

[Russell:] Start off with your name, if you like, Monk.

[Hazel:] Well, my name is Arthur Frank Hazel; I was born in Harvey, Louisiana--that's just across from Louisiana Avenue, in New Orleans--

[Russell:] What was the date?

[Hazel:] August 15, 1903. My father was a bass drummer in one of the early jazz bands of New Orleans; it was called Fischer's Ragtime Military Jazz Band, and my first teacher was [Joseph] Ragbaby Stevens, and my first job was in a Carnival parade--in those days, the only parade that had any jazz in it at all was the Rex parade, which was union, the only union parade of all the parades.

[Russell:] Yes. How many of those bands would really swing there in the Rex parade?

[Hazel:] Well, Fischer's Band was the only band in the whole parade that swang--it was, incidentally, all white bands--but Fischer's Band was the only band in the parade that swang. And in the band was two of the Brunies boys, Henry and Richard; and a clarinet player who played E flat clarinet instead of the traditional B flat--his name was Achille Baguet; and Happy Schilling was in that band; Johnny Fischer; <sup>L.K. - 6-7-1964</sup> Tack Riley was the trombone player; Henry Brunies was alto horn and Richie played cornet, and a fellow by the name of [Manuel] Mello on the other cornet; my dad on bass drum, Ragbaby Stevens and myself on snare drum; and--

[Allen:] What was your dad's full name? Excuse me.

[Hazel:] Charles, Charles Henry [Hazel] was his name.

[Russell:] Can you tell us about how old he was when he died, and if you know his birthdate, too, roughly?

[Hazel:] He was fifty-eight when he ~~X~~ died and he died in 1939; now that, the birth I don't--

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[Russell:] That'll date it, yeah--

[Hazel:] Yeah.

[Russell:] We can figure it.

[Hazel:] ~~WXXXXXXXX~~ And he played just the bass, he didn't play the double drums at all. As you know, in those days, even for the dance jobs they used double drums instead of traps.

[Russell:] Did he have a cymbal attached on his?--

[Hazel:] Yeah, with the wire hat-band and a hard rubber ball for the beater. Now, here's a little story that happened in this first parade that I ever ~~X~~ played: the parades in those days started at ~~XXXXXXXX~~ Calliope and St. Charles, because all the dens were back of Calliope Street, then. And you'd come out and form at Calliope and St. Charles and you'd come up to Washington Avenue on the right-hand side and then turn around and come back the left side to Canal Street, and then you went to the [French] Opera House--you didn't go like they, like they do now. Well anyway, we got around Melpomene and St. Charles, and I was on the outside, and they had a little thing called a torpedo stick; it was a stick that had a little iron thing on the bottom of it and you'd put a cap in there--a torpedo. Well, had a little jig kid hit me on the foot with this--well, he wasn't so, he wasn't--but I mean, a kid around fourteen, fifteen years old--and he hit me on the foot with this torpedo thing; that was a favorite sport around Mardi Gras time, on Canal Street, and along the parade routes, you know. And I didn't see him at all, but Ragbaby spied him. So when we come around, we're coming down, when we got near Melpomene, Ragbaby made me get in the middle and he got on the outside, and he took the bass drum and he handed my dad his drum. And he had that hard rubber ball and he was looking for this kid all the

time, and he finally spied him when we got right near there and he popped him across the head with that rubber ball. Well, that was my first--

[Russell:] Didn't burn your foot, I guess. Did it burn you?

[Hazel:] No, no, it hurt, but it didn't burn. Then, you see, the way they made--it was a little bag, a paper bag like that, and it had little round pellets like that, and when they, when you'd hit it on the ground that would discharge it and they would spread, these little pellets would spread all around. If they hit you in the leg [or] something like that, it would burn.

[Russell:] Oh, I was gonna ask about position of the bass drummer: was he always on the <sup>left</sup> ~~left~~, as a rule?

[Hazel:] Always on the left, as a rule.

[Russell:] As you marched down the street, the bass drum was over on your left? [You were?]  
--snare drum on the right.

[Hazel:] Yeah. Unless, like we had two of them, then you'd put the other one in the middle. And in those days, trombones--if you had two trombones, well, you had the two trombones and the bass horn-- incidentally, in this Fischer's Band there was a musician who became later a legitimate musician in the Saenger Theatre--he became an oboeist--by the name of Alessandro; he was also a peck horn player in that band, and his father was a bass player--had one of these Italian Helicon basses, not the sousaphone, but the old helicon bass-- he was in the band also.

[Russell:] Did you have any saxes in the band in those days?

[Hazel:] No, no. In those days there was only one saxophone player in New Orleans. He came here with the Mexican national band, Mexican government band. His name was Ramos, and he came here, and although he was an old man at that time he played with Tony Parenti. But when

he originally came here he was the only saxophone player in New Orleans, and then later on there was a fellow by the name of Dan Sanderson [who] played saxophone. But in those days, that far back, they always used clarinets, no saxophones. But of the younger generation about the first one I know of that played saxophone was little George--young George Schilling, Happy Schilling's son. And he started at, oh, a very tender age, around eleven, twelve years old, playing saxophone in his daddy's band. But--

[Russell:] Did you ever hear any more else, anything else about that old Mexican band--your father talk about it? You know, Jack Laine says [that] his father bought some of the old instruments and some drums from that band for him, and some old flags. That's how he got started.

[Hazel:] That's possible, but I don't think my dad ever knew anything about that band. The only reason I happen to know about it was from old man Ramos himself, and that had been several years after he'd settled here, with that band. And in that band they had another man who ~~XXXX~~ stayed here; he was the solo cornetist in this band; his name was Lopez. He was sort of on the order of this fellow in New York who's so well known, makes records and everything.

[Russell:] Del Staigers?

[Hazel:] Del Staigers. He stayed here also, but not very long; he stayed here for a couple of years and played in a couple of--I think he played with Happy Schilling. But he didn't stay around very long. But old man Ramos, I think, stayed here until he died, and he worked with Tony Parenti at the La Vida there.

[Allen:] What's his name? His full name, do you remember?

[Hazel:] Ramos. I wouldn't know, Dick, I wouldn't know his full name; that's the only thing I can remember. Tony could tell you all

about him, because he worked with Tony for a number of years at that La Vida.

[Allen:] By the way, what about Ragbaby Stevens? Who did he play with mostly?

[Hazel:] He played with Fischer's Band, and he--imagine he played with Laine and all the early bands: the Harmony Band; and a fellow by the name of Cockeye [Dan]Hughes, a cornet player, had a band; and the Christians had a band; and Braun's was a favorite band. Now these are, these are like I explained to you, Bill, how they called them ragtime military jazz bands. They played a little bit of everything: if it was a picnic, they'd play jazz--

[Russell:] Did they play for dances [unintelligible]?

[Hazel:] Oh, yes, they'd--dances and picnics. They had a lot of lodges around here, like the Pythians, Knights of Columbus, and Moose, and each--and the B. K. of H.--each lodge had its own hall, you know, where they assembled, and they always had a dance, a very good dance floor, where they gave dances. And--

[Russell:] When you played for dances they used the snare drum and bass drum too?

[Hazel:] Well, when I first started, yes. Because--there's another little story about Ragbaby--and incidentally, he has a son who works in the Quarter now. Well, Ragbaby, he always had lady troubles, and he was, he left his family--I think he had six or seven kids, something like that, and he left, pulled out on the family. And the police were always hounding him, you know, for alimony. My dad would have to carry me along, because--they had places like the Southern Park, out near Bayou St. John there, [these picnics?]-and over the river at the Crescent Park. And there was no telling when the detectives were going to show up and Ragbaby would have to jump over the fence

and take off, you see, and then I'd have to finish the night for him. And he, then he left here and ~~he~~ he went to Chicago. He was around Chicago for a good while; he opened up a music shop up there. And he was the kind of guy that if you came out to his, out to see him and he had a silk pongee suit on--or something like, which was the style in those days, shantung, you know--and you had something wrong with your automobile he'd just as soon ~~jump~~ jump underneath there with that silk suit on and then see what's the matter with it there. ~~And~~ And he finally got killed in an automobile accident in Chicago, yeah. He was, he was a very ~~fine~~ fine drummer, both parade and jazz. He was-- well, among the musicians he was better thought of as a jazz drummer than [Johnny] Stein, who was the guy in the Palace who has all the reputation. But the thing with Stein was that he had, he had an iron pipe built in a U-shape, and he had ~~everything~~ everything in the world-- [Russell:] All the chimes.

[Hazel:] Chimes, boats' whistles, and the bells and everything; he had everything in the world on that thing. But Ragbaby was more of a drummer, not a showman--like the solos today, things like that. Well, he was more of a band, he worked for the band rather than for himself.

[Russell:] Before I forget, you mentioned that word, double drums. I've heard Papa Laine talk about that. Just what do you mean?

[Hazel:] Well, instead of having one man play both drums--you know, with the foot pedal and that--well, you had two men; one played the bass drum and one played the snare drum--not only at parades, now, this was for any dances at all--'cause there wasn't no such thing as a foot pedal then.

[Russell:] Yeah. Well, they used double drum, they used two men.

[Hazel:] They used two men, yeah; that's what I meant by that.

[Russell:] [unintelligible]--it could have meant that one guy played two drums, snare and bass--

[Hazel:] No. When the foot pedals first came out, then you could use the traps--they called them traps; they didn't call them accessories, they called them traps--then you could use the cymbal on top and the foot pedals; and they always had a little attachment on the pedal there, and you'd put a cymbal down on the side of the bass drum, and it would hit the bass drum and the cymbal simultaneously, like that, you know, to give that little what-cha-callem. And there was no such things as high hats or anything like that; the first thing that resembled high hats at all were--Ray Bauduc designed the first one that I have ever seen in my life; it was two cymbals, with a pedal--but down, not up like they are now, but down like that, and they would hit together like that, you see.

[Allen:] Just about a foot off the floor?

[Hazel:] Just about a foot off the floor, yeah. And Ray designed the first one that I've ever seen, and I think it was Ludwig, Old Man Ludwig--you know the WFL [Drum Co.]--I think he was the one who put the first one out. And then later came the high hat. But then they had--they'd call you, if you played the both drums at, one time they'd call you a trap drummer, in those days, you see.

[Russell:] What all did you use in the way of wood blocks or cowbells and so on?--

[Hazel:] Well, we used to use all of those things in--tom-toms--the old, the old style, not the tunable.

[Russell:] The Chinese--

[Hazel:] Yeah, the old Chinese--

[Russell:] Single tom.

[Hazel:] And the old Chinese crash [cymbal] was always for jazz, was always the thing, and then later on they came out with the Zildjians. And, I never did stop using the crash. And then later on, I put the rivets in the old Chinese crash--like the one I had when I first recorded with Sharkey [Bonano's band, 1941], I had it for about the first five years and then at the Famous Door, I got sick and was laid up for a while and somebody stole it, and I never been able to get one with just that right tone. It was a 22 inch one, yet it didn't make too much noise, wasn't too loud, and it didn't ring too much--you know, it wouldn't ring over into the next measure.

[Russell:] Yeah.

[Hazel:] [In other words ?], if you hit it, it would just last that [Imitates cymbal, "ssshūōō"], it would just last long enough so that it wouldn't--like these new ones, these Zildjian [things here] they just keep rolling and rolling, you know? There's no distinction in the beats.

[Russell:] I was going to ask about the bass drum: how big a bass drum did they use in the old days? Were they big drums or smaller ones?

[Hazel:] Well, for the dance jobs they used the bigger drums; they ran anywhere from 12 inches to 16--I had a 16 x 30.

[Russell:] Yeah; I wondered--about 30 inches, then.

[Hazel:] Yeah.

[Russell:] That's really a big drum.

[Hazel:] And 16 inches, and 16 inches wide. But the standard was the 14 [X] 28. But for parades, well, the guys, some of the guys used to use these little narrow things, about 8 inches X 28; most

of the colored fellows use those.

[Russell:] Yeah, they still use about 28 on the parades.

[Hazel:] Yeah, yeah.

[Crawford:] Monk?

[Hazel:] Yeah?

[Crawford:] Do you remember the first foot-pedal for the bass drum that you ever saw?

[Hazel:] Yeah.

[Crawford:] And about when?

