Los Angeles in 1919.

0075 WR asks if they worked together at Pete Lala's Dance Hall. KO worked there; MM did not. KO says, "He had a better job than Pete Lala's job, this guy."

0085 MM played violin with the [Kid] Ory - [Joe] Oliver Jazz Band. KO explains that it was his Band. KO: "The way it happened that -- Oliver used to come 'round when we played at Lincoln Park and St.

Katherine's Hall and various places -- he weren't working -- and, uh, so he said, 'Why, won't you give me a chance some time?' I said, 'Well, when you get good enough.' He said, 'But I'm trying.' I said, 'OK'. So finally, Papa Mutt [Carey] dropped out -- you know, he had two --uh-- day job, he couldn't do the job, and I told him it be best for him to try to hold one job, if he wanted the other job, I'll have to get someone else, so I taken [Joe] Oliver. And how it happened that Oliver got in -- got his name in the band was he had a friend named 'Gossoon' -- you know 'Gossoon?' --"

MM: "Gossoon' used to run [a?] dance."

KO: "Yeah, he's a good friend. So Joe called me up and said, uh, 'Have a couple of dates.' Uh, one out to the lake and one at Economy Hall. He said, 'Uh, Gossoon want to know can you play for [them ?]'. I say, 'Sure, I can play that day. He know the price?' He say, 'Yeah'. So Gossoon put Oliver and Ory on his advertisement--"

WR: "Yeah".

KO: "And [that's] what started it. Before, I was saying: 'Kid Ory, Featuring King Oliver tonight.' So he just went ahead and put Oliver's name with mine, you know."

0131 MM: "That's correct."

KO: "So I didn't say any more about it, and--"

WR: "Was Oliver about the same age as you or was he a little older?"

KO: "Well, he -- I think he's older]".

MM: "Joe was older. Because Joe too old for that number one War."

[i.e., World War I].

0138 WR: "Oh, is that right?"

KO: "Joe Oliver, Bob Lyons, Lorenzo ^{z Staulz} ~~Stanly~~" [were all too old].

[end word-for-word]

Manuel Manetta says the drummer, Red Happy [Bolton], was too young to be drafted. MM, KO, and Johnny Dodds were all eligible for the draft. MM was called in the first draft. KO was almost drafted; he was working in the shipyards. KO says: "I was so happy they said 'everyone knock-off; everything's o.k., no more work,' so I jumped on top of a streetcar." [laughter].

MM says: "You want me to talk; you want me to talk?" MM tells about playing at Economy Hall one Monday night when KO and JD were worried about "that paper" [draft notice]. MM had gotten his notice that morning. That night, JD "was playing like a drunken fella -- worried!"

0188 The following Tuesday they were playing "for Mayor [Martin] Behanan" at Dixie Brewery on Tulane Avenue. KO says they got free beer. MM went around to Mike Rooney, the mayor's secretary, and told him he'd been drafted. Mike Rooney told him not to worry, he'd be all right in Camp Pike, Arkansas. He could organize a band. MR asked him if there were any other married boys in the band. MM was single. MM told him the trombone player and the clarinet player were

married. MR told him to tell them to go on back to their wives. They were exempted from the draft. MM says they were running wild, neglecting their wives, but they made up with them.

0227 MM went to the Army for eight months and had eight furloughs. He was stationed at Little Rock, Arkansas in Camp Pike. MM organized a ten-piece orchestra called The Receiving Station Jazz Band. MM had his Frank Holton cornet and his violin. When MM got there, there was already a three or four piece band organized. Two trumpet players were from the Barnum and Bailey Circus. "'Course, they played circus-style," MM says. He got George Boyd [cl]; Walter Preston, who played banjo for Chris Kelly; Yank [Johnson, tb]. MM mentions Lieutenant Fleming who ran the Cabaret. Fleming was from New York and was "a number one professional violinist and he had a lot of brand new orchestrations."

0274 MM had someone named Willie [Gasquet ?] substituting [for Yank Johnson?] on trombone. WG reminded MM of Kid Ory, but "he's slow on it [tb], you know." MM wanted YJ, but YJ "walked off, got cold feet, went over to his company, so I just had to make out with that boy [WG]."

