

## Oral History and Research Materials: Complete List

This is the table of complete contents for the oral history project of St. Louis jazz musicians. It is part of the [National Ragtime and Jazz Archive](#) which is located in [Lovejoy Library](#) at [Southern Illinois University Edwardsville](#).

Musicians available on this page: **Claude Abney, Theodore Bibb, Eubie Blake, Gilbert Bowers, Robert Carter, Eddie Johnson, Leon King, Singleton Palmer, Hayes Pillars, Eddie Randle, Vertna Saunders, Leon Smith, Llyod A. Smith, and Ralph Sutton.**

If interested in reviewing these materials from the National Ragtime and Jazz Archive, please contact [Therese Dickman](#), Fine Arts Librarian.

**Narrator's Name:** [Claude Abney](#)

<b>Tape # Side</b>	<b>Time</b>	<b>Subject</b>
1 a	015-074	Birth, Parents, Musical influence of father
1 a	075-124	Musical memories, Liberty Burlesque House
1 a	125-196	Musical training, father as a professional musician, Banjo teacher Lee Fowler
1 a	197-226	Bands heard on radio which may have influenced
1 a	227-261	Country-Western groups, KXOK, playing bass-1937
1 a	262-279	Begins big band music
1 a	280-323	Leaves St. Louis for Detroit, 1941, union member
1 a	324-460	Marriage, children, draft status, Ben Young's Band, Oriole Terrace, hours, pay, band personnel
1 a	461-473	Musicians and show people who came to Detroit

1 a	474-491	Left Young's band, other clubs played
1 a	492-502	Type of music played
1 a	503-555	Casanova Club
1 a	556-587	Jam sessions, after hours clubs
1 a	588-614	Roxy Show Bar, Hank Jones
1 a	615-650	Jazz Bands visiting Detroit
1 a	651-663	Musician friends
1 a	664-678	Count Basie's Band
1 a	679-714	Michigan Theater, Detroit Ballrooms
1 a	715-740	Booking Offices
1 b	002-040	Leaving Detroit, moving back to St. Louis
1 b	041-104	Dixie Five Band, Wyoming Show Bar
1 b	105-163	Call from Pee Wee Hunt's Band
1 b	164-244	Personnel of Hunt Band, jobs in Detroit
1 b	245-307	Travel with Hunt Band, especially Puerto Rico
1 b	308-517	Same
1 b	518-552	Art Moranz
1 b	553-582	Hank Biagini Band

1 b	583-662	Bob-Lo Boat
1 b	663-706	Return to St. Louis
1 b	671-731	Conclusion, remarks about project etc., Not Transcribed
1 b	707-713	Musician's Unions
1 b	714-723	Lake Resorts in Michigan
2 a	009-045	Job with Maloney Electric, retirement
2 a	046-132	Current jobs, Joe Wray Trio, City Lights band
2 a	133-179	Big events in St. Louis musical life, Sal Ferrante
2 a	180-228	Russ David
2 a	229-271	Bands that came to St. Louis
2 a	272-297	Jonah Jones
2 a	298-349	Other Detroit Groups played with, Georgia Auld
2 a	350-390	Jonah Jones visit to St. Louis
2 a	391-434	Caliber of jazz musicians in St. Louis and Detroit
2 a	435-449	Hottest jazz musicians
2 a	450-497	Meeting Walter Page-Abney's idol
2 a	498-528	Traveling with Pee Wee Hunt
2 a	529-608	Other musicians making impression on Abney, humorous incidents
2 a	609-666	Arcadia Ballroom, Casa Loma Ballroom, touring bands
2 a	667-749	Pee Wee Hunt, traveling with, working for, leaving
2 b	002-067	Pee Wee Hunt, leaving, new material
2 b	068-105	Impact of radio and records on musicians

2 b	106-126	Future of Dixieland music
2 b	127-143	Boats of Mississippi River
2 b	144-165	First public performance
2 b	166-196	First paid job, family appearance, musical inclinations
2 b	197-347	Black musicians he and his father worked with and listened to in St. Louis
2 b	348-364	Detroit
2 b	365-377	Claude's father
2 b	378-428	Black bands and musicians
2 b	429-455	How he would live life over
2 b	456-543	Musician friends, Sal Ferrante, Benny Weber
2 b	544-670	His father's jobs, support of Claude's music

Narrator's Name: [Theodore Bibb](#)

<b>Tape #</b>	<b>Side</b>	<b>Time</b>	<b>Subject</b>
1	a	003-015	Introduction
1	a	016-076	Biographical; Birth, Family

1 a	077-138	First drums; music school. encouragement by father
1 a	139-169	First public appearance- Sunshine Sammy
1 a	170-241	Father's work with Simms Band; conflict between parents; roadhouses
1 a	242-285	Other Bands
1 a	286-309	Simms Band-instrumentation
1 a	310-343	Father's theater bands
1 a	344-389	Lodge bands, parades, street bands; rehearsals
1 a	390-424	Pay of musicians
1 a	425-501	Playing at a tavern, trio, enlarging band
1 a	502-553	U.S. Army; St. Louis musicians sent to Fort Warren, Wyo.
1 a	554-582	Bandleader- S. Sgt. Smith, dance band, cowboy outfits
1 a	583-619	Military band - 50 men; small dance band - 8men
1 a	620-657	Andrew Chaplain, drummer; drum styles and methods
1 a	658-678	Club in Cheyenne; Jack McVey - Calif. drummer
1 a	679-717	Music writers in Army; Geo. Duvivier; learning from army band
1 a	718-736	Discharge U.S. Army; "gigging" jobs in St. Louis

1 b	003-082	Army Band - 353rd different places played
1 b	083-202	Stars appearing with Army band
1 b	203-260	After Army- bands played with; Clay Lock
1 b	261-285	Tina Nelson; Chuck Robinson
1 b	286-314	George Hudson Band 1950-53; Club Riveria; Showboat Club
1 b	315-365	Personnel of Hudson Band
1 b	366-408	Hudson - IRS trouble
1 b	409-467	Hours, arrangements, shows; Armstrong All-Stars personnel
1 b	468-539	Harriet Bibb talking; Band - Hotel job, Alton, other jobs
1 b	540-621	Cyrus Stoner Trio, jobs played; piano players with trio
1 b	622-689	Dewey Jackson; E. St. Louis & Collinsville jobs; personnel, types of numbers, Jackson as leader
1 b	690-724	Jackson as ladies' man
1 b	725-739	Bibbs' father playing with Charles Creath and other early bands
2 a	004-105	Break-up of Jackson band; other groups; Jackson's double life
2 a	106-153	First marriage 1938
2 a	154-188	1946 - after army; jam sessions; "Tiger Joe" Smith

2 a	189-200	Noise on tape
2 a	201-224	great drummers
2 a	225-258	Bibb's favorite drummers and where he heard them
2 a	259-293	Max Roach Band - Personnel
2 a	294-348	Local drummers - Shaw; Thigpen, Oldham; Chick Booth
2 a	349-404	St. Louis Bands - Randle Band; George Border; Oliver Cobb
2 a	405-430	Listening to music on Riverboats - Capitol and J.S., late 20's
2 a	431-475	Bibb's father - playing on boat; Sunday band concerts
2 a	476-497	Black schools in St. Louis; father's musical ability
2 a	498-557	Archie Bell; 25th Infantry Band; traveling with band; Washington State, Hawaii; father's death; father as a musician
2 a	558-579	Not transcribed
2 a	580-600	Peanuts Whalen; syncopation; drum style in father's time
2 a	601-616	Playing drums with records as a child; types of tunes
2 a	617-628	drum styles
2 a	629-683	Tina (La Coste) Nelson piano player