[Hazel:] I can't remember when, the date, but I can describe it to you. It was a, it had a long metal rod, and on the end of the rod was the beater. And then there was, in the end of the beater there was a little screw thing that was sort of a triangle in shape, and you fit a leather strap through that--a double, double leather strap--and that came down, and the pedal was wood--the foot part of it was wood. Well, that hooked into like a, oh like these, anything that you--like the mailman's straps, you know.

[Russell:] Yeah.

[Hazel:] A deal like that. And that hooked into the pedal and the pedal was, had a metal housing, you might call it. And then, to get the leverage, the spring was on the top of the bass drum and it fit into a hole in this long rod and--one end of the spring--and the other end had like a fork that would fit on the shell, the rim of the bass drum, like that, to keep it steady, you see. And they had a tension nut on there where you could loosen it or tighten it to your individual taste. And that, I think--I'm not positive, but I think that was the first foot-pedal ever made. I mean, that's the way, that's the first one I ever saw.

[Allen:] Which head did it hit?

[Hazel:] That's the way it was--huh?

[Allen:] Which head did it hit?

[Hazel:] How you mean?

[Allen:] Which head of the drum did it hit?

[Hazel:] The inside head.

[Russell:] The same one, batter head--

[Hazel:] The inside, the inside head.

[Crawford:] Did it hit from above?--

[Hazel:] It hit it exactly in the middle.

[Crawford:] But the leverage was from above, huh?

[Hazel:] Yeah. The spring, you see, the spring was--and when, naturally, if you'd hit it, well then, when you left it go it would [unintelligible]. But the spring was not built into the pedal; it was on the top of the bass drum and it fit into a hole in this long rod, and the ball was on the end of that rod. and the bottom of the ball had this little thing where you fit the strap into, and the strap, in turn, fit into the wooden pedal, and that wooden pedal was held by a steel frame, or iron frame, or whatever it was. That's the earliest pedal that I can recall. There may be a couple of them around here yet; some of the real old-timers should have one of them.

[Russell:] I'll try to find one. [unintelligible] go by the Hall Drum Company.

[Hazel:] Did you ever?--no, I don't think he--

[Russell:] But they might pick one up, you know.

[Hazel:] I'll tell you: there's only about one fellow that I know of around here who might have one, Bill; there's a fellow by the name of Emile Gonzales.

[Allen:] Is he still alive?

[Hazel:] I don't know. But he would [have one], because he used to fix all of our heads, tuck our heads and fix all of our drums for us, and he was the man.

[Russell:] How was the action? Did you ever play one of those? Did it seem fast or slow? How was it?

[Hazel:] Well you--like I tell you, they had a--

[Russell:] You could adjust it.

[Hazel:] Whachacallem that you could regulate it the way you--but it was very shaky, Bill, you see.

[Russell:] Not like the modern [unintelligible].

[Hazel:] No, it wasn't compact, and naturally it was shaky and it--in those days that's the only way they could build them. But you couldn't, when you'd hit down like that, it--just the bottom part of it would shake like that. It wasn't reliable like the later pedals became.

[Allen:] Where is Emile Gonzales' family? Are they around here?

[Hazel:] They did live on Galennie Street somewhere, out around Constance Street--between Constance and Tchoupitoulas.

[Allen:] Eganina?

[Hazel:] Yeah, in Galennie: G-a-i-n-i-e, Galennie; that's just a couple of blocks up from--it's a little, short street; it only runs to, it stops at, Magazine Street; it runs from the river to Magazine Street. It's about the 1200, about the 11 [00] or 1200 block, coming up from Canal Street. And he may have one, because he had everything--he was a guy like Tom Brown that collected everything, you know--and he had everything that you could ever imagine that pertained to drums. And, incidentally, he was a very good mechanic; he could do more with--of course, in those days everything was wood, too: no metal drums, in those days.

[Russell:] Speaking of Tom Brown, when was the first time you heard

him or his band?

[Hazel:] Tom? Well, no; when I started, Tom was away; I didn't meet Tom until he came back to New Orleans. The first time I played with Tom was with [Norman] Brownlee's band out at the old Spanish Fort. And then, while I was--I think it was a couple of years after or before that, I was working with Abbie Brunies out at the Halfway House when his brother Theodore [Steve Brown] came down here with a bunch of guys from Chicago: Murphy Steinberg and--was it Polo or Pollock, Clarinet player?

[Russell:] Yeah.

[Hazel:] Danny Pollock or something, Danny Polo?

[Allen:] Danny Polo.

[Hazel:] Something like that. They had a band that they patterned off of the Rhythm Kings. Now to follow up on that first job thing--after that, we moved from Harvey; we moved down to Gretna and that's where I met Emmet Hardy. I went to school with Emmet, you see; and we formed a little band around Gretna, and used to play across the river; we didn't get over in New Orleans, only on one job.

[Russell:] How old was Hardy? Was he older than you?

[Hazel:] Emmet? No, he was younger than me. Let's see: he died in [19]25, and he was twenty-one when he died.

[Russell:] Twenty-one.

[Hazel:] But he covered a lot of ground in those years. He used to make his own mouth pieces; he worked in a foundry, in a machine shop. His brother today is head of this Bishop-Edell Machine Company here, and he wanted him to be a machinist, and Emmet didn't care about machinist; he wanted to play music. So he'd work all day in that foundry--and he made his own mouthpieces; he was always experimenting, like Jack Teagarden, you know, always experimenting. I think he had a

little engineer in him, frustrated engineer in him. And we had a little band over there: Sidney Arodin and Emmet, Brownlee and a kid that died at sixteen years old [who] would have been a marvelous trombone player, by the name of Fortmeyer. He had a brother who played cornet and trumpet that you fellows, you might know of, Dick. He's from Jefferson Parish; he played all these places along--

[Allen:] Raymond [Burke] talks about him.

[Hazel:] Yeah, Fortmeyer; "Footmeyer" they used to call him, but it's really Fortmeyer. And he played beautiful trombone; he had beautiful tone, sort of like Santo [Pecora] but better--you know, clearer, prettier. And he died when he was sixteen. We were all just kids and we played around, up and down over the river--

[Russell:] Could you tell more about Emmet, how he--did he ever tell you how he got started on the cornet? Did he use cornet or trumpet? [unintelligible].

[Hazel:] Well, his daddy was a bass player in the Shrine band here and his mother played piano, and they used to sit around at home and play and that's he--he never did play--well, he started with the guitar and the banjo; he didn't like that so much, and even a little piano, chording. His mother played real fine church piano, you know, and his sister played piano and sang spirituals. And he had an uncle who was quite well-known as an author; his name is Kennedy, Emmet Kennedy; he's written a lot of books and things like that. And he was a piano player, too. It was just natural in the family, you see. Once he hit the cornet--he never did play trumpet; he played cornet. When he was with the Rhythm Kings, he and Paul Mares and Chink Martin went to this Harry B. Jay Company and they had, he and Paul both had an instrument made called the--you could make it either a trumpet or a cornet; it had a mouthpipe, you know, and you could pull it out or shove it in, and you

could make it either a trumpet or a cornet. They had them custom-made, you know; they was something new; nobody had seen anything like that. But he never did like the trumpet sound; he always liked the cornet sound and he always played the cornet.

[Russell:] Do you know if he had any lessons around here, or [he picked up stuff ?]?

[Hazel:] He studied from Manuel Manetta, the old colored fellow over [there ?]; Emmet studied from Manuel Manetta--and this thing on "High Society"--you know the [scats].

[Russell:] Yeah, the clarinet variation.

[Hazel:] Well, that belongs to Manuel Manetta; Manuel Manetta created that or invented it on whatever you want to call it; he was the first one to play it, and he taught it to Emmet. And he and Emmet were the only two ones that I ever heard play it that play it right; all the rest of them--that includes Sharkey [Bonano] and all the rest of them--don't play it right.

[Allen:] How does this part go?

[Hazel:] It doesn't go like they play it; it--

[Allen:] It's not the clarinet solo, it's the trumpet part?

[Hazel:] It's the trumpet; you know that [scats].

[Crawford:] Oh, you mean on "Panama:"

[Hazel:] Now they play it--on "Panamá," yeah, on "Panama."

[Russell:] "Panama," yeah.

[Hazel:] They play it three ways [in three-part harmony] now. Manuel taught it to Emmet, and Emmet's the only white man that I ever heard that played it right, exactly the way Manuel--cause Manuel, at that time, was on the boat, you know, with Fate [Marable]; he was playing melophone on the boat, and--

[Allen:] You know, he told me Red Allen stole Emmet Hardy's book that he wrote it out for him [in].

[Hazel:] Yeah, he did.

[Allen:] He stole it and got that part.

[Hazel:] He did, he wrote it out for Emmet and taught it to him to make sure that Emmet played it right, you know; I know that to be a positive fact. Then, later on, Hardy made up his own band, over the river there. But the only time that we ever played other than over the river--there was a place that was Sharkey's stomping grounds called the Tonti Social Club, and Sharkey played back there for years and, I don't know--they had a run-in on something. Let me see who that is (phone rings).

[Russell:] Any time you want to stop it's all right. (machine off)  
Okay, it's going again. You were talking about Emmet Hardy and this band of Sharkey's at the Tonti.

[Hazel:] Well, somehow or other they had a run-in with the club; it was a club, a social club that had this--it was the Tonti Aid and Social Club, [Tonti Social and Athletic Club] and they had this hall. And they had a run-in, so they fired Sharkey and they hired Hardy, you see. So we went over there. They had a bandstand; the bandstand was against the back wall, and they had a window, like that, right in the back of the drums. In those days there weren't any such things as spurs, Bill; you had to take a rope and tie it around the chair to keep the bass drum from walking away, you see. Sharkey's drummer was named Roy Montgomery, and he was Sharkey's brother-in-law--nephew, rather, nephew; he was Sharkey's sister's child. The night that we started they were going to create a free-for-all, because they didn't want nobody coming in there on Sharkey, you know. So they had a little fellow come up around 10:30--a little fellow like I--[he] came up and he told us, he

of those things. And we finally got on the streetcar and got home. Well, we never did go back any more. And then we had a job at a place over the river called the Midway. They started playing, the last tune they started playing at--they quit at a quarter to twelve, because you had to quit at a quarter to twelve to catch the last streetcar to make the Jackson [Avenue] ferry, you see. They started playing the blues at 11 o'clock, and they'd play the blues for forty-five minutes. They'd play them slow first, and then medium tempo, and then what we called fast tempo in those days is not even medium now, you know--and they'd play the blues in those three different tempos. Well, that's when the free-for-alls would start. And it was an open-air place; it had a roof over it, but all the rest of it was open, and it had chicken wire in front of the bandstand so the beer bottles wouldn't hit the band, and things like that. You'd have to fight your way through the fight to get in the street car. Oh, they had several of them over there like that: they had that Owls' Hall on the river there by Jackson--it was right, just about a half a block down from Jackson Avenue. [If] a fellow come from New Orleans come over there and try to fool with one of the girls--

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[Russell:] . . . across the river.

[Hazel:] This Owls' Hall it was just about a block down from the ferry landing, and if the fellows over there caught the fellows from New Orleans fooling with any of the girls, they'd do either one of two things: they'd either run them up the levee and down the ferry landing--and if the ferry wasn't in, don't stop, just keep going--either that or two fellows would get the guy, one by the arms and one by the legs, and take him by a window like that and swing him like that--it was built on pilings right on the water, you see--and then swing him like that, right out the window they'd throw him. Either that or they'd run them down to where the automobiles and horse and wagons went in those days down [to] the ferry, and if the ferry wasn't there, just keep going, don't stop, unless you wanted to get really clubbed up. And when the fellows on this side would catch those guys from over there coming over here well--something. They talk about juvenile delinquency--that was a common occurrence at all dances and things like that. They had another place over there called Baby's Hall that they used to do a lot of that; that's where Jack Laine played; he played the Baby's Hall. And he played another place [there] called the Fireman's Hall, in Harvey; that's the only time I ever saw Jack play double drums--not double drums--he played trap drums.

[Russell:] Yeah, everything--

[Hazel:] It was only four pieces: there was he and Abbie Brunies, and I can't--no piano--I think it was cornet, drums, bass--I don't know whether it was guitar or banjo, but that kind of combination. And that's the only time I ever saw the old man play trap drums. He mostly, most of his work was parades, picnics, things like that, but this was a regular--

[Russell:] Did you ever play in any of his bands?