0289 On drums, MM had a piano player, who used to be around Poydras Street, named Tommy Jackson. T.J. had been drafted from Greenville [no doubt Mississippi]. He got drunk one night and wound up on "the rock pile." So MM replaced TJ with Baby Lovett, from Alexandria

[Louisiana].

0306 MM taught the trumpet players "Panama" and other numbers "to give them circus boys a swing."

0312 KO didn't have to go into the Army. When he finally got called, it was too late.

When MM returned to New Orleans, Joe Oliver had gone to Chicago.

0321 MM: Well, in 1917, Louis[Armstrong] was just playing three numbers.

KO: That's right.

MM: Played "New Orleans Bl--well, the--" He made a number called "Wind and Grind". He named 'em. And, uh--

KO: "Sister Kate"--

MM: Well, "Sister Kate" [then known as?] "Take Your Finger Out Of The Katie's Head"--

KO: [Named?] "Get Off Of Katie's Head."

MM: Uh, and uh, 'cause Joe Oliver and, uh, Clarence Williams, [and] A.J. Piron taken the number, went to New York, and had it published as "Sister Kate".

0335 KO: No, ["I am?] My Mama's Baby Boy."

MM: Huh?

KO: "I am my Mama's Baby Boy." I've never seen the music. I've been trying to find it, but I can't find it no place.

MM: But, uh, of that, uh--

KO: "Sister Kate"-- I'm -- wasn't it "Sister Kate?"

MM: No, "Sister Kate" was "Take Your Finger Out of Katie's Head."

KO: Yeah.

MM: And they named it "If I Could Shimmy Like My Sister Kate."

[i.e., "I Wish I Could Shimmy Like My Sister Kate."]

0342 WR: Yeah.

KO: Yeah, that's right. That's right.

MM: Piron, and Clarence Williams.

KO: That's right.

WR: They did publish that other thing with Johnny St. Cyr [i.e.,
"Mama's Baby Boy."]

MM: But "Wind and Grind" was something about "Mama's Ba--", and they
named it different up there in Chicago. [compare MM, reel(?)
with piano of "Wind and Grind."]

346 WR: Oh, I was wondering about Mutt [Carey] -- was Mutt ever in the
Army? Did he go in the Army do you think?

KO: No, I don't think so.

WR: Oh, and I was interested before when you said he was older than
you, Mr. Ory, --

KO: Yeah --

WR; Mutt was --

0351 KO: I think he must be-- just [skipped us?]

WR: Yeah, I never did know his age-- uh, what was your birthdate, if
you don't mind giving it? Then we'll have it straight on here.

KO: My birthday? Christmas day, December 25, and born 1886.

WR: 1886, uh-huh.

KO: That's right. Four o'clock in the morning.

[End word For Word[

0359 KO was born in LaPlace [Louisiana], St. John's Parish. The next parish is St. James. Wellman Brand was born in St. James. WR and KO can't decide if Pops Foster came from Plaquemine, La., but KO knows that PF didn't come from his area. [compare The Pops Foster Story, University of California Press.]

0373 By the time MM returned, Pete Lala had opened a "kind of show," MM says. [i.e., a theater?] on Claiborne Street. Louis [Armstrong] played with the band one night MM remembers. It was a very cold night, a Sunday night, and "Louis was up there with a straw hat on [and] was freezing."

0390 KO says LA worked with him at Pete Lala's when Oliver left. "Pete Lala and I were running the place together." WR asks if that was definitely the place on Claiborne and not the one on Marais [Street]. KO says it was Claiborne, between Conti and St. Louis [Streets]. KO hired Louis before Joe [Oliver] left. When KO left PL's, he started promoting dances at Economy Hall and Cooperative Hall. PL got mad at KO for not cutting him in on those dances. KO says PL got "about fifty" cops to go around to his dances and run all the customers away. [Probably] Norman Pierce says, "Still the same." [Laughter]. KO says, "So I packed up and left, came to Los Angeles." Norman Pierce says that's the same thing that happened to Jelly Roll [Morton] "in this town" [town: no doubt San Francisco] - the cops ran his customers

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away.