2 a	684-737	Drum solos; timing; fitting solo to time
2 b	003-110	Drum solos cont'd., change of tempo
2 b	111-224	Function of drums in a band
2 b	225-270	Roll of drummer in modern band
2 b	271-340	Harriet Bibb Not transcribed
2 b	341-365	Drums - importance in a band
2 b	366-375	Clubs on Delmar - The Barrel, the Windemere
2 b	376-402	Drumming in hotel bands - Different style
2 b	403-508	The drummer in jazz bands; support of soloists
2 b	509-572	Bibb's hobby as fire buff; interference with drumming
2 b	573-604	Hearing Count Basie Band in New York
2 b	605-618	Improving himself as a musician
2 b	619-628	Harriet
2 b	629-650	Bibb's favorite drummer Shadow Wilson
2 b	651-661	Function of drummer
2 b	662-715	Harriet
2 b	716-736	Harriet talks about Harvey Langford & other musicians



3 a	004-054	Harriet singing - "Do Nothing 'Till You Hear from Me"
3 a	055-087	Harriet sings "Woke up This Mornin"
3 a	088-158	Harriet's early life, birth, father, Pittsburg
3 a	159-249	Harriet in show business; Lyric Theater, New Orleans
3 a	250-290	First touring job - Susie Sutton Bon Ton Review; Ethel Watters
3 a	291-320	Harriet Bibb sings "Am I Blue"
3 a	321-408	Road show - traveling; Kansas City; Plantation Club; learning to play drums

Narrator's Name: *Eubie Blake*

Tape #	Side	Time	Subject
--------	------	------	---------

1 a	015-050	Eubie as a nickname
1 a	051-065	Birth in Baltimore, 1883
1 a	066-104	Parents; as slave; family
1 a	105-114	Music in family
1 a	115-133	Longevity; Eubie's father
1 a	134-175	Eubie's father and the American flag
1 a	176-192	Lee Whipper, Porgy
1 a	193-283	How Eubie started playing the organ
1 a	284-307	First lessons; Margaret Marshall
1 a	308-319	Improvising on the organ
1 a	320-340	Ragtime, origins of
1 a	341-403	Eubie's girlfriend, her lawn party; Edgar Dow
1 a	404-449	Plays "Dream Rag"
1 a	450-480	Jessie Picket, Composer of "Dream Rag"
1 a	481-493	Basil Chase; Eubie age 15-16
1 a	494-508	Dr. Frisbee's medicine show
1 a	509-628	Job at Aggie Shelton's Place

1 a	629-634	Next job
1 a	635-648	Old Kentucky Show
1 a	649-654	Playing cabarets in New York
1 a	655-665	Type of music played in bordellos
1 a	666-702	Plays excerpts of music
1 a	703-709	1905; playing in New York and Atlantic City
1 a	710-712	Goldfield Hotel
1 b	063-095	Rags, classic flavor of
1 b	096-111	Composing of Charleston Rag
1 b	112-144	Learning show music
1 b	145-176	Jim Europe's band
1 b	177-224	Early rags - "Chevy Chase" and "Fizzwater"; publisher's tricks -no royalties
1 b	225-274	Plays "Charleston Rag"
1 b	275-280	First musical comedy
1 b	281-394	Discrimination against blacks in show business; musicians salaries; Keith Vaundeville. Dressing facilities for blacks; Eubie's father on Decoration Day
1 b	395-406	Blank
1 b	407-491	Attitudes of young blacks; feelings of older blacks

1 b	492-504	First show; Shuffle Along
1 b	505-523	Playing in small towns
1 b	524-549	Getting from New Jersey to Washington, D.C.
1 b	550-565	Thomas Brothers and race track incident
1 b	566-580	Getting from Washington, D.C. to New York
1 b	581-592	Minstrel shows; comedians
1 b	593-599	Blank
1 b	600-645	Minstrel shows
1 b	646-668	Continued popularity of "I'm Just Wild about Harry"
1 b	669-704	Partnership with Noble Sissle
1 b	705-724	Josephine Baker
1 b	713-719	Blank
1 b	720-740	One-leg Willie
1 b	725-736	Countries played on tour
1 b	737-	End of tape
1 b	740-	End of side one
2 a	003-025	USO tours
2 a	026-038	Travels in U.S.; wife acts as agent

2 a	039-056	Recent compositions
2 a	057-105	Plays "Melodic Rag"
2 a	106-141	Present popularity of ragtime; what makes music ragtime
2 a	142-	End of tape

Narrator's Name: *Gilbert Bowers*

<b>Tape # Side</b>	<b>Time</b>	<b>Subject</b>
1 a	001-131	Biographical, parents, family, employment
1 a	132-325	Early interest in music, lessons, favorite bands, high school band, bands played with in teens
1 a	326-339	Friendship with Rod Cless
1 a	340-405	Husk O'Hare's Wolverines visit Des Moines
1 a	406-426	Local bands in Des Moines
1 a	427-518	Move to Chicago, jobs, clubs
1 a	519-648	Listening to Jazz bands in Chicago, clubs, personnel, types of tunes played
1 a	649-748	Decision to move to New York, getting a job, Mike Speciale Band, clubs, personnel, tunes

1 b	003-096	Rosemont Ballroom, Bert Stock Orchestra
1 b	097-190	Jefferson Ballroom, Detroit, first recording date
1 b	191-377	Return to New York, joining Ben Pollack
1 b	378-415	Summit House, Baltimore
1 b	416-490	Hollywood Restaurant, Cleveland
1 b	491-554	Band personnel and arrangers
1 b	555-567	Radio broadcasting
1 b	568-600	Playing with Pollack, hours, pay Pollack as a leader
1 b	601-626	Special Friends in band
1 b	627-659	First recording job with Pollack band
1 b	660-722	Interim jobs in New York
1 b	723-752	Mastbaum Theater, Philadelphia
2 a	003-055	Mastbaum Theater, cont'd
2 a	003-124	Forest Club, New Orleans
2 a	125-173	Ray Bauduc
2 a	174-208	Other musicians in New Orleans
2 a	209-242	Review of Pollack Band personnel

2 a	243-264	Lowry Hotel, St. Paul, MN
2 a	265-295	Chez Paree, Chicago
2 a	374-399	K-9, after-hours club
2 a	400-405	Hines Band
2 a	406-419	Other names that band worked under
2 a	420-476	Creations of Dick Morgan
2 a	477-504	Other bands in Chicago
2 a	505-532	Shows and musicians at Chez Paree
2 a	533-572	Sophie Tucker
2 a	573-604	Other acts at Chez Paree
2 a	605-636	Playing through Long Beach, Calif. earthquake
2 a	637-648	Recreation outside of music
2 a	649-661	Leaving Chicago, new personnel in band
2 a	662-730	Style of Pollack band, arrangements, solos, capabilities, individual musicians- Spivak, Rodin, Miller, Bose, Matlock
2 b	003-055	Playing requests, improvising
2 b	056-081	Later Pollack bands
2 b	082-137	New York, recording, changes, band breaking up

2 b	138-179	Belle Rive Hotel, Kansas City
2 b	180-203	Ben Thigpen (by Havens)
2 b	204-238	Kansas City bands
2 b	239-287	White Bear Lake, St. Paul
2 b	288-370	Billy Rose Casino, New York, 1934
2 b	371-402	Clubs and musicians in Harlem
2 b	403-447	Charity benefits played in New York
2 b	448-472	Smith and Dale comedy act, Gypsy Rose Lee
2 b	473-494	Stride piano players
2 b	495-562	Recording dates as back-up for vocalists, Judy Garland, Andrew Sisters
2 b	563-611	Recording Date, 1934 with Wingy Manone, "Isle of Capri"
2 b	612-630	Additional recording as back-up for vocalists
2 b	631-637	Gap
2 b	638-694	Other recording dates, musicians 1934
2 b	695-738	Break-up of Pollack band, Fall 1934, Starting of Bob Crosby band, return to New York
3 a	001-060	Return to New York cont'd



3 a	061-124	Incorporation of "Clark Randall" Band; other names used in recording
3 a	125-172	Personnel of band
3 a	173-186	Substituting with Dorsey Brothers Orchestra
3 a	187-238	Rockwell-O'Keefe agency; musicians who were clients
3 a	239-253	Bob Crosby becomes leader or "front" man for band
3 a	254-271	First money received as member of "Crosby" band
3 a	272-313	Role of Crosby with band; how band was run
3 a	314-327	Decisions on tunes played etc.
3 a	328-343	Vocalists with band
3 a	344-378	Left Crosby band; study with Herman Wasserman; playing radio shows
3 a	379-422	Cy Walter; forms two-piano team with NBC, clubs etc.
3 a	423-435	pianists who followed Bowers with Crosby band
3 a	436-463	Recording work-NBC; with singers
3 a	464-486	Marriage to Marian Manners, vocalist with Whiteman
3 a	487-514	With Abe Lyman Band
3 a	515-553	Pay for various jobs; saving money