[Hazel:] No, I never did; I played in his son's band; I played in-- don't call him "Pansy" because he'd [kill ?] you.

[Russell:] Yeah, I know.

[Hazel:] I played in his bands, but I never did play in the old man's bands. I guess I'm one of the few guys that never did; I know him quite well, but I never did play with him. Raymond [Burke] played with him.

[Russell:] Yeah.

[Hazel:] But I played with Pansy quite a bit. Did Raymond ever tell you the story about Pansy's band at the Roosevelt Hotel? It was the Grunewald Hotel then.

[Allen:] No.

[Russell:] Yeah [I've heard it ?]

[Hazel:] Will it make any difference if this is a little risqué?

[Russell:] No, no.

[Allen:] No, go right ahead; say anything you want to.

[Hazel:] Well, they had a place in the Grunewald--which is the Roosevelt now--had a place in there called the Cave; it was underneath--

[Russell:] Oh, yeah, I've seen a picture of that.

[Hazel:] Where the kitchen is now. How Pansy and them got the job. I don't know, because that was a raggedy band--you know, I mean clothing; they were all guys from around the [Irish] channel and downtown, like that, that weren't the best-dressed in town. But they got the job anyhow. They had a tune they used to do called the "Pluto Blues;" and the climax of the thing was that Pansy would, they'd make a break and Pansy would go [makes Bronx cheer], you know, like that, and the drummer would roll out a roll of toilet paper,

and then everybody would holler, "oh, the Pluto Blues!" They pulled this stunt--that's the only high-class job they ever got, you see--

[Russell:] At the Roosevelt.

[Hazel:] And they pulled this stunt, you know, with the "Pluto Blues," and they ran them completely out of the hotel. I thought maybe Raymond had told you about it, Dick; I think Raymond was there.

[Allen:] I'm sure he was. He said they used to do some wild things, them and the Brunies boys, too.

[Hazel:] Oh, oh--Abbie especially. Abbie was, he was a heckler from way back; he used to--before I went with him he had "Snotsy" Rodgers, Emmett Rodgers used to play with him. They used to clown a lot, you know; Abbie would sit up on top of the piano, playing the piano-- playing the trumpet and that you know. You know how they did in the old days. And he'd kick Snotsy in the head, like that while he was sitting up there on top of the piano. So when I took Emmett's place I said, "Look, let me tell you one thing: the first time that you kick me in the head while you're sitting up on that piano, I'm going to take the snare drum and put it around your neck for a necklace." Well, he never did play any tricks on me. But they used to play some awful tricks out there. [At the Halfway House ?]

[Crawford:] What were some of the other bands that you played with back around in?--

[Hazel:] Well, I played--after Hardy, after we moved on this side of the river--my dad used to drink quite a bit, see; mother didn't want me to play music at all.

[Russell:] . I was going to ask, first of all, just how old you were when you started the drums? Had you played anything else at all first? That was the very first?--

[Hazel:] No, no, that was the--on account of my dad being [a drummer?]; see he bought me first, he bought me a snare drum, and I just played the snare drum; like I told you, at the time they'd come running for Ragbaby, I'd have to take his place, and then the parades.

[Russell:] You had your own snare drum, then? He got--

[Hazel:] My dad bought me a snare drum. Incidentally, later on he hocked it and I went--there was a place down here on, down around Napoleon Avenue called the Mysterious Babies; it was a marching club like the Jefferson City Buzzards, you know, and I walked in there one night--I guess I was around fourteen, fifteen years old--I walked in there one night to this dance and--it was an old York snare drum; they haven't made any of those in years and years; they made drums and they made horns, too, but this was a snare drum. And I had a mark on it, and I walk up and I naturally go right by the band, and I see my snare drum. So right away I go ask, I say, "where you get the snare drum?" And they said--they didn't call them snare drums, they called them kettle drums. I said, "where you get that kettle drum?" He said, "I bought that off a man." I say, "what man? who you bought it off of?" He said, "I bought it off a man by the name of Mr. Hazel; I give him \$7.00 for this drum." So I say, well, that's it. So I come home, I asked the old man about it; he had been out on a tear, you know, and that's where, there went the snare drum. So I didn't start playing professional until I was around fourteen; then I bought a set of drums. And I played with three or four different bands--a couple of bands over the river. And Martha Boswell and Connee and Vet, they used to have a little trio and I used to go--they lived down here on Camp Street--and I used to go by their house and play.

[Russell:] Oh, they didn't live across the river then?

[Hazel:] No, no.

[Russell:] Oh, I thought maybe they were from over there.

[Hazel:] They never did live across, no; the Hardys lived across the river, you see, and Emmet's sister and the Boswell kids were real friendly, and that's how Emmet happened to go the the Boswells' house--through his sister. They had a little trio; they played both--when they played classical, Connee would play the Cello, Martha would play the piano and Vet would play the violin, and when they played jazz, Vet would play the banjo, Connee, Martha played the piano and Connee would play the saxophone. Incidentally, she's still got the reed on the saxophone that was bought; she never has--that's the truth: she never has changed the reed; she's still got the reed that came with the horn. We used to go out there and play, and then, I don't know--Mama--I got, I come home about half loaded one night; Mama got mad, and Mama took an ax and busted up the drums, so I didn't play for about three or four years. I was hopping bells at the Grunewald, and I walked to the corner and here's a band on a truck, and they don't have any drums--the drummer didn't show up. And here's who's in the band: Tony Fougerat's the cornet player; a fellow by the name of Bill Eckert is the leader--called it Eckert's Jazzolas--Mello, the trombone player--Alphonse. You know him?

[Crawford:]  
& Leonce.

[Allen:]

[Hazel:] Leonce, Leonce--he's the trombone player; Lester Bouchon is the clarinet and saxophone player and Nappy Lamare is the banjo player. So they stopped here, and they were advertising [sort of ?] a dance or fight or something. And they stopped there to play a tune, and they don't [have a drummer], so I asked, I said--I never had seen

any of them before in my life--I said, "What's the matter, drummer didn't show up?" I got my bellhop's uniform on; I was out for lunch, you see. And they said no, so I jumped up there and, I sit in, and I played a couple of tunes with them, see? So that was it; I come right back to the hotel, I quit my job, and I went up--Lester was repairing instruments up at Conn; C. G. Conn Company had opened a store here on Baronne Street, see. And I went up there and bought a set of drums and went to playing with them. We got a job for four nights a week down at--have you ever been down at this Woodman's Hall, down there at Urquhart and wha-cha-callem <sup>Albion</sup> [Franklin]?

[Russell:] Yeah.

[Hazel:] We got a job down there four nights a week, and we played there over, about a year, maybe a little better than a year. So we used to take two intermissions a night where you'd get off the stand, see; so they used to give us a soft drink, and \$4.00 a night was the price. They'd give you a soft drink each intermission; they made up their mind, they were going to cut us down, they were only going to give us one drink a night instead of the two bottles of Root beer, or whatever it was, you know. So we quit. So then Nappy Lamare books a job in a night club out on Dauphine Street; I think they call it The Cave--down in the [French] Quarter around there, around--

[Crawford:] What--they call it the Cave now, huh?

[Hazel:] I think they--yeah.

[Crawford:] The Tunnel Bar?

[Hazel:] No, I think it was where The Cave is now, I'm pretty sure.

[Allen:] What hundred block was that on?

[Hazel:] Oh, it's down around 9, 10, 1100, around there.

[Allen:] Is it near St. Peter on Orleans?

[Hazel:] I think it's a little further down.

[Allen:] Dumaine?

[Hazel:] Around Dumaine; I think it's down around there. I think that they call it The Cave now; Tony Fougerat could tell you. Anyway, Nappy Lamare goes and books this job, you see; we go in there and we play all night long and when we get through, the guy gives us 15 cents and a pack of cigarettes. "What was that?" We told him, "Uh-uh, man, we can't work for that." He said, "Y'all come back; it'll pick up, business will pick up, it'll get better." He wouldn't let me take my drums out, so--at the time, my daddy was in the District Attorney's office; he had that job like Johnny Grosch has got now, you know; he was chief investigator for the District Attorney's office. So I had to call up the old man, and he had to take a detective and go down to get my drums out, because the guy didn't want us to quit and he didn't want me to get my drums out of there. Oh, that was a kick. And we played another place back around where the Charity Hospital is now; it used to be the Parish Prison used to be right there at Saratoga and Tulane Avenue. There was an old, old lady used to give dances back there, by the name of Melancon [spelling ?]. She never had any electricity in [her house ?]; she used to have these lanterns hanging around. She'd give us \$1.00, maybe \$1.50. The first thing--we had a good band--and the first thing you know the place was getting like that. Well, the more people we'd get in there, the more she'd--they'd serve home brew, you know; it was during prohibition and they'd serve home brew--and the more people we'd put in there, the more she'd cry about she's not making anything. We felt sorry for the poor old lady, you know, and she was putting the bee on us left and right. So, finally took us about six or seven weeks to finally get smart to what she was doing to us, you know, Bill? Oh--it's little incidents like

that that if you could only think of them.

[Allen:] I was going to ask you about a couple of words: You said a guy had a big "smoke wagon"?

[Hazel:] Yeah--pistol.

[Allen:] That's what you called pistol.

[Hazel:] Yeah, big, long thing--

[Russell:] About a foot long.

[Hazel:] What they used to do, the police used to carry them, mostly; I think it was a .38 but it was built on a .41 frame, so it had about a seven or eight-inch barrel, you see. That thing was [so] big and long they's stick it down in here like that [inside belt], you see. They called them "smoke wagons."

[Allen:] I was going to ask you about the word "jazz," too: when did you first hear that?

[Hazel:] Well, there's so many different versions of that--lot of people say J-A-S-S; the first I ever heard of it was J-A-Z-Z, the way it is now.

[Allen:] Was that before the war or after the war?

[Hazel:] Oh, that's before--oh, you mean?--

[Allen:] World War I.

[Hazel:] Well now, where you at, my boy? Where you putting me? I wasn't in World War I, I was in World War II.

[Russell:] You'd [have] be[en] eleven years old.

[Allen:] Yeah, but I mean, did you hear the word when you were a kid? When you were a kid, did you ever use it?

[Hazel:] Oh, well, no; at first [they used ?] ragtime--partly, used to call it "Ratty" music--and then all of a sudden up cropped this word "jazz," but how it originated, you got me.

[Allen:] And you don't remember the year the word "jazz" started?

[Hazel:] No, no; if I said so I'd be lying, Dick; I don't know. Just all of a sudden, there it was. But even before--I can go back this far--but even before they ever had jazz bands at all, or ragtime bands or whatever you want to call them--you see, like I tell you, in this--I had a card here of Fischer's Band where it was printed on there, "Fischer's Ragtime Military Jazz Band." Now that's--when I first played, I was eight years old that first job, the first parade I ever played. Now if I was born in 1903, that was in 1911, and the word "jazz", they used it on that card. And the word "swing" was used a whole lot sooner than 1934 because I played with a band, a piano player by the name of Red Long, and we had a band in-- it used to be--you know where that dime dance hall was on Iberville Street there? Well, that originally was the Pup; in the days of the red light [district] that was the Pup. Then they changed it to the Oasis and then it later became the Ritz. Roppolo and Scaglione and those guys played in it when it was the Oasis, and then we went in [and] they called it the Ritz. The band was Red Long; Chink [Martin]; Angelo Palmisano on banjo. Joe Loyacano, the guy that's got the hot dog wagons, on saxophone; and myself. And the name of that band was Glenn Lea Long and his New Orleans Swing Band; now that's twenty years before Goodman and those guys ever come out with swing music.

[Russell:] This Fischer card--

[Hazel:] [They were ?] used to call it swing.

[Russell:] This Fischer card, though, called it Ragtime, not jazz. Is that right?

[Hazel:] Huh?

[Russell:] The Fischer--you mentioned--

[Hazel:] No, they called it, they called it all; the card would read "Fischer's Ragtime Military Jazz Band."

[Russell:] "Jazz Band" was on the Fischer--

[Hazel:] Now, wha-cha-callem, what's her name?--Helen Arlt is a relative of Fischer's; he's her uncle, or something like that.