0413 KO says he was doing "real fine" up till then. Pete Lala's place was too small, so KO couldn't make enough money there. When KO wouldn't cut PL in. PL "had the power."

0425 MM went back to KO's band. JO [wasn't in it at this time?] They played at "Cooperators around the corner, Sam Morgan," MM says. [That is, Sam Morgan's band played at Cooperators Hall?]

Joe Oliver was in love with Mary Mack. MM says that JO asked if he could put Louis [Armstrong], "used to call him 'Dipper'" in his place from eight to eleven. The band, with LA instead of JO, was playing. There wre lines outside but the people wouldn't go in the hall. MM: "We goes in and started playing, we played and played -- not a soul come in the hall." About eleven o'clock, when JO came in, the hall filled up. "It looked like a crevasse broke in." [Before this,] they played the same three tunes.

0467 It was the same way at the Winter Garden at Gravier and Rampart [Streets].

0471 KO recalls the raid, everyone was taken to jail. The owner of the Roof Garden "got jealous" and turned them in. It was during prohibition. The musicians, over on the bandstand, were surprised when they were taken away with the customers. They were fined \$2.50 each. It was on this night that Joe Oliver decided to leave for Chicago. [compare Stella Oliver, reel ?] KO gave him a address to write to in Chicago and told him that he [Ory] wasn't accepting an offer. KO gave JO and Jimmie Noone, who went also, ten dollaꝝ apiece to eat

with on the train. JN was also playing with Ory. KO had an offer to play in Chicago, so he turned the offer over- JO would take his place.

0500 MM says he and KO were buddies; KO was a big drawing card - "Kid Ory's everything because we had all the work." MM recalls KO saying he was going to leave New Orleans and go to California. MM took KO to his mother's house one Monday. KO spoke French with MM's mother. "My mother was sometime, well, up and down, and when she meet a person could speak French like this, you know--Ory talk with her and talk with her. [they still at it?] Eat dinner at my house that day." (KO says, "Yeah.... You Have a good memory.") "So when the evening comes... she come in the back.... she say, 'Oh, he's a nice boy.' She say, 'He's a nice boy.' She say, 'I told him you could go - but when I get sick, you come home.'" MM agreed to that.

0529 KO wanted to take "Dipper" [Louis Armstrong], and Johnny Dodds. JO and KO had a different preference of drummers. KO liked Joe Lindsey "and Joe Lindsey was crazy for him," MM says. JO liked little "Red Happy" [Bolton]. KO took "Red Happy" because Joe Lindsey wasn't anxious to work -- he wanted to be a gambler. KO liked JL's drumming better, and he was "much easier to get along with too," KO adds.

0542 So KO got the boys together, and he found a place for them to meet, have supper and discuss the trip to California. They met at Ben Mulligan's saloon (this was during prohibition.) BM was a big politician, according to MM. They drank whiskey, beer and "Sweet

Lucy" [i.e., wine.] They sat at a long table. KO and Johnny Dodds and Louis [A.] and Joe Lindsey got on their knees and swore they were going to California.

0569 KO left by train on a Friday night; MM says he couldn't make it that night. When KO got to Los Angeles, he met up "with a dude they call Lee Locking from Galveston, Texas." They reopened a place called the Cadillac right across from the train depot. [see photo]. cap

0583 MM says that there were a lot of people from New Orleans in Los Angeles who were excited that Kid Ory was in town. "Kid Ory's in town, gee--and man, that was enough advertisement."

0588 MM says he heard that KO went out on a "sportin' spree." At that time, [Harry Southard's] Black and Tan Band was playing at Dreamland; they're said to have been there about twenty-seven years. [compare (cf) Tom Stoddard, Black Jazz on the West Coast, "Storyville, 27 (Feb. 1, 1970), p.97 et seq.] So one Sunday night, Ory was in the Dreamland, "a little high or something", and they got him on the bandstand. The first number Ory was supposed to play with them was unfamiliar, both the key and the arrangement, and they went into it so quickly that KO was lost. (WR suggests they were tricking him on the first number.) But the next number was "Tiger Rag" and "that was it".