3 a	554-604	Abe Lyman Band, engagements, personnel
3 a	605-680	Swing-bands; big bands heard and worked with, Isham
3 a	681-722	Jones Orchestra; Vincent Lopez; recording Traveling with Lyman
3 a	723-739	Stay in Los Angeles; Mocambo Club with Eddie LeBaron
3 b	009-109	Billy Rose's Clubs; black performers
3 b	110-139	Lena Horne
3 b	140-233	Abe Lyman Orchestra 1940, New York City, Florida
3 b	234-311	Return to West Coast, tour to Huston, Peck Kelly Orchestra
3 b	312-354	Los Angeles, early years, 1926; Harry Owens
3 b	355-437	Los Angeles, 1940; Eddie Le Baron, San Ysidro Ranch, Harbor Restaurant, Santa Barbar
3 b	438-458	December 7, 1941; closing of Harbor Restauranta
3 b	459-512	Los Angeles, Eddie Le Baron, clubs played
3 b	513-562	Fox Studio preliminary call, late Fall 1941
3 b	563-664	Permanent job at Fox Studios-staff pianist job description
3 b	665-715	Work on film-"Francis the Mule"
3 b	716-742	Film-"Cover Girl"

4 a	005-055	"Cover Girls" cont'd; synchronizing music to action
4 a	056-070	Teaching finger motions for piano playing to stars- Betty Grable
4 a	071-184	"Oklahoma" filming on location-Nogales, Ariz.
4 a	185-209	Filming "Mother Wore Tights"
4 a	210-224	Synch for "Everything's Up to Date in Kansas City"
4 a	225-274	Job description-orchestrating, arranging, sketching out ideas for musical numbers and scenes
4 a	275-294	Other studios-Eagle Lion, Universal
4 a	295-410	Filming "Can-Can"; rehearsal piano work; coordinating choreography; composing for special effects 1960-62
4 a	411-432	Composing for dancers-Ann Miller
4 a	433-474	Short Musicals about bands-Universal, Lawrence Welk, Armstrong, Teagarden, Bigard, Chubby Checker
4 a	475-488	"Glenn Miller Story"
4 a	489-545	Working with Red Nichols, 1950's at Sardi's Restaurant personnel, tunes
4 a	546-588	Marian's work during this period
4 a	589-665	Other work outside studio; Hollywood Canteen, Joe Yukl
4 a	666-676	Sneak previews-theaters
4 a	677-690	World premier, Dallas, "It's A Joke Son"

4 a	691-733	Artists and bands playing in Los Angeles on tour
4 a	734-750	"Resident" bands in L.A.
4 b	005-062	Other bands heard in L.A.-Stan Kenton
4 b	063-123	Boyd Raeburn, Matty Malneck, Spike Jones
4 b	124-190	Individual jazz players that Bowers heard or knew
4 b	191-284	With Ted Fiorito Orchestra early 50's; personnel
4 b	285-320	Playing at Johnny Mathis' first show 1960 or 1961
4 b	321-350 b	L.A. as entertainment center; moderate effect of Be-bop

**Narrator's Name:** [Robert Carter](#)

<b>Tape # Side</b>	<b>Time</b>	<b>Subject</b>
1 a	004-138	Biographical; Birth, Family, Musical background, lessons
1 a	139-176	Lodge bands, funerals, High school, reading music
1 a	177-219	First dance band job-Bill Jeeter
1 a	220-237	Musicians with lodge bands, Dewey Jackson, Charles Creath
1 a	238-315	Sumner H.S.-bands, teachers, musicians

1 a	316-336	High school dances, musicians
1 a	337-406	First professional job-Pete Patterson, music, instruments
1 a	407-439	Harry Winn Orch., Audiences, Dance Box, shortage of trombones
1 a	440-483	Eddie Johnson "Crackerjacks", Louisville, Ky., musicians, pay
1 a	484-543	Musicians with Winn, Jeeter, Crackerjacks
1 a	544-657	Riverboat bands-Jackson, Marable, instruments, pay, hours
1 a	658-678	Marable incidents-popular stories
1 a	679-706	Older musicians; ability to get along and fit in
1 a	707-739	Tunes, programs, discipline, "Trombone Smitty"
1 b	005-027	Marable-off-season
1 b	028-053	Charlie Creath as a musician
1 b	054-110	Dewey Jackson-player, personality, leader, Lodge bands
1 b	111-166	Leaves Marable, Depression years, gigging
1 b	167-215	Cecil Scott-"Doggy"; Cecil Thornton; Shorty Baker
1 b	216-240	Harry Winn-Plantation gig; Marriage
1 b	241-283	Ohio River boats-playing, traveling
1 b	284-323	Capital steamboat, wintering

1 b	324-401	Gigging, marriage-change in musical life; Scullins Steel Co.
1 b	402-426	St. Louis Medical Depot job; gigging, Navy recruiter
1 b	427-447	Enlisting U.S. Navy, Great Lakes, Other musicians enlisting
1 b	448-511	Re-assignment to Lambert Field; prejudice in service back to Great Lakes
1 b	512-596	Honolulu, Hawaii; conditions, job more segregation
1 b	597-635	Other black musicians in Navy
1 b	636-680	After W.W.II; return to civilian job, poor treatment
1 b	681-727	Musician's union 197-Nomination for President, serves 5 years V. Pres. under George Smith, pay
1 b	728-end	Takes job with Singleton Palmer - Forest Park Hotel, personnel
2 a	003-039	After W.W.II; musician's reunions, Winn Band
2 a	040-117	Eddie Randle Band after Marable band, musicians, prejudice
2 a	118-144	Singleton Palmer's Band - Dixieland music
2 a	145-179	Al Guichard
2 a	180-198	Gaslight Square, Palmer
2 a	199-218	George Hudson - as leader & business man; musicians; discipline
2 a	219-246	Goldenrod Boat with Palmer, musicians

2 a	247-267	Dave Harris
2 a	268-320	Leroy Harris
2 a	321-342	Other players presently on Palmer Band
2 a	343-372	Black musicians in traditional jazz; audiences today
2 a	373-398	David Hines, trumpet player; different generations
2 a	399-418	Other occasional band jobs, American theater
2 a	419-435	Recording tunes; radio work
2 a	436-453	Musician's Locals, Prejudice, merger of unions - 1970
2 a	509-530	Don Redmond, Playdium, with Mills Brothers
2 a	531-541	Tommy Dorsey, Sinatra
2 a	542-560	Bands in Pittsburg - Ozzie Nelson, J. Dorsey
2 a	545-508	Bands that came through St. Louis; Waller at Coliseum; Clyde Hopkins Orch. Black night on riverboats
2 a	561-573	Radio broadcasts - listening, meeting musicians
2 a	574-600	Musicians met & heard - Ellington, W.C. Handy, Guy Williams
2 a	601-645	Dewey Jackson leaving music
2 a	646-674	Carter's own role in bands; role model
2 a	675-691	Influence of Louie Armstrong on musicians

2 a	692-713	Influence of family on music & vice-versa
2 a	714-733	Don Gumpert - Playdium
2 a	734-742	Carter's children
2 b	003-085	Carter's children, cont'd
2 b	086-179	Parents, grandfather; family history
2 b	180-215	Buying family land
2 b	216-278	Selling land, subdivision for blacks
2 b	279-289	Father's family, Wentzville
2 b	290-379	Looking back; regrets, education own & children's; music as a "second career"; "What if?"
2 b	380-426	Suggestions for young people; Feelings about own family, friendships with musicians
3 a	002-023	Personnel with Singleton Palmer-cont'd; learning Dixieland
3 a	024-054	Leaves Palmer; goes with George Hudson
3 a	055-092	Playdium, East St. Louis
3 a	093-124	Recording with Palmer