[Allen:] She told me where Fischer's daughter and mother were living--and wife, I mean.

[Hazel:] Yeah.

[Allen:] Down in the Quarter, down on Burgundy Street; we want to see them.

[Russell:] Yeah, we'll see them.

[Hazel:] They may have some wha-cha-callem--I've got a picture; did you ever see the picture of the band, the Fischer's Band?

[Allen:] No, I haven't.

[Russell:] No, I'd like to see that.

[Hazel:] Wait a minute; shut it off. (machine off)

[Russell:] Let's get in on this, boys.

[Allen:] Yeah. This is being recorded at 1028 Arabella Street, Monk Hazel's home, July 16, 1958--59, it is.

[Russell:] Yeah, '59; you're a year behind. Who else is here? Mr. Crawford?

[Crawford:] Paul Crawford.

[Russell:] And this is Bill Russell, and, of course, Monk. Yeah, we ought to check on those pictures every time.

[Hazel:] Picture, the same picture--you know Mike Caplan?

[Allen:] Yeah.

[Hazel:] He's the recorder for the Shrine?

[Allen:] Yeah.

[Hazel:] Well, there's a picture of the same band in his office.

[Allen:] Oh good, I'll see him.

[Hazel:] He got it from a cousin of mine that played for a Carnival

organization over the river called the Big Fifties. They used to go out all blackface, and they always had Fischer's Band. He's got a picture, because I saw it up on the wall there, and I asked Mike where he got it and he said he got it from my cousin!

[Allen:] Was your cousin a musician?

[Hazel:] No, uh-uh; he--they had this club; it was a marching club from Gretna, and they never would have any more than fifty, and that's the reason they called it the Big Fifty. They were all business men, judges, lawyers, things like that. And they always, like the [Jefferson City] Buzzards--up until the last few years the Buzzards always went out blackface, too. And he, George, he owned a bakery--well; his son still owns the bakery over there in Gretna, his son's a lawyer, but they still own the bakery over there in Gretna--the son does. I was just talking to him day before yesterday. His daddy gave the picture to Mike Caplan, or gave it to the Shrine Band or what, I don't know. But I know you can see the picture in there. That's my daddy and--Ragbaby Stevens wasn't on that picture; it was a fellow by the name of Swift was the snare drummer and he jumped off the Jackson Avenue [Ferry] when they were coming back from playing at Crescent Park, playing a dance over there one night, and he jumped off the ferry right before it got to the landing--you know, just for a kick; you know, all loaded up. And [he] jumped off the ferry and was going to beat the ferry to the landing. Well, he went down and he never did come up; they never did find him. And Richie Brunies; Leonce Mello's brother [Manuel] was a cornet player; Henry Brunies; and like I tell you, this Alessandro playing peck horn [alto], and Tack <sup>(cack?)</sup> Riley and George Schilling playing trombones; and the baritone player was a shoemaker over in Gretna--in those days if you had ten men--no saxophones--used two clarinets--I don't think Achille Baquet's in that

picture, either; I think just Happy--I mean just Johnny Fischer is--

[Russell:] By the way, I thought--

[Hazel:] His real name wasn't Fischer; his real name was Phillips; that's the name his daughter goes by, by the name of Phillips, not by the name of Fischer.

[Russell:] In a list of musicians once I saw Happy Schilling listed as a clarinetist; did you ever know him [to play clarinet]?

[Hazel:] No, that's his son.

[Russell:] Son.

[Hazel:] Yeah. 'No, not Happy; Happy played bass, trombone and guitar.

[Russell:] Yeah; I know him; I never asked him if he played clarinet; I never thought of it.

[Hazel:] No, no, that's the son.

[Russell:] Yeah.

[Allen:] You know--

[Hazel:] He studied--like I told you, he's one of the early saxophone players, because he studied saxophone before he studied, before he played clarinet.

[Allen:] I've often wondered why Fischer changed his name like that.

[Hazel:] I don't know; my mother doesn't even know--my mother knows his wife real well; in fact, they lived right around the corner from us when we lived down here on Bellecastle Street. Why he ever changed his name I don't know. His wife's maiden name was Milto [spelling ?], I think; I think her maiden name was Milto.

[Allen:] Back to Emmet Hardy for a second--

[Hazel:] Well, he [Fischer] has a son here, too; he's in some kind of big, was in business up on Carrollton Avenue right off of St. Charles, and he was on Canal right off of Camp Street there for a while, but the last time I saw, he was up here on Carrollton Avenue. I think his

name is John. What were you going to say about Hardy?

[Allen:] I was wondering: you told me once, when I was visiting you in the hospital, about him being sick so long and you'd go by and see him all the time.

[Hazel:] Yeah; well, that's after he quit playing. But the thing that most people don't know about Hardy: the first time he left here he left here with Blossom Seely; was he, Santo Pecora, Roppolo and Blossom Seely's husband, whose name was--he later got to be a pretty big man around Chicago and New York. I think he was a Rop-head; I'm not sure, but [unintelligible].

[Russell:] Maybe Ray Lopez used to work with them, too, in the [East ?] and maybe--[he didn't ?] mention his name, though.

[Hazel:] No, no, no--oh, I'm sorry Bill, you're right about--I said the wrong name--not Blossom Seely, the other--

[Russell:] Beè Palmer.

[Hazel:] Beè Palmer, that's right, Beè Palmer; you're right; Raymond Lopez and Eddie Miller--Gussie Mueller worked with Blossom Seely, and later, way later, Wingy [Manone] [worked with her]. But this was Beè Palmer; you're right. Well, it was her husband who was the piano player. [ALSIE]

[Russell:] Oh, yeah, [I know him ?].

[Hazel:] I know the name as well as I know my own, but I can't think of it.

[Russell:] We have it some place.

[Hazel:] And a fellow by the name of Johnny Frisco [around ?]-- used to call him "Mulefoot" Frisco, who played with Schilling's band; that was the band. Now, they left here--they were on the Orpheum Circuit,

you see; that's when there was a lot of vaudeville--they left here and they went and played all around. They broke up at Rockford, Illinois, because she was kind of chiseling on the loot. They had one more week they went and played--they had the falling-out in Rockford and they had one more week in Peoria, and they went and played the job in Peoria. While they were in Rockford, for the week they were in Rockford, Rap and Hardy met a fellow by the name of Carlisle Evans, and he offered them a job with his band. Rockford, as you know, is just across the river from Davenport. Well, they left Bee Palmer and they went with Carlisle--I got that around here somewhere, the picture of the band with Hardy and Rap with Carlisle Evans. [They had ?] a fellow by the name of Tal Sexton on trombone; a fellow by the name of Neal, I think, on drums. I had it on a letterhead. Well, they played all around, all around Davenport there, and there's where Bix heard Emmet for the first time, see. They didn't do so well with that; I think they stayed around there about a year with Carlisle Evans--incidentally, he comes down here every once in awhile to see Rap's people; I think he's in the automobile business, or something, now--and they came back home. A little while after that Emmet, Chink Martin, a fiddle player they had around here by the name of Oscar Marcour--used to play jazz fiddle, the only one they ever had around here; and [Nunzio "Scag"] Scaglione, saxophone and clarinet player: they went up to join the Rhythm Kings, who were going to expand and make the band bigger, at Friar's Inn. They went up there, and they only stayed a month because they got in a--Hardy wasn't in the union, Chink wasn't in the union; I think Scaglione was the only one that was in the union. They had to join the union up there. Well they had--no, I think they went to Florida; I think they went to Pensacola, or something like that, where you could join the union for \$4.00 or \$5.00--and joined before they

went up there. Anyway they got messed up with the union somehow. [James Ceasar] Petrillo then was just the head of the Chicago union. They were working for Mike Fritzel--they was all in with that Colisimo and--the gangster area. You had to go take an examination for the union up there and you had to read; they had a piano player, and you had to read. Chink couldn't read a note big as his head; well, Hardy could read, and so could Scag and Oscar Marcour. But Chink couldn't read, so the way they fixed it, the way the gangsters [had to fix it?], they'd put--like the had fifteen bass players to take the examination, you see; well, they'd put Chink at the end of the line, and by the time he got there he knew--and they had to play the same thing for each one of them. But the only thing was that Chink played it too good; he even put a little bit of his own in there that wasn't on the paper, you know. And the piano player looked up at him--but anyway, the smoothed [things out.] They only worked a month with the Rhythm Kings until the union threwed the four of them out, and they came back home. But Bix had come to Chicago in the meantime, and he used to come in and ask them to let him sit in, you see, and Paul, Paul Mares and Rap, they used to fluff him off, and Emmet didn't; Emmet told them, "Aw, let the kid play;" and Emmet showed him that third valve business, you see--Bix used it, Hackett uses it, this kid [Warren Luening] with Welk uses it--oh, there's a couple guys out on the West Coast--you use the third valve instead of the first and second [combination] for fast passages, and it gives you a sort of legato style. The knowledge of the banjo and the guitar, and for Bix the piano--Bobby Hackett the guitar--tends to give you that pretty note style. So, like I told you, Rap and Paul would fluff Bix off, and Emmet wouldn't, and he showed him everything that it was possible for him to show him. Emmet come back and it was right after

that--he played around here a while with Brownlee--and he got sick. Harry Shields was on the job with him the night that he got sick--he had a hemorrhage, you know--and they were playing over the river somewhere at some high school. And then he got sick; he went down with TB. Well, he was in bed for a couple of years, and he beat it; he went over in the piney woods over there--you know, around Mandeville, Covington, around there--he stayed over there about a year and a half, and he beat the TB. So he come home, and when he come home, I used to go about every day; my mother can tell you if I didn't show up for two o'clock, man, he'd be on the phone wanting to know what's the matter with me. And that was every day; I'd go out there and I'd ride him around, you know, in the automobile, while he was convalescing. Then he got, appendicitis hit him, so they rushed him to the hospital, and from being, you know, from being in that bed all that time he was weak, so he couldn't take ether. So they had to give him a local anesthetic--in other words, he lay up there and watched them cut his guts open, you see? And he went throught that, he beat that. Then he came home, and about a month, a month or six weeks later peritonitis set in and it killed him; that's actually what killed him--I mean, that's what the death certificate said, peritonitis, not TB. You know, it's such a shame. Now another thing, Bill: the first record that ever came here of the Wolverines, nobody knew who the Wolv--because they didn't, in those days they didn't have any personnel or anything like that on the what-cha-callem. Well, I was working for Conn Company in the day and I had the band at the Bienville Hotel, and at the Roosevelt, where the Blue Room is now, we used to play [for] dinner there and then go up to the Bienville roof from nine 'till one, you see. They had a piano company sharing the building with us called the Junius Hart Piano Company, and they sold records. So, I hear this

[Russell:] You say you played the record for Emmett [Hardy] and--

[Hazel:] And he said, "I know who that is. That's a kid from Davenport by the name of Bix Beiderbecke"--he didn't call him Bix, he called him Leon, his right name. He said, "That's a kid from Davenport by the name of Leon Beiderbecke." He didn't know who the rest of the band was, because he didn't know any of them. Outside of--yeah, he did know the banjo player, who was the very same banjo player who played with the Wolverines, Lewie Black [Also with New Orleans Rhythm Kings. Perhaps he means them]. And the thing--the trumpet solo--well, the fact is the whole arrangement, the thing was note for note the way Emmett used to play it. You see?

[Russell:] Yes.

[Hazel:] He said, he even told me what key they were playing in, and got the horn and figured out and they were playing in E flat I think, or B flat, something; he even knew what key. He could listen to a record and tell you what key they were playing in. He was another one of those guys like Teagarden--you go way in the back room and hit a chord, and he'd tell you what chord and the notes in the chord, all those things--just like Jack. While he was with the [New Orleans] Rhythm Kings in Chicago for that month there, he had an offer from [Paul] Whiteman, and he turned Whiteman down. The guy--nobody can-- unless you heard him play, Bill, nobody could explain it to you. A lot of people think you don't know what you're talking about and things like that. But the guy had what Bix got from him. But the thing that Bix or [Bobby] Hackett, either one of them, or any other guy that plays that style don't have that he had--he had the New Orleans drive.

[Russell:] He had the drive with that sweet style.