0609 MM says that Frank Duson had been out in California, but was sent back [to New Orleans] "for not reading."

[KO] sent MM tickets to go to California. [When KO got to Los Angeles?,] MM went to Johnny Dodds' house. JD's wife wouldn't let

MM in the house.

0623 The porters at the depot told Johnny Dodds that he'd better not go to California since he couldn't read, that he would be sent back just like Frankie Duson. So JD went to see LA.

0637 MM went to see LA on the [street] car, and saw LA get off the car at Perdido and Rampart. LA didn't say anything.

LA was playing in a bar with a piano player and drummer. (MM imitates LA's speech.)

0651 [interruption: phone rings, tape off, then on]

[Norman Pierce?], noting what's been said about things getting tough in New Orleans, asks what the attraction was of California over some other place. KO says that first he was supposed to meet JO in Chicago, and join Oliver. Then KO heard about the good climate in Los Angeles. KO couldn't decide where to go, even after JO sent him a ticket, for a month KO was already in California. When he made up his mind not to go to Chicago, he wrote to MM asking him to get the boys together. Lee Locking wanted KO to work for him. KO says, "So we closed the Black and Tan down, just about couldn't get enough people to pay the expense --"

[Reel Ends]

Interview with Kid Ory and Manuel Manetta
Reel II
Aug. 26, 1958

also present: William
Russell, [probably] Norman
Pierce
notes: Richard B. Allen
digest: Ralph Adamo
check: RBA

Kid Ory says that he left [Los Angeles] and "all the boys went back home [New Orleans] "except for Mutt [Carey] and Wade Whaley. KO says to MM, "Yeah, you went home," to which MM replies, "I'll explain it to you if you want,"

0026 MM was all ready to leave [for Los Angeles] when, on a Sunday morning at about 3:30, Walter Decou came to MM's house at 331 Alix Street. MM's mother let WD in. WD was ill and wanted MM to replace him at the Bungalow for a week. Also out there were Mutt Carey, Wade Whaley, and "a little fella called Mac Hill [i.e., Mack Lacey?],
0071 stuck a bone in his feet, he died, drummer out there." MM says they were glad he came along because WW used to buy music all the time and WD didn't read. WD just played like he wanted to and people liked it.

0079 [phone rings, tape off, then on again]

KO is talking about having only a temporary license [to open a nightclub?] [in Sacramento?].

0094 WR asks if Joe Lindsey was really a good drummer. KO says he was very good. KO says that "the best time-keeping drummer" he ever had or played with was Henry Martin. Any number with "funny lyrics to it, "like animal noises, HM would find a way to imitate the noise. WR asks why HM wasn't with KO in California. HM was
0124 working in Storyville a long while with Manuel Perez. (HM worked

0124 with KO on one nighters.) And then he gave up drums and played guitar for a while. KO says that he was told HM went back to drums later and "he couldn't make it."

0135 Wade Whaley had a habit of [spitting? or making a spitting noise? or?]. MM says he used to call WW "Busher". WW and MC wanted to go to California; they thought they'd "clean-up" with a line-up like they had. MM says MC "could spell" [i.e., could read slowly as explained in glossary folder] and Wade could read." When
0153 they asked him, MM suggested that they get Alfred Williams to replace Mac Hill, [i.e., Mack Lacey?], d., who had died. AW had been with Sam Morgan. WW was going to get "Old Man" George McCullum [and his band] except the pianist to play [with WD replacing GM's pianist ?]

0167 MM went to California on the T[exas and] P[acific] [train] [along with Wade Whaley]. MM: "So, I wouldn't say nothing to them boys, nothing man, nothing about Louis [Armstrong] and all them got cold feet. They don't know that till today." (Laughter) "So, here
0176 we goes. We gets out there when the train [gets to ?] California-- what I done, I grabbed my grip and get ahead of them dudes, you know." MM wanted to get off the train first so he could see KO first and explain to him about the substitutes. Meanwhile, KO recognized some of the musicians getting off the train.