Narrator's Name: [Eddie Johnson](#)



<b>Tape # Side</b>	<b>Time</b>	<b>Subject</b>
1 a	007-021	Introduction
1 a	022-064	Biographical; Family; Musical Background
1 a	065-086	First paying job; High School
1 a	087-106	Oliver Cobb Band; Crackerjacks
1 a	107-183	Graystone Ballroom; personnel of early Crackerjacks Band
1 a	184-198	Second Crackerjacks Band
1 a	199-257	Music in St. Louis; Club Plantation; pay; arrangements; tunes; musicians
1 a	258-300	Lloyd Smith; Singleton Palmer- switch to string bass; Erskine Tate tour; business & promotion
1 a	301-329	racial problems
1 a	330-350	Touring with band
1 a	351-379	locating reading musicians- requirements; business education
1 a	380-469	Traveling; cutting contests
1 a	470-484	Eddie Randle
1 a	485-516	Appearance, uniforms, dress, discipline

1 a	517-535	Other bands in St. Louis
1 a	536-565	"New" Crackerjacks- personnel, rehearsals
1 a	566-590	Today's music vs. "old days" music; teaching piano
1 a	591-616	Recording company
1 a	617-663	Music today; piano players- Fats Waller- Cincinnati
1 a	664-689	Styles of Piano- stride
1 a	690-699	Art Tatum's "sister"
1 a	700-735	Stops traveling; family, children
1 b	005-076	Last traveling band - personnel
1 b	077-160	Club Plantation Orchestra - personnel
1 b	161-220	Location of musicians today - Plantation
1 b	221-255	Plantation job
1 b	256-263	Graystone Ballroom
1 b	264-298	Shows at Plantation
1 b	299-424	Recording sessions; Oliver Cobb - Chicago
1 b	425-458	Own recording company; Music today
1 b	459-474	Leading band while playing piano

1 b	475-498	Musicians unions; black and white
1 b	499-535	Musicians getting a start with Johnson
1 b	536-673	Looking at scrapbook - Not transcribed
1 b	674-691	Oliver Cobb Band Cobb as leader
1 b	692-715	Places Crackerjacks worked: split into two Crackerjacks
1 b	716-738	Conclusion

Narrator's Name: [Leon King](#)

<b>Tape # Side</b>	<b>Time</b>	<b>Subject</b>
1 a	015-127	Biographical; Birth, Parents, Siblings, early life
1 a	128-159	Earliest musical experience- teacher in school; piano lessons
1 a	160-190	High school - East St. Louis Lincoln; trumpet - 6 months then trombone; first lessons
1 a	191-209	
1 a	210-375	Band leader- Harold Pickett, first band job; personnel; jitney dancing, 1923; tunes played; pay
1 a	376-444	Artisan's Hall, Collinsville, listening to Charlie Creath
1 a	445-506	University of Illinois; band audition, no blacks in band

1 a	507-534	Joined band in Champaign; played dances frats and sororities
1 a	535-566	Aluminum Ore Co.; father has stroke; stayed home from school
1 a	567-601	Joined "Bill' Polk's Band; Galesburg, 1927
1 a	602-623	Postal clerk exam, St. Louis
1 a	624-724	Playing with Cecil Scott Orchestra, St. Louis; personnel; dance halls, Phythian Hall; hours
1 a	725-740	Dewey Jackson Band, 1930; personnel
1 b	004-083	Jackson personnel cont'd; arrangements
1 b	084-118	Where Jackson played, different halls
1 b	119-139	Jackson as leader
1 b	140-201	Playing on riverboat "St. Paul"; pay
1 b	202-212	Marriage
1 b	213-299	1931-34; riverboat "J.R." Marable and Jackson join
1 b	300-336	Towns played along Mississippi River
1 b	337-363	Dewey leaves band to join church
1 b	364-442	Creath and Marable have band; personnel; New Orleans
1 b	443-539	Lunceford Orchestra; leave from Post Office; personnel; leaves band after two months

1 b	540-550	Back to post office and Marable
1 b	550-556	Noise on tape
1 b	557-573	Mississippi River trips; towns boat stopped in
1 b	574-617	New Orleans; jam sessions, Pelican Hall, musicians
1 b	618-664	Job on boat, pay, living arrangements, food, hours
1 b	665-667	Marable, personality, style
1 b	668-692	New Orleans musicians, Armstrong
1 b	693-718	Marable, Tab Smith; quits band, back to post office
1 b	719-740	Union merger, suspension of Local 44 Charter
2 a	004-150	Union problems cont'd, Castle Ballroom, pay scale, hard feelings, Lige Shaw-President
2 a	151-243	Louie Armstrong plays with Jackson Band
2 a	244-253	Don Redman band in St. Louis
2 a	254-271	Types of brass mutes
2 a	272-308	Fletcher Henderson in St. Louis, early 1930's
2 a	309-325	Joe Smith, trumpet player
2 a	326-359	Other bands traveling through St. Louis, McKinney's Cottonpickers

2 a	360-378	Post office, full time, working nights, quit Marable's band
2 a	379-464	1950, goes on days, George Hudson band; personnel; changes in music and styles
2 a	465-490	Vocalists with Hudson, Dinah Washington; Hudson as leader
2 a	491-520	Leaves Hudson, rejoins Jackson, DeBalivere "Strip"; clubs
2 a	521-549	Joe Smith Band at Windemere; personnel
2 a	550-599	Playing on the "Strip"; second marriage; "The Barrel Club"; music - Dixieland
2 a	600-630	Boats, style of music, Foxtrots - bounce; Captain Joe
2 a	631-664	Marable's Bands, popular tunes, Tab Smith arranger
2 a	665-700	Best bands - Lunceford, Dewey Jackson, best rhythm section
2 a	701-720	Lunceford Band arrangements, Willie Smith, Joe Thomas
2 a	721-738	De Balivere, East St. Louis jobs
2 b	009-056	With Dewey Jackson in East St. Louis
2 b	057-142	Jackson going to church choir, sideman
2 b	143-266	Gaslight Square, Singleton Palmer, personnel, Thigpen, Shaw
2 b	267-284	Opera House, Gaslight Square

2 b	285-321	Eddie Johnson's Band, 1958, before Palmer; personnel
2 b	322-427	Palmer's band, drinking on the job
2 b	428-452	Other bands in Gaslight; demise of Gaslight Square
2 b	453-488	Recording with Palmer; arrangements
2 b	489-499	Norman Mason
2 b	500-529	Left Gaslight 1969; surgery, other jobs
2 b	530-641	First job with Havens and Mississippi Mudcats; 1971-72; personnel; where band played
2 b	642-664	Milwaukee trip
2 b	667-687	Recording with Mudcats
2 b	688-740	Musicians who impressed or influenced King

**Narrator's Name:** [Singleton Palmer](#)

<b>Tape # Side</b>	<b>Time</b>	<b>Subject</b>
1 a	001-033	Biographical - name, family
1 a	034-068	trumpet lessons, tuba lessons, reasons for change
1 a	069-111	Mose Wiley's Band, personnel
1 a	112-130	tunes played, reading charts
1 a	131-151	pay received, types of jobs, towns played in
1 a	152-174	taxi dances
1 a	175-221	Best bands in St. Louis - mid - 20's
1 a	222-256	music lessons
1 a	257-278	marching bands, parades in St. Louis
1 a	279-310	parents, becoming career musician, style of playing
1 a	311-362	Oliver Cobb Band, personnel, places played, pay
1 a	363-375	playing Coliseum with Louis Armstrong in St. Louis
1 a	376-432	Eddie Johnson's Crackerjacks, personnel, pay places
1 a	433-490	Travel as Erskine Tate Band, switch to bass viol
1 a	491-526	Hawaiian Club excursion to Chicago, contact with Erskine Tate, travel