[Hazel:] He had the drive with that beautiful style, that legato style. That's what it is, it's more of a legato style than it is a staccato style. He had the drive that goes with it, even more than Sharkey [Bonano] drives. He had a drive something like--well, not as wild as Wild Bill [Davison] or those guys, but it was more of a--Charlie Dupont, when he played cornet, had the drive--the drive, that's all, that's all he had. He had the drive like Emmett had. But he, man, he'd swing a band to death.

[Russell:] And all of that when he was only 21.

[Hazel:] He died when he was 21. Now he was sick two years before he died; he didn't touch the horn. He gave me the horn; that's how I come to start playing the cornet.

[Russell:] I was going to ask you about that, too.

[Hazel:] Well, we--it was his twenty-first birthday, and in the meantime, the Eckert [sp.?] band had split up; half of the band went with Tony Fougerat, and the other half of the band--I had the original piano player, and a kid by the name of Elery Maser on saxophone, and I went to Leon Prima's house and got--Leon was 16 at the time, and he knew two tunes: "Yes, We Have No Bananas" and the "Jazz Me Blues"; that was his repertoire. And I went to Leon's house and got Leon, and we taught him all the tunes. So we go up to Emmett's house for this birthday party. The Boswell girls were there, and Leon Prima, Bill Eckert, Elery Maser, and a couple of guys and myself. We were playing and finally he goes--I could see him arguing with his mother, you see, because the doctors had forbid him to touch the horn, you see. And so finally he goes in the closet, and he comes out with this square case--what-you-callem--Victor Model cornet.

[Russell:] Conn, huh?

[Hazel:] Yeah--you know, the old Victor model. So he takes it out and his mama sits at the piano, and they start playing. His mama starts hitting those church chords, you know, and they start playing the blues. Well, Bill, you never heard such blues in all your life. They wound up with us sitting around the floor, crying like babies. The guy--

[Russell:] Nobody played with them?

[Hazel:] He played so beautiful.

[Russell:] Emmett and his mother.

[Hazel:] Just Emmett and his mother, that's all. If there's such a thing as a guy knowing that was going to be the last time he was going to ever play, and put it in there, he did. I saw that same thing happen again to another guy in New York later on, a guy by the name of Slats Hooper, a trombone player, that committed suicide. We had a session just about three hours before he committed suicide. And the same thing [happened]; he played better than he ever played. And this guy used to play like [Tommy] Dorsey--pretty, you know; he played just as pretty as Jimmy, as Tommy ever played. Fact is, he used to play more like Troup--I don't know whether you ever heard Troup--George Troup--beautiful, beautiful trombone. He come out with that Henry Theiss [sp.?] band. You remember that WWL, or WLW, in Cincinnati? It was the staff band for years and years. Henry Theiss? Well, this guy, this trombone player, come out of that band. Well, anyway, the played, oh, they must have played for an hour, just the blues. And when he got through he took the horn and put it in the box, and he closed the box and he handed it to me, and said, "Here, Monk, I won't have no more use for this." So that's how I come to get the horn.

[Russell:] Have you still got that?

[Hazel:] No, it got burned up in the Silver Slipper fire. I got one just like it, but that original horn, it got burned up in that Silver Slipper fire--the first--I got burned out down there three times; that was the first one. I think it was a week or two weeks after this birthday party that he died; it was not longer than two weeks. That's the longest funeral I ever say in my life, Bill. They buried him in Gretna. And they lived right back [of] State Street, here. You know where Willow Street is, Dick?

[Allen:] Yes.

[Hazel:] They lived right on--that's where the street comes by that convent--the Ursuline convent, I think it is. <sup>[perhaps he means Poor Claires]</sup> The street comes and when it gets to State Street, it ends here, and then you go around like that, and about a quarter of a block further back is where the street continues. Well, he lived right in that corner, that corner house there. They took him to this Jesuits' church here at Loyola--what [do] they call it, The Little Flower, or something?--the church at Loyola. Well, when the funeral left the house, by the time they got to Loyola, there was people that still hadn't left the house; that's how many people they had at the funeral. And it took four crossings of the ferry at Gretna, at Jackson Avenue--it took four crossings of the ferry to get--and a lot of the people just went to the ferry and that's all, you know, and didn't go across the river to the cemetery. It took four crossings of the ferry to get all the automobiles on.

[Russell:] Was Emmett that well known as a musician, or his family?

[Hazel:] As a musician.

[Russell:] He was that well-known himself.

[Hazel:] He was. Even the colored--you know how the colored fellows are--you know they don't talk much--but you can ask any of the old;

the real old timers about Hardy, and they'll tell you.

[Russell:] I've heard them talk about him.

[Hazel:] Here's another thing. When he died, Bill--now this is the God's truth, so help me--when he died, there was two things that his mother had, and if I'd only got them--you see, Louis [Armstrong] disputed me about him and Emmett having a bucking contest on the boat.

[Russell:] Oh, that's right.

[Hazel:] He disputed and said the only "ofay" [white] he ever played with was Bix. That's not so. His mother had a card from Louis, and the card read--I saw it with my own eyes, Bill--the card read, "Now that the king is dead, I am the king. Signed, Louis Armstrong." That's what--it was a postcard, it wasn't a letter. And from Bix his mother had a whole letter, about a four-page letter saying how much he idolized Emmett, how much Emmett had done for him, both in Davenport and in Chicago. Now, if I could have got hold of those two I could have thrown that card right in Louis's face. How that thing happened on the boat, you see--it wasn't the Sidney, I mean the President, or the Capitol, the boat preceding the Capitol; it was the Sidney, the one before the Capitol. And they used to give all-day rides. They had music on there every night--not like now, weekends--they had music every night. And they used to give these all-day rides. They'd either go down the river or go up the river about thirty or forty miles; they'd dock the boat and they'd have these picnics, all day long. It was an all-day affair, and they hired an extra band, when they'd have these picnics. In other words, they'd have continuous music. Like at the [Famous] Door--one band would play <sup>a</sup> half hour, the other band would play another half hour. Well, Hardy used to get that job every once in a while, those all-day rides. And Louis was playing with Fate [Marable]. And they'd play on one

side, and they'd build a temporary bandstand on the other side, where Hardy would play. Hardy only had seven men; Fate had about ten or twelve men. So they got to playing. The tune was "High Society." Emmett was really blowing. He was blowing so much that he opened that--instead of one, he had two spit valves on the horn--he was blowing so hard he split both his upper lip and his lower lip too, from that all day grind, you know. And when he would open up to let the water out of the horn, blood would come, where he'd split his lips. But they got to going on "High Society" and they must have played "High Society" for about twenty minutes or half an hour. And when they got through, from the other bandstand, Louis made his bow and hollered all the way across the floor--Tony Fougerat was there, too; Tony could tell you about that--he made his bow and hollered over across the floor, "You is the king." Just like that, you know, recognizing Emmett, you see. But then later on when I got the story in Downbeat, well, then he denied ever playing with him. He might have thought it was a thing where he set in with him, with Emmett, or something like that. It wasn't that; it wasn't a jam session, in other words, where, you know, white and colored, because we did that, you know, we did that forty years [ago] around here. Jigs--we used to sit in with them and record with them; course, you'd get where nobody could see you, you know. I used to go back there, at a place back of the tracks called the Entertainers [on Franklin Street], where they had a good band. I used to go back there and sit in with them all the time. And the same place, the Ritz, had a colored band in there; I used to go sit in there with them.

[Russell:] This Ritz, or the Pup, where was that exactly?

[Hazel:] On Iberville, between Burgundy and Rampart.

[Russell:] Right in there, about where the Fern dance hall was.

[Hazel:] Right where the Fern was.

[Russell:] That's the same building.

[Hazel:] That's the same building. There was two, there was two right together, one right next to each other. The Pup was the first one--the Pup was where the Fern was--and next to that was the Haymarket, which later become the LaVida. That's where Collins played; Lee Collins, that's where he played.

[Russell:] Tony Parenti, I believe.

[Hazel:] No, that's another LaVida. The LaVida Tony Parenti played in was on Burgundy between Canal and Iberville. This was on Iberville between Burgundy and Rampart. The LaVida that Tony Parenti played was a high class nightclub, and the other one was a dive. It was originally, like I tell you, it was the Pup and the Haymarket cabaret, and then they later called it--it was a dime dance hall right next to the Fern. When they first called it the LaVida it wasn't in there, because I played in there with Max Fink, [who] was a fiddle player around here. I played in there with him; they called it the [?]-but later they made a dime dance hall out of it, and that's where Lee Collins--that's the first time I ever heard Lee Collins in my life, he played right in there. They had--Rap [Leon Roppolo] and Scaglioni and them played in there, when it was the Oasis. But the Cadillac and that, that's two different--I mean the LaVida, the both of them, that's two different things. One was on Burgundy Street and the other was on Iberville Street.

[Russell:] What went on in the District after your--let's see, it was supposed to be closed about the time of the First World War.

[Hazel:] It was. But it--

[Russell:] What happened after that?

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[Hazel:] It was open back there for years after that, but it wasn't as open as originally.

[Russell:] The dance halls--

[Hazel:] In other words, it was on the--they had a few places back there; they had a place called the Entertainers, and then a fellow by the name of Lala had a place back there, and Tom Anderson had the Arlington back there. There was three or four places--

[Russell:] That had music.

[Hazel:] That had music back there. Oh, I guess maybe up until around maybe [19]29 or [19]30. I don't know; I left here in [19]27 and went to New York. I don't know whether they still--but they still had a lot, because Lulu White had a house back there, even after it closed. So did--and for years and years afterwards, this octoroon, Willie Piazza, she had a place back there where the project is now. For years, she still had all--course it wasn't, it wasn't wide open like it was; it was more on the sneak. And there was a lot of dollar, two dollar places.

[Allen:] Piano players back there?

[Hazel:] Yeah.

[Allen:] Do you remember any of the guys that played piano back there?

[Hazel:] Steve Lewis, this [Tony] Jackson, Udell [Wilson]--I don't know what his last name was--he played back there. And then there were some white fellows played back there; I think Buzzy Williams played back there. But the three that I can remember the most were Steve Lewis and Udell.

[Allen:] How did Steve Lewis play?

[Hazel:] Fine; played wonderful. He played a lot with [A. J.] Piron. And then later on he played out at--they had an ice cream parlor out at Spanish Fort. Where he played with Piron was out at Spanish Fort,

too, but it was a private restaurant: Tranchina's; it was called "Over the Rhine." It was over the basin, over the canal, like, you know. It was right across from Spanish Fort. They called it "Over the Rhine."

[Russell:] Where was it, on the down town side of the--?

[Hazel:] On the down town side of the Park. Where the Beach is now, that was Milneburg. This was up farther from that. It originally was at West End--the amusement park originally was at West End. This is before my time; my mother told me about that. It originally was at West End; then they moved it to Spanish Fort. [At] Spanish Fort, they actually had a fort there.

[Russell:] I think some of it's still out there, a few bricks--

[Hazel:] They had this canal--I don't know, I think it leads into Bayou St. John--

[Russell:] I believe that is Bayou St. John.

[Hazel:] It is part of Bayou St. John, I think it is. Anyhow, they used to call it "Over the Rhine." They had this restaurant over there where society people used to go to eat; it was a very famous place. But that wasn't a jazz band at all; they read everything.

[Russell:] The Piron.

[Hazel:] Yeah, the Piron band. It wasn't a jazz band; they'd play a little jazz, but it was essentially what today you'd call a society band. But they had a couple of men in that could play jazz, like Steve. And they had one trumpet player for a while there that played pretty good--not the guy that they claim, that everybody says--he never did play anything but just the straight lead, that's all--

[Russell:] I know who you mean.

[Hazel:] And always in a mute. [He must mean Peter Bocage.]

[Russell:] Do you remember [Lorenzo] Tio [Jr.] on clarinet?

[Hazel:] Yeah, he was in that band. I had a picture of that band, too.

[Russell:] You have a bunch of pictures there.

[Hazel:] Have you seen this?

[Russell:] You see these, Dick?

[Allen:] No. Who's that?

[Hazel:] Can't you see?

[Russell:] Where a plane comes in. Let's see.

[Allen:] Gee, Roy Zimmerman playing the accordion?