0197 They were right across from the Cadillac [dancehall]. [At the Cadillac?], KO showed [the owner? the manager?] how they advertised 0208

0208 in New Orleans. Houses in California had "galleries" on the second
floor, but the doors were blocked off and people didn't sit out on
the upstairs porch as they did in New Orleans. KO got a truck - 0216
two mules pulling a furniture wagon is what MM had in New Orleans -
and the band, including a piano, played "Brownskin (Who You For?)"
from the truck. MM says people "come out, busting the door down" on
0235 their galleries. Norman Pierce asks what part of Los Angeles this
was in. MM says right across from the depot on Fifth and Central.
0240 KO adds, "We didn't get to Hollywood, but the news got out there,
you know." The movie stars came. (KO adds there was plenty of
money in Hollywood and, in fact, in Los Angeles generally.)

0244 MM says that the Cadillac, where they played that night, was
packed with people. "We played and played." Then, on a Saturday
night, the Cadillac was raided. The musicians weren't arrested. 0252
While the Cadillac was closed, they played in the field [i.e., spot
jobs]. In about a month, the Cadillac got its permit back and re-
0263 opened. And they were raided again. [cf. Alfred Williams reel [?]].
MM mentions, among other brief jobs, the band's going in their truck
[to play ?] for a bullfight.

0270 Then, MM got a telegram from his mother who was very sick.
When MM got to the depot, a train was pulling in from San Francisco.
A porter from New Orleans named Percy Wright was on the train. (WR
says Ed Garland told him Percy Wright had just died. Then, WR rem-
embers that it was "the bouncer" -MM identifies Zack Williams of

0287 Algiers, La., "the floorwalker" - who had died.) MM showed PW the telegram. PW offers MM a ride to El Paso and a connection to New Orleans there with "Big" George Jones.

0298 The minute MM got home [in Los Angeles], the telephone rang. It was KO. The boss of the Dreamland had signed a contract with him. MM told KO he couldn't make it. KO hired Zelma [last name not given], "little skinny girl," to replace MM. KO decides that MM is talking about Madeline, whom Mutt Carey married.

0325 MM still had time before it was time to leave, so he and Percy Wright went around to the Dreamland - "it was packed and jammed." MM played with them, in the girl's place, until eleven o'clock. The train was to leave at 11:30. Then he went home. MM didn't see KO again - he left in 1920 after four months - until about four years ago.

0348 ^{KO} WR asks if MM's rag "1919 March" was named for those days. MM says it was an old brass band march that they didn't know the name of. "Louie" [who ?] and KO just called it "1919".

0358 MM tells about a time he, KO and MC were standing by the pool-room when Harry Southern [i.e., Southard, leader of the Black and Tan Orchestra] walked by, HS had told Lee [Locking] that he was throwing money away by hiring KO's band. And LL told KO that. So when HS walked by, KO said to him, "A hammer wasn't big enough to cut my head? You have to get an axe to chop my head off."

0380 WR asks KO when he went to Chicago. It was in 1925. KO worked with LA there and recorded with him and the Hot Five.

LA also had quit a job at the Dreamland. KO says they were throwing so well that LA asked for more money. The owner, [Bill] Bottoms, wouldn't pay it. So the band quit.

0399 Then KO went with [Joe] Oliver. KO says he recorded with eight bands over the next five years. "Regular. I've recorded so many numbers I nev-- haven't even heard 'em. Different bands. I would have recorded more but I couldn't take it....

0404 "Before that I got a job at the Dreamland close, working from 8... to 12 at the Municipal Pier in Chicago with [Erskine] Tate's big band." KO tells about one time that he worked with the Tate band from 8 till midnight, and then substituted for[Honoré] Dutrey, who was sick, playing with Carroll Dickerson from one to five am
0417 at Entertainers on 35th Street. Then KO joined Oliver when HD got well.