1 a	527-549	Plantation Club, 1933, personnel, hours, pay
1 a	550-569	Walter "Crack" Stanley, sets of music, shows at club
1 a	570-579	Joe "Ziggy" Johnson, Plantation Club
1 a	580-594	Erskine Tate - Travel
1 a	595-622	String bass, Truck Parham
1 a	623-630	types of crowds
1 a	631-653	arranging for band, Tab Smith
1 a	654-667	marriage
1 a	668-737	Fats Waller fronts band, tour, Waller's style
1 b	004-027	Cincinnati; Crystal Ballroom
1 b	028-039	Chicago excursion
1 b	040-051	Joined Dewey Jackson's band, 1937
1 b	052-069	Playing on the boat with Eddie Johnson; Idlewild
1 b	070-102	Dewey Jackson Band personnel
1 b	103-114	Streckfuss Boat "St. Paul" with Jackson
1 b	115-143	Change from Johnson to Jackson
1 b	144-187	Changes in Jackson band; big band on the "St. Paul"

1 b	188-263	Tunes played; sets; types of crowds
1 b	264-302	Unions in St. Louis; subsidiary 197
1 b	303-332	Fate Marable Band; personnel
1 b	333-345	Pay scales - black and white
1 b	346-379	After - hours clubs
1 b	380-424	Out-of-town bands in St. Louis; jamming
1 b	425-440	Best white bands and musicians
1 b	441-467	Black vaudeville; out-of-town musicians
1 b	468-529	George Hudson Band; personnel; arrangements
1 b	530-615	Travel with Hudson Band; eastern theater circuit; "Round the Horn; Duke Ellington sits in; Savoy Theater
1 b	616-633	Castle Farms, Cincinnati; Eddie Johnson
1 b	634-733	Joining Count Basie Band 1947; personnel
1 b	734-743	Pay with Basie
2 a	008-119	Basie Band; theater dates; artists played with
2 a	120-147	Universal Dance Hall; resignation from Basie Band
2 a	148-164	Palmer's daughter

2 a	165-220	Working with Basie Band; tunes; Fats Waller; Freddy Greene
2 a	221-256	Recording with band
2 a	257-350	Anecdotes from Basie band; recording
2 a	351-363	Jimmy Rushing; other musicians in band
2 a	364-384	Paul Gonsalves
2 a	385-402	Coleman Hawkins; "Body and Soul"
2 a	403-442	Cities where Basie Band played
2 a	443-452	Return to St. Louis; Scullins Steel job
2 a	453-482	Regal Theater, Chicago; Hudson Band during War
2 a	483-512	First version of Dixieland Six; May 1950; personnel
2 a	513-533	Universal Dance Hall; personnel; Sunday sessions
2 a	534-560	Formation of Dixieland Six; Forest Park Hotel sudden dismissal - no "Mixed Bands"
2 a	561-574	First recording with own band
2 a	575-584	Jobs after Forest Park Hotel; Top Hat Club; Windemere Club; The Spa
2 a	585-598	Dewey Jackson leaves band; Vertna Saunders comes on
2 a	599-630	Palladium Lounge; East St. Louis

2 a	631-676	Racial prejudice; integration; effects of
2 a	677-697	Success of Palmer's Band
2 a	698-714	Gaslight Square; Opera House 1958; Saunders leaves, Bill Martin takes place
2 a	715-743	Personnel changes - Al Guichard, Norman Mason, Dave Harris, Kimball Dial
2 b	007-105	Clarinet players with band
2 b	106-143	Other musicians with Palmer's band
2 b	144-173	Materials, tunes
2 b	174-190	Recording
2 b	191-231	Best unit of band - Bill Martin, Leon King, Norman Mason, Ben Thigpen
2 b	232-258	Changes Palmer would make in his life
2 b	259-314	Gaslight Square - demise of; other bands playing there
2 b	315-325	Phyllis Diller Show
2 b	326-349	Delmar Blvd. clubs in 1950's; musicians heard there
2 b	350-394	Television work
2 b	395-436	St. Louis Jazz Club; Ragtime Festival - lack of local musicians
2 b	437-457	Other jobs held

2 b	458-491	Claude Abney; Changes in life; music style
2 b	492-542	Tuba Symposium, Bloomington, Ind.
2 b	543-577	Influences on playing; other musicians
2 b	578-614	Own style of playing; what makes a jazz musician
2 b	615-703	Milt Hinton; other bass players and young bass men
2 b	704-731	Influences on musicians
2 b	732-745	Best bands ever heard - Basie, Ellington

**Narrator's Name:** [Hayes Pillars](#)

<b>Tape #</b>	<b>Side</b>	<b>Time</b>	<b>Subject</b>
1	a	000-026	Early life; interest in music
1	a	027-089	Saxophone; learning music
1	a	090-120	First band
1	a	121-0140	Second band; own band
1	a	141-178	First St. Louis job; Club Plantation

1 a	179-203	Band personnel
1 a	204-250	Musician's unions
1 a	251-278	Position of Jeter - Pillars band in St.Louis; other
1 a	279-348	Bands prominent at that time jazz - origin of - how different
1 a	349-372	Ragtime music - influence on jazz
1 a	373-397	Jeter - Pillars band - type of music
1 a	398-414	Development of jazz
1 a	415-470	St. Louis "style"; late teen, early twenties
1 a	471-490	Race problem; white bands
1 a	491-500	Other clubs and bands
1 a	501-543	"Black" music vs. "white" music; American jazz
1 a	544-580	Early jazz in St. Louis
1 a	581-615	Rhythm and blues; blues; rock and roll
1 a	616-629	Dissolution of band
1 a	630-727	Government tax on dance clubs; effect on big bands
1 a	728-770	Problems facing black musicians
1 a	771-781	Technique and tone

1 a	782-823	Music structure
1 a	824-857	Black and white musicians
1 a	858-879	Gus Wilson
1 a	880-915	Drugs and bad environment surrounding musicians
1 a	916-940	Bands popular around St. Louis
1 a	941-962	Popularity of Jeter - Pillars Band
1 a	963-977	Nationally know musicians who played in St. Louis
2 a	002-089	"Swing" music, Benny Goodman
2 a	090-117	Fletcher Henderson Band
2 a	118-130	Druie Bess
2 a	131-167	Tone and technique
2 a	168-269	St. Louis Contribution to jazz
2 a	270-295	Enjoyment of music

**Narrator's Name:** [Eddie Randle](#)

<b>Tape #</b>	<b>Side</b>	<b>Time</b>	<b>Subject</b>
1	a	005-094	Biographical; Family, Music in family
1	a	095-185	Beginning trumpet, rehearsals, Lodge Bands
1	a	186-209	Arrangements
1	a	210-239	Bands heard - McKinney's Cottonpickers, Don Redmond
1	a	240-269	Professional playing, Warnie Long band, Personnel
1	a	270-349	Carl George takes place of Randle
1	a	350-433	Randle forms own band, 1932- Seven Blue Devils
1	a	434-454	Name of band, original personnel, change in size & personnel
1	a	455-506	Places played - Sodus Point, N.Y.; Springfield, IL
1	a	507-518	Talking pictures -- effects on musicians
1	a	519-568	Personnel of eleven piece band; arrangements
1	a	569-614	Musicians at Stevens Point



1 a	615-658	Job at Rhinelander, WI
1 a	659-734	Money, music scales, contracts, Springfield, IL
1 a	735-760	Other (outside) jobs; Restaurant
1 b	005-083	Savoy Sultans - old records
1 b	084-096	Accident - leaves music business
1 b	097-142	Lessons on trumpet - symphony musician
1 b	143-224	Miles Davis, other personnel -- Rum Boogie Club
1 b	225-244	Lunceford takes Eugene Porter
1 b	245-295	Clyde Higgins, saxophone
1 b	296-317	Miles Davis
1 b	318-360	Reputation of Randle band, New York, California
1 b	361-396	"Quiet" band; Lunceford style; rhythm
1 b	402-434	Checking pictures
1 b	435-487	Role of Musicians Union
1 b	488-520	Favorite band - Ellington, creativeness of
1 b	521-584	Musician's Union, Local 44, Local 2; playing as non-union band
1 b	585-600	Harold Baker; Singleton Palmer