[Hazel:] Yes.

[Allen:] And Raymond [Burke].

[Hazel:] No, that ain't Raymond. That's "Bujie" [Centobie].

[Russell:] Oh, it is, yeah.

[Allen:] That's Bujie?

[Hazel:]. Yeah.

[Russell:] He's standing like Raymond, but he doesn't look like Raymond.

[Allen:] No, he just stands like him. Who all is in the picture there?

[Hazel:] That's Jimmy Dorsey's band. There's Helen McConnell, Helen O'Connell and that boy that sang--what's his name? There's a lot of good musicians in there; that was a good band; that was one of Jimmy's better bands.

[Allen:] Who's the trumpet player there?

[Hazel:] Let's see.

[Russell:] Ray Eberle or somebody, was that?

[Hazel:] No, Bob Eberle.

[Russell:] Bob Eberle--they were two brothers.

[Hazel:] The trumpet player--there was three: there was Nate Kazebier, Shorty Solomon--

[Allen:] No, I mean the one that's playing in the picture. Is that you playing trumpet?

[Hazel:] That's me, yeah. I played cornet then. That's that Victor model. See, in that band George Hartmann played bass, and he played the cornet for the show, when we played the show, and I played the jazz. Here's the first jazz radio conference in this town.

[Russell:] WDSU.

[Allen:] WDSU.

[Hazel:] That's the first one in this town. That's before the jazz foundation. See who's in there?

[Allen:] Red Mackie and--

[Hazel:] Yeah.

[Allen:] And George Blanchin--

[Hazel:] Yeah.

[Allen:] Who are the other fellows? I see you.

[Hazel:] Bert Peck. Let's see--I think this is the guy works for Walther [Bros. Co., Inc.]. You'd know him if I could think of it.

[Allen:] If I saw him.

[Hazel:] He's sales manager for Walther Brothers out there. And this is the announcer. And this is Wilson Arnold--he used to belong to the Jazz Club--Red Mackie, and George Blanchin, and this is Bert Peck, piano player. That's the first--I don't know what you'd call it-- discussion of jazz in New Orleans; that's before the jazz foundation or the--or any of the rest of it.

[Russell:] Before television, too.

[Hazel:] Yeah. Here's that band I was telling you about that we called the New Orleans Swing. That's the place, the Ritz; that's where the Fern was, that's the place.

[Allen:] What date did you say that was?

[Hazel:] Eh?

[Allen:] About what date?

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[Hazel:] I don't know; see if it isn't marked on there, Dick. That should be around--that ought to be around [19]26 or [19]25--maybe before then.

[Allen:] It says Sosat, [was there a Losat?]? Is that the name of the photographer? [Sosa Vinencio, 306 Dauphine, Soard's 1926]

[Hazel:] Yes.

[Allen:] NOLA. 6-8-1925. I guess that's what--June 8, 1925?

[Hazel:] That's about it.

[Russell:] It was fixed up fancy in there then, with the drapes all around the walls, mirrors--looks like a big banquet, huh?

[Hazel:] Yes. Well, that's what it was, you know; it was the boss's birthday, or something like that. This was a jazz band. You got that thing running?

[Russell:] Yes, that's all right, it's all right; we have plenty of tape.

[Hazel:] That's Ray Bauduc's brother.

[Allen:] Jules?

[Hazel:] Yes. That's Jules, yes.

[Allen:] What did he play?

[Hazel:] Banjo, and guitar, and trumpet.

[Allen:] He had two banjo players then, I guess?

[Hazel:] No, no, he played both the banjo and the guitar. That's Oscar Marcour, the fiddle [player].

[Russell:] Was this at the Silver Slipper?

[Hazel:] That's at the Silver Slipper. That's the original, that's the first time it opened--no, that's after, after it opened--the original was, you used to sit in a slipper like this, right here, you see. Steve Loyacano had that band. This is the second year that it was open.

[Allen:] Let's see the guys in that some more.

[Hazel:] What?

[Allen:] Let me take a good look. I didn't see Oscar Marcour;  
I'd like to see that.

[Russell:] Get the photographer's name on there, too.

[Allen:] Yes. C. Bennett Moore took it.

[Hazel:] You might recall this guy, Bill.

[Russell:] No, he looks familiar, but--

[Hazel:] Art Landry.

[Russell:] No; I don't remember him.

[Hazel:] That's before your time?

[Allen:] I have a record by them.

[Hazel:] This guy?

[Allen:] Well, Marcour must have played banjo some, too.

[Hazel:] No, Jules played banjo.

[Allen:] He just had an extra banjo.

[Hazel:] Oh, man, everybody--don't you see all the instruments?  
Everybody in that band doubled three or four instruments, you see.

[Allen:] I can recognize the drummer, too.

[Hazel:] Yes.

[Russell:] Here's the [unintelligible]

[Hazel:] You done made me forget what I was looking for here now.

[Allen:] Piron's picture.

[Hazel:] What was I looking for?

[Russell:] It doesn't make any difference, [so long as we look through?].

[Hazel:] Oh, yeah, Piron's picture--I had it here.

[Russell:] If you see anything else good looking there, we'll look  
at it.

[Hazel:] This was a good band.

[Allen:] Who was that?

[Hazel:] That was Hot Springs: Joe Capraro.

[Allen:] Oh, yeah, I've heard about that.

[Russell:] Big band, isn't it?

[Hazel:] Here's another picture of that same band, Dick, that you were looking at.

[Russell:] [At the] Silver Slipper,

[Hazel:] That's the [Norman] Brownlee band.

[Russell:] Oh, yeah, I've seen this one, I guess.

[Hazel:] That's Hardy.

[Allen:] Not the whole picture, though; it's not all reproduced.

[Russell:] Haven't we?

[Allen:] They've cut it off--in Esquire, [19]45. [Get title.]

[Hazel:] This is the original picture. See the guy with the melophone? Billy Braun.

[Allen:] Joe Capraro must have had about thirteen pieces.

[Hazel:] Uh-huh. That was at the Little Club.

[Allen:] That's the Little Club in Hot Springs.

[Hazel:] No, that's not the Little Club; that's the Belvedere Club in Hot Springs. See this ~~xxxxxx~~ instrument that they're sitting around? Know what that is?

[Allen:] Looks like some kind of organ or something.

[Hazel:] It's a vibraharp made in the shape of a piano. It's made just like an upright piano, and you played it like a piano instead of with mallets.

[Russell:] Something like the celeste [pronounced seleste], or celeste [pronounced cheleste].

[Hazel:] Here's an old one, this one: that's at the Silver Slipper.

[Allen:] You play a xylophone, too.

[Hazel:] I used to. This was a good band. That's another New Orleans band. That band never did get a chance to record.

[Allen:] Red Bolman, huh?

[Hazel:] Yeah.

[Russell:] Boswells, huh?

[Hazel:] That's the first picture--that's when they were real young-- that's the first picture I ever got from the kids. Here's Happy Schilling's band.

[Russell:] That was made in Chicago, Maurice [Seymour?].

[Hazel:] Yeah, that's when they first went on the road. That's the Halfway House.

[Russell:] Yeah, we've seen--

[Allen:] Who's the drummer in that picture, now?

[Hazel:] Leo Adde.

[Allen:] That's the band that recorded, then.

[Hazel:] That's one of the bands that recorded; I made a bunch of records with them, too. Leo came in after me. I think Snotsy [Emmet Rodgers] only made one record. I made, I think I made the most records with them. This is with [Gene] Austin.

[Allen:] That's you with Gene.

[Hazel:] Yeah. Peter Fountain before he got his rug.

[Allen:] Back to the--

[Hazel:] Here's [Johnny] Wiggs' what-you-call'em band. Here's when Raymond [Burke] was playing with Sharkey [Bonano.] I don't see it here, Bill.

[Russell:] That's all right; I've seen [somewhere a picture of him?]

[Hazel:] I know I've got a picture of it around here somewhere.

[Allen:] Do you remember any of the tunes you cut with the Halfway House?

[Hazel:] Yes: "Barataria," some sweetheart tune--"Nobody's Sweetheart"--"Let Me Call You Sweetheart"--"Barataria," one of Red Long's tunes, "When I Was Loving You You Were Loving Someone Else." On that we had Joe Loyacano on saxophone, and his brother singing-- either his brother or Johnny Saba singing. I made a bunch of them with the Halfway House.

[Allen:] On "Barataria," do you remember who the guys in the band were?

[Hazel:] Rap [Leon Roppolo] was on that.

[Allen:] What was he playing then?

[Hazel:] He was playing saxophone, not clarinet--Charlie Cordilla was playing the clarinet; Rap was playing the saxophone.

[Allen:] Was he playing alto or tenor?

[Hazel:] Alto; he never did play a tenor.

[Allen:] I've heard those records, and it sounds like Cordilla to me on clarinet.

[Hazel:] It is Cordilla on clarinet, and it's Rap on saxophone, on alto saxophone.

[Russell:] [Wasn't there?] one title called "Pussy Cat Rag", or something?

[Hazel:] I made that.

[Allen:] That's the back of it.

[Russell:] Back of "Barataria."

[Hazel:] "Pussy Cat Rag", "Barataria", "Let Me Call You Sweetheart", and I can't remember what was on the back of that.

[Allen:] Did you ever know Bill Whitmore?

[Hazel:] Yeah, piano player.

[Allen:] Did you ever make any records with him?

[Hazel:] I don't think; I played with him, but I don't think I ever made any records with him.

[Allen:] He wrote a real goodd tune, that "New Orleans Shuffle".

Do you know that?

[Hazel:] No, I know of it. I may have, Dick; I can't be sure of that, but I don't recall.

[Allen:] Who was the piano player with the session with Rap, [do you remember?]?

[Hazel:] What-you-call'em, Mickey Marcour. Mickey Marcour is the only one--outside of this one record of Red Long's, where he made his own tune--Mickey Marcour is the only one that ever recorded with the Halfway House band. That was Oscar's brother. He's got a place up here in Houma now, I think; he owns tourist camps and things like that.

[Russell:] [Were you going to ask some more about Oscar?]?

[Hazel:] Bill, you talking about--you hear these guys playing ragtime, you know, like [Armand] Hug tries to play ragtime, and I heard some guys out on the Coast, you know, like Burt Ives [Bales] or those guys--Mickey used to really play it. Fine ragtime piano. We used to play a lot of those rags, you know, like what-you-call'em, "Maple Leaf"--we made a record on that, too. We used to play quite a few of those rags. Abbie used to like those rags; [he got?] plenty of notes, you know, and he used to like those. It would take him a month to learn it, you know, but once he got it in his noodle he'd never forget it.

[Russell:] While I think of it, what about the melophone? When did you start on that? Ever play any parades or anything with that?

[Hazel:] Yeah, I played one parade with it, with Santo [Pecora].

But the melophone, how I come to get the melophone, Bill, I was having trouble with the cornet players. I'd get to play the jazz, you know, and the cornet players would squawk, you see, so I said, well, I'll

have to get something that won't interfere. So I remembered Billy Braun playing melophone with Brownlee, see? But he played more straight; he didn't play much jazz on the melophone. The first record I ever made on the melophone I made with Tony Parenti; I played one note.

[Russell:] [What was that?]?

[Hazel:] The second time, I think it was on that record of mine, the four sides for Brunswick.

[Russell:] It was Brunswick, yes: "Sizzling the Blues", "High Society"--

[Hazel:] I think I took a break on that--no, half a chorus--was it a half a chorus, or a break or something?

[Allen:] "Get With It," or "Ideas"?

[Hazel:] Yes, one of those four. We made "Get With It," "Ideas," "High Society," and "Sizzling Blues." *Check title*

[Russell:] You just played drums on that?

[Hazel:] I played cornet--that was my band--I played cornet in that band, Bill, but I didn't have guts enough to make a record, so I hired Sharkey. Sharkey didn't play with that band.

[Russell:] That's what I wondered. On the label it says--

[Hazel:] Yeah, I gave him the break--"Under the direction of Sharkey Bonano." And that's the first record Sharkey ever made.

[Russell:] What did you do? You played cornet lead, then, on it?

[Hazel:] We--that was a jazz band; we didn't play anything but jazz up at the Roof, you see. And I played drums and the cornet, just like I did later in California with Austin. But when it come to make the record, I didn't have nerve enough; I didn't think I played good enough. So I went and got Sharkey to make the records with me. But he never did work in that band.