0421 KO says that "they" [who?] wanted him to get a recording band together, but he was freelancing with a lot of different bands. If he had his own recording band, KO would have had to sign a contract.

0425 (Norman Pierce says to KO, "You first recorded in Los Angeles.")

ays he made as much as six-hundred dollars one day of recording with two bands. That day, Ma Rainey came with a car load of blues singers - "some of 'em could sing, some couldn't." KO says all [of] the band got tired except for Lil [Armstrong] and KO. One musician would get "burned out" and leave and be replaced. KO says, "I stayed there and made that money." KO thinks Johnny Dodds was there.

0434 WR asks if KO recorded with Ma Rainey himself. KO says that his band didn't, "but I recorded with the group." KO says he's never heard the record.

0439 WR says that [the owner of] Nordskog, who KO first made records with, is still living and still has the same old recording machine that KO made his first records on. At the time, the Spike brothers, also musicians, had Dreamland, which they had bought after KO went to Cadillac. After the Spike brothers bought it, KO went back. That was the time when MM played, then returned to New Orleans.

0454 These Spike brothers were not connected with the circus of the same name. They did have a record shop on 12th and Central, according to KO.

0458 KO says he never worked with Jelly Roll Morton in California. KO only recorded with JRM in Chicago. JRM never had a band; he would just go around Chicago clubs and pick musicians he wanted when he was going to make a record.

0466 NP asks KO if there was any recording equipment in New Orleans then. KO says no. The first time he saw a "recording outfit" was when he recorded for Spike Brothers in Los Angeles.

0472 Fred Washington was the pianist on that date. [WR leading here on FW]. Dink Johnson [was clarinetist]. KO says DJ patted his feet so loud that they had to put a pillow under his feet, "and the pillow wouldn't do, so we got a mattress." They recorded four sides: "Ory's Creole Trombone"-_____, "Krooked Blues,"

[cf. discographies] and two others. [cf. discographies.] They had two girl singers. ^[Roberta Dudley, Ruth Lee] KO can't remember the other numbers. He has the records.

0487 WR asks KO to have his little girl say her name. KO says, "Tell the gentleman your name" and repeats similar requests. She doesn't make a sound. KO says, "We call her 'Boo' for short, but her name is Babette."

0503 WR mentions that Dink [Johnson] died about four years ago. KO says those first records are selling for \$90 a piece. He says Dr. [Ralph ?] Exner paid \$90. KO asked Reb Spikes what happened to the masters of the record. RS said he didn't have them: they sold the house, left them in the garage, and "the people threw them in the alley." When KO told him what the record was selling for, RS "didn't know what to say." KO says he wasn't going to tell RS about that "till I buy them from him and get a receipt."

0525 KO knows that Johnny Spikes, the piano player, is dead. He thinks RS is still living in Los Angeles.

0530 NP mentions that RS had a band that recorded for Columbia in 1927.

0537 WR asks if KO thinks Wade Whaley is in San Diego. The last time KO saw WW was in 1945. KO was playing at the Jade Room and his clarinet player, Joe Darensbourg, had to go to Seattle. KO

0544 hired WW for a few nights. WW was living in a [housing] project in Watts. He had a job by day in the shipyard. WW's wife said to

keep the musician's job quiet, so he wouldn't lose his other job.

KO said it made no difference as long as he did his work on the
0554 day job. KO concludes: "So he got to be a henpeck, you know." WW
played till JD came back, and KO hasn't seen him since. WR says
that nobody's been able to locate WW.

KO says he was in San Jose

0558 NP asks if KO has heard of WW being in San Jose, before he moved
to Watts. KO mentions that Fred Forbes, secretary of the [musician's]
union there, played banjo with WW. Forbes died recently, during a
cemetery strike. KO: "yeah, they couldn't bury him for a long time,
he stayed on ice, you know." (laughs).