1 b	601-668	Mile Davis as a person; style
1 b	669-683	Oliver Nelson, Ernie Wilkins, Jimmy Forrest
1 b	684-721	Other musicians with Randle
1 b	722-763	Other musicians; Jon in Union, MO
2 a	011-064	Local musicians with nationally - known bands
2 a	065-253	Sodus Point, N.Y. resort; prejudice
2 a	254-277	Playing on a yacht
2 a	278-315	Prejudice, dealing with insults
2 a	316-336	WWII begins, re-organization of band
2 a	337-366	Lack of recording
2 a	367-428	Changing arrangements and personnel
2 a	429-451	Ellington - reasons for success
2 a	452-468	Ingredients of successful band
2 a	469-554	1938 tour, Wisconsin, Iowa; tunes played
2 a	555-581	Randle's Bands - appearance; playing Arena with Ellington
2 a	582-620	Leadership style; Relations among band members
2 a	621-631	Al Guichard

2 a	637-684	Feelings for other musicians, bands, and "rivals"
2 a	685-700	Len Bowden
2 a	701-748	Older musicians, working with; Randle as trumpet player
2 a	749-764	Sitting - in
2 b	007-047	Function of a band leader
2 b	048-063	Wendell Marshall
2 b	064-094	Jimmy Blanton
2 b	095-194	Hearing Marable Band; personnel; style of music
2 b	195-235	Marable as a musician
2 b	236-267	Grady Rice - George Hudson Band
2 b	268-316	End of Randle Band; Gigging after WWII
2 b	317-330	Encouraging and helping musicians
2 b	331-355	Best memories
2 b	356-381	Son plays with Ellington in Champaign
2 b	382-405	Requirements of musical career; sacrifices and rewards

Narrator's Name: [Vertna Saunders](#)

<b>Tape #</b>	<b>Side</b>	<b>Time</b>	<b>Subject</b>
1	a	005-114	Introduction; Biographical, Family, music, school
1	a	115-167	First instrument, learning to play by ear
1	a	168-222	Awareness of famous musicians - listening to records
1	a	223-290	Brass bands, lodges, learning to read music
1	a	291-329	Influence of Whiteman and Henry Busse
1	a	330-378	Trip to Kansas City to hear Whiteman, meets Biederbecke
1	a	379-419	School and lodge bands, parades
1	a	420-444	Meets Lamarr Wright from B. Moten Band
1	a	445-519	High school band jobs; Joins Kansas University Band
1	a	520-545	Playing with K.U. Band, integration
1	a	546-590	Goes to Chicago to play with Tiny Parham

1 a	591-626	Plays Lake boat with Francois
1 a	627-648	Meets Willie Humphrey
1 a	649-687	Other trumpet players met in Chicago
1 a	688-698	Paul Banks, K. City
1 a	699-738	Bands heard in Chicago
1 a	739-end	Kansas City
1 b	004-056	Eddie Tompkins - trumpet, Jimmy Lunceford
1 b	057-114	Clarence Love Orchestra, personnel, Milton Fletcher
1 b	115-149	Tour with Love Orchestra, - instrumentation, arrangements
1 b	150-174	Kansas City - Vic Dickenson
1 b	175-219	St. Louis - 1931; the "Cave", trumpet style; sitting in
1 b	220-244	Kansas City - Harlan Leonard Band - Vic Dickenson
1 b	245-310	The Cave; Harold Baker; KMOX Radio Band
1 b	311-363	Eddie Johnson, Club Plantation Band, 1933-34, after Crackerjacks, musicians, and changes in
1 b	364-395	Personnel met in Kansas City
1 b	396-407	Plantation - nights, money
1 b	408-449	K. City in 1935, rehearsals, show people at Plantation

1 b	450-475	Sit-ins - Dewey Jackson, Red Allen, Rex Stewart, Jackson's style
1 b	476-514	K. City with Eddie Johnson
1 b	515-529	Joins Andy Lirk, Lester Young
1 b	530-566	Leaves Kirk, returns to St. Louis
1 b	567-599	Works with Marable & Creath on boats, meets Louie, other visiting musicians, Red Allen
1 b	600-623	New Orleans, untrained musicians, "New Orleans style"
1 b	624-653	Personnel of first band, Creath, directing, playing piano
1 b	654-714	1936, personnel changes; "Trombone Smitty"
1 b	715-742	Other personnel, 1936; Trip down river
2 a	001-079	New Orleans, musicians met there, sitting-in, working on boat
2 a	080-132	New Orleans style; funerals, street bands, religious songs
2 a	133-185	Learning new styles, improvising, chord formation and changes
2 a	186-240	Bands, tunes, musicians heard in New Orleans
2 a	241-325	Dixieland music - study of in order to play with Palmer
2 a	326-399	New Orleans, Kid Ory, after-hours, sitting-in

2 a	400-420	Food, women, races in New Orleans
2 a	421-483	Kaiter, N.O. trumpet player, other musicians
2 a	484-523	Return St. Louis, 1938; Small Marable Band, club Soho
2 a	524-589	Marable as pianist and leader
2 a	590-673	Rehearsals, trumpet section; tunes; King, Telphy reed section
2 a	674-697	Creath, playing and directing, personality, "father figure"
2 a	698-724	Tab Smith, Donny Stovall
2 a	725-733	Eddie Randle band, traveling Illinois, Missouri
2 b	005-134	Eddie Randle band, personnel, Springfield, N.Y., other cities
2 b	135-193	Randle as player, other musicians in band
2 b	194-274	Shows played for
2 b	275-328	Return to St. Louis, WWII, White bands played with
2 b	329-390	Medicine-packing job; Calls from Lunceford & Basie
2 b	391-430	U.S. Army, basic training
2 b	431-485	Trumpet exam
2 b	486-524	U.S. Army Air Force Band, Swing Band, USO
2 b	525-584	Musicians who did USO Shows, Lena Horne

2 b	585-619	Other music jobs, Discharge - 1946
2 b	620-647	Eddie "Cleanhead" Vinson, Club Riveria
2 b	648-688	Benny Goodman, Fox Theater & Castle Ballroom, 1946 & 47
2 b	689-719	Jobbing around; Singleton Palmer band 1952, stomach ulcer
2 b	720-737	Club dates with Palmer's Band; Delmar
3 a	005-075	Delmar Blvd. Club cont'd; New Year's Eve police raid
3 a	076-127	Palmer's band; material; re-learning tunes; repertoire
3 a	128-244	Personnel of Palmer band - beginning, changes in
3 a	245-269	Saunders' opinion on best Palmer Band - reasons
3 a	270-339	Present Palmer Band & other versions
3 a	340-376	Havens' first visit to Gaslight Square
3 a	377-399	Saunders with Joe Langworthy Band
3 a	400-456	Clark Terry; Miles Davis
3 a	457-517	Clark Terry - Circular breathing
3 a	518-534	Bands traveling through St. Louis
3 a	535-550	Gigging with George Hudson
3 a	551-566	Ellington Band; Using Basie as standard for comparison



3 a	567-606	Possible changes in life and career; Influence of parents, up-bringing, own Family
3 a	607-628	Government jobs
3 a	629-652	Influential musicians - to Saunders
3 a	653-678	Best Bands - Blue Devils
3 a	679-699	Lester Young
3 a	700-717	Charlie Parker and his teacher
3 a	718-742	Ben Webster , Dickie Wells
3 a	743-754	Piano players
3 b	002-160	Blues singers - "Big" Joe Turner - as inspiration to E. Presley
3 b	161-219	Pete Johnson, piano; Albert Ammons
3 b	220-304	Night clubs in Kansas City : corruption and politics
3 b	305-344	Discussion of other musicians
3 b	345-373	Charlie Straight - i.e. F. Henderson?
3 b	374-444	Trumpet players - Jabbo Smith; clarinet players
3 b	445-480	Ralph Sutton

Narrator's Name: [Leon Smith](#)