[Russell:] Where was that Bienville Roof?

[Hazel:] The building is still there--the Roof is still there. It's right there at Lee Circle, at St. Charles, where the Circle is there. It's an oil building now. That was the Bienville; it was the Bienville Hotel, and the Roof Garden was on the top of it. It was owned by the--

[End of Reel III]

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[Russell:] Somebody told me there was a Bienville Roof or something out there at the West End.

[Hazel:] No, that was the West End Roof. They had one out there. The Owls--while I was playing at the Bienville, Jules Bauduc--I had originally been with Jules's band, you see, and we got burnt out at the [Silver] Slipper, and two weeks after that I parked in front of the Slipper with my automobile; I parked in front of the Slipper and went to the show, and [somebody] stole my automobile while I was at the show. Just two weeks after the fire.

[Russell:] Get it back?

[Hazel:] No, never did get it back, never got it to this day. Man, I was all swelled up. We were rehearsing to go to a place out on the [Metairie] Ridge, a gambling house, that the Capones owned, called the Victory Inn. We were rehearsing to go out there, and I asked for somebody to give me some hand with the ~~drums~~ drums, some help with the drums, to get them out there. Nobody offered to help me. I was swelled up, I didn't want to pay no cab fare out there, so I quit. I told Bauduc, I said, "Here, take your--" and I took the book and I threw it to him. And I quit the band. Then later on--they worked out at the Victory Inn, though; I think it only lasted about a month or

so--and later on, 'first I went to the Bienville--Jules got me the job-- I put the band in the Bienville, and he put the band out at the West End Roof. That's where the Owls made their reputation out there at the West End Roof. It was--you know where that West End Park is?

[Russell:] I know all right. Doc[tor Edmond] Souchon once had me take a picture of it, but he told me it was the Bienville Roof; he was just mixed up.

[Hazel:] No, it was the West End Roof.

[Russell:] West End Roof. He just got the names wrong; I'm sure he got the names wrong.'

[Hazel:] No, it was the West End Roof. That used to be a popular place out there--for all the college kids, you know. So was my place. It was funny how I come to leave there: we'd been there for about two years, two years and a half, so they changed the manager--they got some guy from California, by the name of Johnson, come in as manager. At that time Art Hickman was the rage in California, so he wanted me to play music like Art Hickman. 'All we used to get up there was, like I tell you, the college kids. And it was a dollar to get in and two cents tax. Well, I always had to carry a pocket full of pennies, because the guys would scramble up--they'd get twenty cents from this guy and a dime from that guy until they got that buck, and they'd come up, and I'd have to always give them the two cents for the tax. But you get a thousand of them up there, Bill, that was a thousand dollars. We used to pack that place up there for seven nights a week--those days, no off nights then--and we used to pack that place. But that man couldn't--if we got fifteen people out of the hotel, we got plenty, but he wanted me to play for the people in the hotel. I told him, I said, "If I play for the people in the hotel, you ain't [going to] have nobody up there." We argued about it two or three

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months, you know, and finally I told him, I said, "Look, Mister, let me tell you one thing." I said, "What you don't know about New Orleans would fill one book, and what you don't know about jazz will fill another book." I said, "Now, if you want Art Hickman to get music up here, you get somebody else, not me." I said, "If I ever go in there and play that way for them kids, they'd run me out of town." And they would, too. You can't come around with that "chookie" music with those kids; they were born and raised on that music, and you had to play it for them. Course, we didn't know any bet[ter?]  
--the word "Dixieland" now, the way they use it now, Bill, it disgusts me, because we never--we played those tunes, yeah, but that ain't all we played. We played anything. Man, if the tune would come out like the "Old Swimming"  
--"The Old Spinning Wheel" you know, we'd play the tune, but we'd play it our way; we'd play it in the New Orleans way, and swing it. We used to have a sign on the piano that you can't stump us; I had a regular sign up on the piano, made out of some kind of glass--it was the first time I ever saw that--like the sparkle, like that. I had that up on the piano, we could play any--if we didn't know the tune, we'd get you to hum it to us and if we got the eight bars, that's all we needed, was the first eight--

[Russell:] What did the sign say?

[Hazel:] I'm not sure, something about "No request that we can't fill," or something--you know, something like that. They'd come up and if we didn't know, if somebody in the band didn't know the tune, we'd say, "Hum it to us," you know. They'd hum--all we needed was the first eight bars; the channel would take care of itself--you know, use number one, number two, or number three middle [eight bars]. That's how I come to leave up there. Now, where do we go from here?

[Allen:] What was your first record that you ever made? I wanted to--

[Hazel:] First record I ever made was with Johnny Hyman [Wiggs].

[Allen:] Johnny Hyman.

[Hazel:] Yes.

[Allen:] What did you play?

[Hazel:] I played drums.

[Allen:] You played drums on that record. Did you do anything else?

[Hazel:] No, that's all.

[Allen:] There's some singing on some of those.

[Hazel:] Huh?

[Allen:] There's some singing on some of those Johnny Hymans, huh?

Maybe I'm confused. I'm thinking about something else. [check Parentis]

[Hazel:] Maybe it's some of the ones that we made up at WSMB. They was for Victor. "Alligator Crawl" ["Alligator Blues"]. That band was Diaz, Horace Diaz, on piano; Nappy Lamare on guitar; Elery Maser on clarinet; Charlie Hartman on trombone, Johnny and myself.

[Allen:] Bass?

[Hazel:] No bass.

[Allen:] What were you going to say?

[Hazel:] A kid playing the--Alvin Gautreaux playing harmonica. Guy played harmonica like cornet.

[Allen:] Did you work with that band, or was it just made up for recording?

[Hazel:] No, that band was just made up for that recording. No, Johnny worked in [Happy] Schilling's band. That was just about the time that we were both playing with Schilling. [See photo.]

[Allen:] Was there a particular style you were aiming for in that record?

[Hazel:] Johnny was aiming for Red Nichols. That's before he started imitating Bix. He imitated Nichols. He used to try to play exactly like Nichols. The arrangements were built around Nichols. That's just

about the time when Red was making all those records with the--

[Russell:] Five Pennies and all--

[Hazel:] With the Pennies. They used to call it "Futuristic"; instead of calling it "Progressive" or "Modern" like they call it now, they used to call it "Futuristic" music, and if you played that way, you were ahead of the times. Used to try to get involved arrangements, and all kinds of interludes and things like that. Sidney Arodin was hell on that; he always had to have a cadenza at the end of the tune, you know. There's a funny story, Bill: when we were making those recordings, we had one of those tunes there, when you get to the end of it, there's a clarinet cadenza. When we made them, I had an infected toe, so I was using a stick, and an open shoe like this. I had one of those big Chinese gongs, you know. So I had to hit one lick before the cadenza, and another lick after the cadenza, and I didn't have a mallet, see, so I took a handkerchief and wrapped it around the drumstick, you see. I had to hold it up like that, the gong; I didn't have a stand for the gong; I held the gong like that. We made that thing in a warehouse. You know where Barnett's [Furniture Co.] is now? <sup>[600 Carondelet - 1958 tel. directory]</sup> You know, that little place they got on the side of the store, where they sell appliances now? It's a little--it's a one-story building. That's where we made them, because that's where Brunswick-Balke-Callender, the billiard people, who were the same people who made those Brunswick records--they were originally a billiard--they made billiard tables-- that's where their storeroom was, <sup>[616 Carondelet - 1929 Sears]</sup> you see, and that's where we made the records. It was a warehouse, is what it was.

[Russell:] Was that Carondelet [Street]?

[Hazel:] Yeah, Carondelet [Street] and Lafayette [Street]. And what they did, they just hung up a bunch of cloth as drapes, you know, and made the recordings right in there. So I was holding the gong, and I hit it, but when I hit it the handkerchief flew off the stick; it flew

across the room. I had to get up like this and hobble, and grab the handkerchief. I didn't have time to put it back on the stick, so what I did, I held the gong like that and threw the handkerchief, and hit it, and I hit it right on the beat--never missed a beat. Another thing with that session was: Mickey Marcour was playing piano with us up at the Roof, and we go to record and Mickey don't show up. He--I don't know, he got peeved at something: because I was using Sharkey, or something like that. He got peeved, so he just don't show, that's all; he don't tell me anything, he don't say he's not going to be there or anything. So I'm ready to record, I don't have any piano player. We had worked a month, month and a half on those arrangements, you know; they were head arrangements, but it took us that long to work them out. I said "What am I going to do now?" So right away we got on the phone, and we got hold of Freddy Neumann. Freddy come up. I'm conning the guy that's directing the recording date--what the devil was his name--anyway, I'm conning him. He wants to know where the piano player is; I'd say, "Oh, he'll be here in a minute; he'll be here." We're a half hour late as it is, you see. Finally, Freddy comes, and what we had to do before we cut, we got to teach Freddy the tune before we could--the only one that he knew out of the four of them was "High Society"--and we had to teach him the tunes. We had modulations and everything, you know; we changed keys and all. And he's--like I tell you, these Sidney Arodin cadenzas [codas?] and all--everything was worked up. Oh, man, we had a hell of a time. But that thing there with the what-you-call-it, the gong, right on the beat, not a second--

[Allen:] What was that, what tune was that you used the gong on?

[Hazel:] I think it was on "Ideas." Because that was Sidney's tune--"Ideas" was Sidney's, and "Get With It" was Sidney's; "Sizzling

the Blues" was Joe Capraro's. And I tried to steal "High Society" but they caught me.

[Russell:] I think that's public domain anyway, really.

[Hazel:] Yeah, but it wasn't then. Who do you think owned it then?

[Russell:] I don't know.

[Hazel:] Sousa's family.

[Russell:] Really?

[Hazel:] Yes, sir. Because the guy wanted to know who's the composer of the tune. So I told him, I said, "I don't know." That's the first time "High Society" had been made since Joe Oliver made it; Joe Oliver made it first. But nobody know who it belongs to; you know, it's just like "Tiger Rag" and the other ones. So he said, "We'll put your name on it." So he did; he put my name down as the composer; and then before the record came out I got a letter from him, and he said, "You can't claim that 'High Society.'" It belonged to--Sousa was dead by that time--it belonged to Sousa's estate. [No. Sousa died 1932.]

[Russell:] Never did find the music, though, with Sousa [his name on it]; I always buy those sheet music--

[Hazel:] I saw the music on that. Have you ever heard of a band by the name of Oliver Naylor?

[Russell:] Yes.

[Hazel:] It was a band out of Birmingham.

[Russell:] We have some of their records.

[Hazel:] Ray Bauduc [drums], Jules Bauduc [banjo], and a kid by the name of Bill Creger [Soard's, 1922] was the clarinet player, worked in that band. And Bill Creger stole the orchestration on "High Society" out of the Library of Congress, in Washington. They worked all the way from Birmingham to Washington; that was their territory--all bands in those days had their own territories--well, that was Oliver Naylor's territory, from Birmingham

to Washington. And Bill Creger stole the orchestration off that, and the part is originally a piccolo part. It's not a clarinet part; it's a piccolo part. (Scats.) That's a piccolo part; it's not a clarinet part at all. And what's--[Alphonse] Picou, who said he originated it, Picou's full of bologna; he didn't originate that.

[Russell:] I've heard, too, it was in a Sousa march, but I never could find the Sousa music for it.

[Hazel:] He had--Bill stole it from the Library of Congress, now; he had the whole [orchestration]. And it was for a military band; it wasn't--it was for a military band. I don't know how many parts it had to it, but he had the whole thing, the whole orchestration, and he stole it while he was playing in Washington with Naylor. That's why every time I hear them say Picou originated that thing I got to laugh, you know, because I saw the thing with my own eyes, where it was a piccolo part.

[Allen:] I was wondering about Joe Capraro's style on guitar: where did he get that?

[Hazel:] As far as I know--I didn't know any--well, he did, some things he took off Snoozer [Quinn], because he and Snoozer were good friends. See, when I had the band at the Roof, Snoozer used to come up there and sit with us whenever he was in town. He'd come up there and sit in with us and play guitar and fiddle. That scratchy fiddle--you ever hear him play fiddle?