0578 WR asks if KO likes it better in Northern California better
than Los Angeles. KO does, "on account of the smog." And San
Francisco is more of a city to KO than Los Angeles. S.F. is more
like New York, but KO prefers it to N.Y. KO says he hated the smog
and thought he was having sinus trouble because of it. He feels
better in San Francisco, KO could stay as long as he wanted at
Beverly Cavern and the 400 Club, but he doesn't even want to go
down there to play.

0596 KO hasn't been in New Orleans except to pass through on the
way to and from Europe. On the way to Europe, KO and his wife rented
a car for a few hours - "went out to the lake, we wanted to eat some
0602 nice seafood, you know." KO's sister in La Place died about four
years ago. KO still has a sister in New Orleans and one in Los
Angeles.

0606 ^{up} MM mentions Johnny [ory]. KO says Johnny died in Los Angeles. KO and Johnny had a chicken farm. It was at that time Orson Wells asked KO to play on his show. [cf. Lawrence Toca, reel ? .] KO's brother died in 1939.

0614 WR says that [1939] is when he first met KO. WR recalls that KO had a saxophone in his hand and was arranging something. KO says he still has the saxophone. KO also has a clarinet, trumpet, cornet, bass, and valve trombone. Valve trombone was KO's first instrument. He says he can play trumpet too. KO's very first instrument was a homemade banjo that he made himself. KO made five instruments: banjo, a mandoline, a bass violin, a guitar, and a "lead" violin [i.e., the usual kind of violin]. KO says they'd sing and play these instruments at fish fries in La Place.

0634 WR asks how old KO was when he moved to New Orleans. KO visited New Orleans before, but he didn't move down till his twenty-first birthday. 0637

-- [Transcript follows of last of Reel II] --

KO: And when I bought my first good valve trombone, paid sixty-five dollars for it, I was blowin' it at my sister's house and — 0640 Bolden happened to be passing on the sidewalk and he heard it, knocked on the door, say "Are you the young man blowing that horn?" [KO immitate's BB's voice by deepening and slowing his own.] "I'm the young man trying to blow it." He say, "Well, you sound good." He say, "I am the King."

MM: That's how he talks, that's how he talks.

0644 WR: He did talk just like that?

KO: (laughs) "I am the King." I said, "King who?"

[He] said, "King Bolden." "Oh," I say, "how are you, Mr. Bolden, King?" He said, uh, "Would you like to play with me?" I said, "Very much so." I said, "Wait a minute." And I ran back in the
0648 kitchen. My sister was back there. I say, "Bolden want me to work with him." Boy, I was so happy, you know. She said, "No, you have to go back home, go to school. You promised your daddy you going to stay up there till you was twenty-one." And when [I'm] twenty-one, four o'clock in the morning, and eight o'clock I was on the train and I been gone ever since.

(general laughter)

0653 WR: How old were you when Bolden heard you? Just--

KO: I -- Well, I -- I was about, I was about eighteen then.

WR: Uh-huh.

KO: Oh, I was playing professionally, playing dances, you know.

WR: Oh yeah, sure.

NP: That would be about nineteen - four then.

KO: Yeah. I had me a old valve trombone, you know. And had so many holes in it I used to put soap you know. [Paid] four dollars for it. And as long as the soap didn't get damp, you know, I was going, I was all right.

MM: Get damp and start blowing bubbles.

0649

KO: Bubbles [there?]

(general Laughter)

0662 KO: Told the guys, "Go ahead, I'll catch up with 'em. I put [some more soap?]

(laughter)

0664 KO: Yeah, I was the first guy that blew bubbles.

(laughter)

(Babette calling 'Daddy')

0667 KO: It was pretty tough but we had lots of fun.

WR: Well, those were the days, all right.

0670 KO: Not much money but lots of fun. Wasn't it, "Hoss"? ["Hoss" was MM's nickname. RBA, July 10, 1975.]

MM: Oh yeah-- oh yeah --

KO: We ~~wasn't~~ worried about money. We [forget?] -- wake up broke, whistling and we's happy. Now if you wake up broke, boy, you -- you want to cry. (laughs)

MM: (indistinct) Yeah.

KO: Hoss, are those guys still the same way down there?

[END OF REEL]