<b>Tape #</b>	<b>Side</b>	<b>Time</b>	<b>Subject</b>
1	a	005-085	Parents, early musical background, parents' music
1	a	086-119	Father's death, sister and brother
1	a	120-176	Change from fiddle to trumpet, lessons, St. Louis and San Francisco
1	a	177-187	Influence of other musicians
1	a	188-210	Tony and His Six Sharps, first real band job
1	a	211-230	Golden Gate Theater, CIO Union Hall jam sessions
1	a	231-260	Revival of Bunk Johnson
1	a	261-295	Influence of CIO Union Hall on his music
1	a	296-3316	Job at Clear Lake, daytime jobs
1	a	317-394	Leaves Clear Lake, returns to San Francisco, welding job
1	a	395-430	Goes east - St. Louis, Paducah, Kentucky

1 a	431-449	Odd jobs, washing dishes, waiting table, welding
1 a	450-496	Job at Johnny's Seven Mile House
1 a	497-593	Wedge Night Club job, hours, pay, meets future wife
1 a	594-615	Amateur show at wedge, leaves to go to Florida
1 a	616-644	Fight and trouble at the Wedge
1 a	645-655	Study of music
1 a	656-704	Florida, Fort Meyers, Naples
1 a	705-724	Return to St. Louis, purchase taxi cab
1 a	725-731	St. Louis University, jobs around St. Louis
1 b	004-197	Pictures of bands and musicians
1 b	198-216	Return to St. Louis
1 b	217-326	Lack of jobs through union, odd jobs
1 b	327-346	Best playing, Al Davis Silver Log Cabin, most fun, no responsibilities; Best money, Wedge Night Club
1 b	347-368	Sell cab, moves to Grafton
1 b	369-392	East - side musicians unions
1 b	393-444	Current music activities, other jobs
1 b	445-459	Interviewer explains oral history project

Narrator's Name: [Lloyd A. Smith](#)

<b>Tape #</b>	<b>Side</b>	<b>Time</b>	<b>Subject</b>
1	a	021-046	Birth, Date & Place; Family; Start in Music
1	a	047-059	Music lessons; violin
1	a	060-102	Move to St. Louis; Parents
1	a	103-126	Interest in saxophone; first lessons
1	a	127-164	hearing Louis Armstrong and other musicians
1	a	165-189	Junior High Band; Summer High School
1	a	190-204	First paying job - high school
1	a	205-230	Professional jobs; Musicians
1	a	231-240	Watermelon Barbecue
1	a	241-315	Joins Musicians union; union troubles
1	a	316-324	First "named" bands; Johnny White Mose Wiley
1	a	325-384	Rube Floyd Band; musicians, pay, hours, traveling

1 a	385-425	Eddie Randle and His Seven Blue Devils
1 a	426-449	Eddie Johnson Band
1 a	450-466	Reading music
1 a	467-476	Eddie Johnson
1 a	477-488	Jeter-Pillars; George Hudson
1 a	498-513	Chicago train excursion
1 a	514-534	Eddie Johnson Band; travel
1 a	535-553	Racial prejudice
1 a	554-589	Dress, pay, means of travel
1 a	590-605	George Hudson Band
1 a	606-648	River boats; Fate Marable Band; New Orleans
1 a	649-674	Blues Singers; other bands
1 a	675-683	Marable as a musician and a leader
1 a	684-703	Charlie Creath; Dewey Jackson
1 a	704-719	Personnel - marriages and bands
1 a	720-750	White musicians and bands
1 b	005-020	George Hudson Band

1 b	021-249	Earl Hines Band - traveling, recording, instruments, pay, Hines as leader, discoverer of talent; band members
1 b	250-279	Leaves Hines; St. Louis - Musicians Club
1 b	280-304	"May Tatum" Beverly White
1 b	305-329	Close Musicians club; work for Colonial Bakery & Union
1 b	330-359	NOT TRANSCRIBED - discuss Jazz Archive and collection
1 b	360-400	St. Louis Symphony; playing now
1 b	401-425	Teaching music; looking at memorabilia
1 b	426-453	Armstrong and other musicians Smith knew
1 b	454-460	Drug use by musicians
1 b	461-499	Mrs. Smith
1 b	500-550	Types of jazz; definition of "Dixieland"
1 b	551-603	Chicago Symphony; Hines now; Effects of depression
1 b	604-639	Prejudice; treatment of black musicians
1 b	640-658	Grandparents; ancestors
1 b	659-713	Best bands, Basie, Lunceford
1 b	714-722	Teaching; Hudson, oral history project

1 b	732-end	Blank
2 a	004-134	First professional job; Rube Floyd
2 a	135-206	Theaters, talking pictures, dances, types of music
2 a	207-286	Eddie Randle Band; instruments, musicians, tunes
2 a	287-348	Jimmy Blanton - influence; Wendell Marshall
2 a	349-381	Randle Band
2 a	382-439	Eddie Johnson Crackerjack Band
2 a	440-484	Jeter-Pillars; George Hudson
2 a	485-545	Crackerjack Band, personnel; Fats Waller
2 a	546-575	Benny Washington, Cab Calloway, Don Stovall
2 a	576-601	Dewey Jackson Band, Riverboats, and New Orleans
2 a	602-629	Singleton Palmer; Jackson as a leader
2 a	630-655	Alphonso Trent; Charlie Creath
2 a	656-688	Hawaiian Social Club excursions to Chicago: Jessie Johnson
2 a	689-723	Ballroom jobs in South; New Orleans, boats
2 a	724-753	Recording, show work; substitute with Ellington
2 b	003-149	Earl Hines as leader

2 b	150-213	West Coast and Canada with Hines
2 b	214-257	Stevens Point, Wisconsin
2 b	258-297	Big stars Smith worked behind, Sinatra, Harry James, etc.
2 b	298-331	Detroit, Graystone Ballroom, Jean Goldkette
2 b	332-353	Recording with Hines, Hines as discoverer of talent
2 b	354-417	Charlie Parker, Dizzy Gillespie; Drugs in music Business
2 b	418-431	Female musicians
2 b	432-479	Wilbur Kirk; evaluation of drummers
2 b	480-499	Various instruments with Hines; Gillespie; Clark Terry
2 b	500-540	Ellington band
2 b	541-589	Lunceford, Basie Kenton - changes in big bands
2 b	590-670	St. Louis Bands; Cecil Scott, Fate Marable
2 b	671-709	Music heard as a youngster
2 b	710-722	Lessons, training, practicing, other bands
2 b	723-750	Lionel Hampton, Jimmy Rochelle, Lucky Millender
3 a	012-052	New York City; comparison of musicians
3 a	053-089	Theater Acts



3 a	090-130	Havens with Buck & Bubbles (actually Butterbeans & Susie)
3 a	131-204	Lena Horne, other singers
3 a	205-277	Leaving Hines band; Starting Musicians Club
3 a	278-301	Gas Light Square, G Clef Club
3 a	302-330	Leaving Hines Band, other musicians
3 a	331-354	Effects of formal education on musicians
3 a	355-370	Smith's music collection and equipment
3 a	371-408	Mixed bands; prejudice
3 a	409-500	Gangsters, prostitutes
3 a	501-547	"May Tatum", Beverly White
3 a	548-559	Teddy Wilson; "carving sessions"
3 a	560-624	Musicians unions
3 a	625-659	Black - white relations; Prejudice
3 a	660-712	Movie work with Hines ; arrangements, musicians
3 a	713-740	Arranging, demise of shows and vaudeville
3 a	741-749	Louis Jordan
3 b	002-039	Ahmad Jamal. stage names, nicknames

3 b	040-089	King Cole
3 b	090-151	Types of instruments, sound
3 b	152-186	Young musicians
3 b	187-216	NOT TRANSCRIBED
3 b	217-424	Music training, environment, college programs, teaching of music
3 b	425-506	Earl Warren, Trummy Young, various clarinet players

Narrator's Name: [Ralph Sutton](#)

<b>Tape #</b>	<b>Side</b>	<b>Time</b>	<b>Subject</b>
1	a	020-046	Biographical ; Book - Piano Man
1	a	047-101	Interest in Fats Waller
1	a	102-123	Other influences on piano playing
1	a	124-144	First band experiences; Father's influence
1	a	145-155	U.S. Army

1 a	156-190	Sitting in with Teagarden; dropping out of college to join
1 a	191-224	Four week stint with Teagarden; Drafted into service
1 a	225-232	Return to St. Louis area after WWII; 2 1/2 year stay
1 a	233-267	Rejoins Teagarden in New York; personnel, recording
1 a	268-310	Playing in trio at the Barrel Bar on Delmar; clubs on Delmar
1 a	311-350	Eddie Condon's Club, Solo piano - 8 years; recording dates
1 a	351-380	Style & repertoire; Highlights - Tuesday night jam sessions
1 a	381-450	Sit-ins, jam session, Sutton's sister, Barbara
1 a	451-456	Telephone; tape off
1 a	457-469	Living in New York; sons, first wife
1 a	470-493	Ed Hall, clarinet player
1 a	494-509	Non - Dixieland drop-ins at Condon's
1 a	510-546	Willie the lion Smith; Other piano players
1 a	547-577	Dick Welstood; stride piano players
1 a	578-589	Recording sessions
1 a	594-632	Recording sessions - rehearsing, takes, releases, fees

1 a	633-646	"This is Jazz" radio show - pay; musicians on recordings
1 a	647-665	Clubs in Boston - Jimmy Archey Band; personnel
1 a	666-695	European tours, contrasts with American audiences
1 a	696-715	Condon gig; other jobs
1 a	716-764	World's Greatest Jazz Band - origin of band; people involved, management, problems, personnel changes
1 b	007-029	Explanation of oral history procedures
1 b	030-070	World's Greatest etc. - problems, aspen sessions, records
1 b	071-089	Delete
1 b	090-123	Gil Bowers
1 b	124-133	World's Greatest etc. - demise, Haggart
1 b	134-178	Sutton's immediate plans
1 b	179-183	Detroit players
1 b	184-244	Other players; Jess Stacy
1 b	245-276	Detroit players
1 b	277-327	European musician; solo piano vs. playing in groups
1 b	328-396	Outside interests; Changes over years, musicians becoming cynical or jaded

1 b	397-414	Composing music
1 b	415-438	Gus Johnson; records with Jay McShan
1 b	439-449	Booking self; agents
1 b	450-482	Pianos

Narrator's Name: *Akins, Willie*

<b>Tape # Side</b>	<b>Time</b>	<b>Subject</b>
1 a	1:00	Biographical info, early music teacher
1 a	2:08	Decision to move to New York; influences from New York: Miles Davis, Sonny Rollins, Jackie McClean
1 a	2:47	worked with Eddie Randall in St. Louis
1 a	3:15	New York experience, wasn't prepared to play in New York
1 a	4:23	Jam sessions with local guys and newcomers
1 a	4:42	Needed to meet the demand and stand ground in order to play
1 a	5:10	Sat back absorbing
1 a	5:30	Kioni Zawatti helped with chord change on the subway

1 a	6:45	Initial meeting with Miles Davis
1 a	8:00	Frequent gigs at Count Basie's on Monday nights
1 a	8:40	Time and length of work in New York vs. in St. Louis
1 a	9:05	Freddie Hubbard at Count Basie's
1 a	10:10	Birdland in 1957, Freddie Hubbard playing trumpet
1 a	11:29	Met Quincy Jones band, Art Blakey and the Jazz Messengers
1 a	11:41	Ray Draper, tuba player played with Max Roach
1 a	12:25	Howard Johnson, tuba player who played the tuba like a trumpet
1 a	12:53	Clarity of sound
1 a	13:26	Wayne Shorter in Brooklyn
1 a	13:30	Asked to play "Stablemates" after Wayne Shorter
1 a	14:07	New York as a learning experience
1 a	14:36	Johnny Cols, played trumpet together in Trenton, NJ
1 a	15:09	Needed to slow down his playing
1 a	15:30	Missed gig at Berlin
1 a	16:12	Jam sessions as a test
1 a	16:40	The more he was in New York, the more he learned
1 a	17:05	Yusef Latiff's house for jam sessions
1 a	17:35	Barry Harris, mostly guys from Detroit at Usef Latiff's house
1 a	18:07	Met tenor player who played on Herbie Hancock's "Watermelon Man"

1 a	19:11	Barry Harris playing at jam session at Yusef Latiff's house
1 a	19:49	Being able to see and meet people
1 a	20:15	Roy Haynes called Akins to work with him for a few weeks
1 a	20:52	Lenny White and Steve Grossman when they were younger
1 a	21:18	Billie Cobham and George Cables 1 a 21:37 Billie Cobham on George Cables
1 a	21:57	Learning Experience and advice in New York
1 a	22:50	Came back to St. Louis in 1968
1 a	23:16	Periodically came back to St. Louis while in New York
1 a	23:17	Highly respected once he came back from New York
1 a	24:12	Learned more about the form of music
1 a	25:40	Played same tunes in a different manner
1 a	26:00	Variations in his playing style
1 a	26:20	Barbary Coast for about 2-3yrs
1 a	26:44	Club owner talking to him as the band leader about variations

1 b	0:06	Club owner, GasLight Square and the Palace, dress code
1 b	0:59	Johnnie O'Neal at a club
1 b	2:00	Motives of the club owner
1 b	2:36	Akin's forming own group

1 b	3:05	Type of music he wanted to play and what people wanted to hear
1 b	4:25	People who have been in his group: Rob Block, guitar, Bernard Hutcherson Jr., drums, Gus Thornton, bass
1 b	5:25	Younger players in the group
1 b	5:40	Self-sufficient, especially in the group
1 b	6:23	Clubs looking for a sound
1 b	6:48	Current Group: Rob Block, William VowHombrecht, Emmanuel Harold
1 b	7:10	Keyon Harold, trumpet player, ages of Emmanuel and Keyon
1 b	7:37	Akins' CD Cover, Barbary Coast
1 b	8:01	What led to CD, Simon Rowe
1 b	8:33	Akins asked Simon to play a few gigs
1 b	9:00	Spruills – played with Simon and added him to the group
1 b	10:05	Akins' compositions "Alima" and "Hey Baby" on the CD
1 b	10:33	CD release party
1 b	11:12	Anticipated rain for release party
1 b	11:35	Storm warnings began
1 b	11:54	Started raining
1 b	12:04	Lights went out at his home



1 b	12:27	Went back to his mother's house
1 b	12:50	Traffic was bad to the release party
1 b	13:05	arrived at release party
1 b	13:15	Full house for the release party at the Sheldon Memorial Concert Hall
1 b	13:45	Party turned out great
1 b	14:02	CD had been out a year
1 b	14:04	Honored at Jazz Supper Dance held at SIUE
1 b	14:25	Julius Hunter, Reggie Thomas and Rick Haydon also honored
1 b	14:40	Performed with fellow honorees
1 b	14:55	Also played at the Ritz with Reggie and Rick
1 b	15:04	Scott Alberice original
1 b	15:20	Tommy Kennedy, bass, Ray Kennedy, piano
1 b	15:49	Leaving to do some recording soon
1 b	16:00	Did CD with Jeanne Trevor, "Love You Madly"
1 b	16:15	Lugman Hamza, from Kansas City, recording with Akins
1 b	17:07	Catalyst Productions and their beginning
1 b	17:55	Wanting to record Akins groups

1 b	18:14	Simon setting up things record
1 b	18:55	Simon urging Akin to record
1 b	19:10	Recorded at J. Oliver Studio, Creve Coeur, MO
1 b	19:40	Variety of songs on the CD
1 b	20:10	What he would want people to remember about him and his contributions to jazz
1 b	20:50	Awarded by Jazz Crusaders for Jazz Icon in community
1 b	21:30	Music speaks for itself
1 b	21:49	Played music others didn't know and different styles
1 b	22:25	Played different tempos to different songs
1 b	23:05	Need to be able to play different tempos
1 b	23:35	Looking forward to many more years
1 b	23:58	Challenge to keep young guys
1 b	24:15	Keeping a group together is hard
1 b	24:25	BB's Blues and Soups and Spruills is where he plays
1 b	25:04	Wrap up of interview

E-mail comments and inquiries about the National Ragtime and Jazz Archive to Therese Dickman at [tdickma@siue.edu](mailto:tdickma@siue.edu) or call 618-650-2695