[Allen:] Never did.

[Hazel:] Oh, man, you ain't heard nothing. Like they say, you ain't heard nothing till you heard Snoozer play a fiddle.

[Russell:] Was it good, or was it funny?

[Hazel:] It was marvelous, Bill, but it was the stinkiest tone. It was like [Irving] Fazola playing the saxophone; Fazola was the world's worst-sounding saxophone player that you ever heard in your life. Fact is, Benny Pollack, two or three times--not only Pollack, but [Glenn] Miller, and

a lot of the bands, wanted him to play lead, because Fazola was a marvelous musician. He read the seven clefs and all. But the tone he got out of the saxophone sounded like--Sidney Arodin was the-- Roppolo was the same way. They sounded like fish horns, didn't sound like the saxophone. Well, that's the kind of tone Snoozer/got out of the fiddle; it didn't sound like a fiddle at all. But he played wonderful jazz, fine jazz. There's a little story there: like I tell you, Snoozer used to come over from Bogalusa and sit in with us, a lot of times. So [Paul] Whiteman happens to be in town. They [were] playing the St. Charles Theatre. <sup>[28 Oct 1928 - Prelude, Dec 1928.]</sup> In the band is Bix [Beiderbecke], [Frank] Trumbauer, Izzy Friedman; that's the only jazz men in the band. So we all go to the concert. It was in two parts; they had a part and then intermission and then another part. Well, the whole first thing, they never played one note of jazz. So we [are] in the alley--Johnny Dedroit could verify this--we [are] in the alley, and we [are] talking to Whiteman. I was delegated to go talk to Whiteman about getting them to play some jazz, Bix and Trumbauer especially, because we didn't know Izzy Friedman so well then. I walked up to him, and I said, "Paul, we got to have some jazz." He looked at me--he and Johnny Dedroit were talking there, and they looked at me like that, you know, and I said, "Now, I mean it. We're going to have some jazz or else." So he says, "Well, we don't have anything coming up. The only thing we got, we're going to play things like 'Metropolis,' and 'American in Paris.'" It was a big band, a concert band. So I told him, "Uh-uh, man, we gotta have some jazz." So he looked at Johnny, and he looked at me. Johnny said, "Well, the guys are all--man, there's two hundred jazz men out there; they've come in here to hear Bix and Trumbauer." So he says, "Well, I don't know, but I'll see what I can do." So they went back in. They got on, and they

started off with this "American in Paris." They got about five minutes in it, and he cuts the band off like that. He walks to the front of the stage, and he says, "Ladies and gentlemen, I have had a lot of requests and threats for Bix and Trum"--and Roy Bargy was playing piano--"for Bix and Trumbauer." And he turns around and he looks ~~XXXXXXXXXXXX~~ at them, and said, "Boys, you're on your own," and he walked off the stage. They didn't know what to do. They never had had anything like that happen before. First thing you know, Roy Bargy starts vamping "Singin' the Blues," so they played: they played "Singin' the Blues," and they played "Melancholy Baby," and a ~~few~~ couple of things that Trumbauer played. Everybody was satisfidd then. But they wouldn't have played one note of jazz in the whole concert if we hadn't done that.

[Russell:] What about Snoozer? You were going to tell about how--

[Hazel:] While they were here, while Whiteman was here, Snoozer was in town. So [Norman] Brownlee and I, we wanted Whiteman to hear Snoozer. And I had known Whiteman from Tony Parenti's band. I was working at the Halfway House with Abbie, and I was just learning how to play cornet then; I think I knew about four or five tunes. Abbie used to say, "You'll never learn how to play that thing as long as you live," and I told him, "I'll see the day when I'll," or something like that, you know. They used to stagger for lunch in Parenti's band: in other words, one man at a time off the stand for lunch. Henry Knecht was playing cornet; he was strictly a legitimate cornet, no jazz at all. So I'd get off at one o'clock at the Halfway House; I'd just get in time to relieve Henry to go for lunch. And ~~we~~ we'd play the four tunes that I knew. Whiteman happened to come in town one time and he was there, and he heard me playing, and he asked Tony Parenti who was the guy playing the jazz. Tony said, "He ain't no cornet player; he's a drummer. He plays out with Abbie Brunies out

at the Halfway; he's just learning how to play cornet." Well, Paul came up and he complimented me on the horn. Anyway, Brownlee and I called Paul and told him we wanted him to hear this Snoozer. So Snoozer didn't have a guitar--he didn't bring a guitar with him--so we went up to the hotel, to the Bienville and got Joe Capraro's guitar, and we brought it and we went backstage. We had Snoozer play for Whiteman. He knocked Whiteman out. Whiteman would listen. He'd play a thing, especially that--did you ever see how he used to play "Tiger Rag"?

[Allen:] No.

[Hazel:] He'd wave his hand like this, and he'd pick with his fingers. Wouldn't even touch the strings with this hand; he'd be waving it in the air, and he'd make a break, you know. And the damndest things would come out of that thing, Bill. I believe Johnny Wiggs has got some on records.

[Russell:] [He's got some of it on records, I don't know?] . . . .  
Not that one, but some of the others.

[Hazel:] Whiteman would listen, man, and he'd run up--the ~~XXXXXXX~~ theatre was brick-walled--he'd run up and he'd hit his shoulder up against it, boom, against that brick wall like that, every time Snoozer would knock him out. So he told Snoozer, he said, "You'll hear from me." Nobody paid any attention to it, you see. So Snoozer gave him my address at Conn's [C. G. Conn, Inc.], because Snoozer was going back to Bogalusa. So Snoozer gave him my address at Conn's, and told him that if he wanted to get in touch with him, to get in touch with him through me, and I had Snoozer's address in Bogalusa. It's New Year's Eve night, and we're playing the dinner where the Blue Room is now--it was the Venetian Room then, I think. We're up there, and the band's all knocked out. (Strange as it may seem, Bill, in those days I

didn't drink.) But the whole band, New Year's Eve--Freddy Neumann's, man, almost under the piano--everybody's loaded, you know, and nothing you could do about it. So I look at the entrance, and here comes somebody's got a overcoat on; he's got the collar up like this; it comes all the way down to his ankles, you see. And he's coming across, coming to the bandstand, and he reaches in his pocket, and he's got a pint of gin in each pocket, like that. I say, oh, that's all I need. It's Snoozer. I had gotten a wire from Whiteman a few days before, and I'd sent word to him over in Bogalusa. He was coming in to go to New York to join Whiteman. That's another thing that I had [once], that I wish I had [now]; it's the most pitiful letter you ever heard in your life, Bill. He wrote me, it must have been ten or twelve pages, after he got to New York. They never did put him in the band; all Whiteman used him for was to take him around to these parties, and entertain Whiteman's friends at these parties.

[Russell:] Never did even play with the band?

[Hazel:] The guy couldn't get any sleep at all, Bill. Cause guys like--all the musicians--everybody that ever heard him, the musicians, [unintelligible], they'd want to go up to his hotel ~~to~~ room, and the poor guy could nver sleep. Guys like Eddie Lang and all those guys, Dick McDonough, Carl Kress, and all those guys were the big ones then. They had the guy playing night and day, and he was the kind of guy that couldn't say no, you know: never could say no to you. Did you ever see him?

[Allen:] Never did.

[Russell:] I never did, no.

[Hazel:] Never did? Well, Snoozer was born--when he was born, they had to use forceps, and his head was lopsided like that from the forceps; his head came almost to a point; he was a funny looking

guy; it was caused by the forceps when he was born; instead of coming out like that, his head went like that, almost into a point. And that overcoat that he had on. Like I told you, he went, and in this letter, he was telling me, after he was up there about a month, a month and a half, that he was going to quit, that he just couldn't take it any more. They wouldn't let him sleep; he wasn't making any records, or things like that. So he quit Whiteman and he come on, come on home and never did go out of town any more after that.

[Russell:] Can you tell a little bit more about him, where he came from?

[Hazel:] Bogalusa.

[Russell:] Was he born over that way?

[Hazel:] Yeah, he was born and raised there, he's still got brothers over there.

[Russell:] I never did know him.

[Hazel:] He's got a brother that's a barber; he's got a barbershop over there at Bogalusa. You never heard anything like it, Bill. I've heard a lot of guitar players; I've heard [Eddie] Lang and all those, [Andres] Segovia, but nobody played like Snoozer. The guy was just, he was out of this world.

[Russell:] Did he ever play here in the city, with many of the bands?

[Hazel:] Oh, he played--not working, not steady, but sit in. He used to come over here all the time. Fact is, he'd come over and he'd stay over maybe a month, two months. He used to room here on Magazine; whenever he'd come in town, he used to room right here on Magazine and First. That's where we went and got him to bring him down there to hear Whiteman. Well, we thought he'd have his guitar and his fiddle; we wanted him to play fiddle, too. But he didn't have his instruments with him. His mother and his aunt was with him

at that time, and they were living right here at First and Magazine--  
Second and Magazine. But if you didn't hear him--I don't know how--  
I never have heard the tapes that Johnny's got.

[Russell:] They're pretty good; some of them are pretty good, yeah.

[Hazel:] I don't see how they could do him justice.

[Russell:] They probably don't do him justice.

[Hazel:] I don't think they could do him justice.

[Allen:] Did he play with a pick or with his fingers, or both?

[Hazel:] Both. And he played jazz, he played wonderful jazz, and  
fast!--he was the fastest man picking that I ever heard in my  
life. I mean he'd make all these guys sound like they're playing  
waltzes--you know, that's how fast he was. And like I tell you,  
he used to do that, just pick with this hand [the left] here, and  
~~XXX~~ play the damndest things that you ever heard. Then he'd turn  
right around and he'd play with the pick, and he'd play some  
beautiful things, like "Mighty Lak a Rose," and those kind of things,  
you know, "Coquette," and play them ballad [style], and play them,  
oh, most beautiful.

[Russell:] I noticed you were showing us as if he were left-handed;  
I just ~~WONDERED~~ wondered if he were--

[Hazel:] No, I am.

[Russell:] He wasn't, though?

[Hazel:] No, he was right-handed.

[Russell:] I was gonna ask you about your cornet: you play the cornet  
right-handed, don't you?

[Hazel:] Yeah. Well, I play drums half and half; I don't play left-  
handed drums; I play half and half; I play right footed and left  
handed.

[Russell:] That's what I noticed [unintelligible].

[Hazel:] I originally started all left. And then, I don't know, it was more--my right leg was better; I could keep better time with the right leg than I could with the left, and then we didn't have those flying horse things then, you know, So I got, I don't know how I ever did it, just all of a sudden I changed and put--instead of putting the snare drum over on the left where it's supposed to be, I put it on the right so I could have the right leg free. And that's how I got started playing it. I've had more drummers come in and look up, like [Gene] Krupa, Buddy Rich and those guys, come on, and they look up there, trying to figure out what I was ~~do~~ doing. They can't figure it out--[here's?] a guy playing half and half, you know, But the cornet, right--I do a lot of things right-handed: I eat right-handed. There's only a couple of things that I got ~~to~~ to do left-handed.

[Russell:] What about Sharkey? Of course, we can ask him, too; we haven't interviewed him. He plays, fingers it left-handed.

[Hazel:] Left-handed, yeah.

[Russell:] Nick LaRocca used to, and I guess Ray Lopez [unintelligible] left-handed.

[Hazel:] Ray Lopez, too, yeah.

[Russell:] I just wondered if some of those fellows--

[Hazel:] There was another guy around here [too],--Vega, Lawrence Vega, I think his name was--he played left-handed too.

[Russell:] I just wondered if some of those fellows maybe weren't left-handed, and just thought that was the way to do it because they saw somebody else. . . .

[Hazel:] I'll tell you a funny little story, Bill. I went--in [19]34 I went to Hollywood with Gene ~~XXX~~ Austin, you see--rather, he sent for me. A guy out there by the name of Jimmy Starr was a newspaper

columnist. He wrote--we were playing at a little private--that was before we went in the Coconut Grove--we were playing at a private inn. There's a lot of private clubs out there, with gambling, places like the Clover Club. Well, we played in a place called the El Rey, and it was strictly a membership deal. This guy come in and he saw me playing the cornet and the drums, and [he was] trying to figure out how I could play the drums half and half and that. So he goes off and he writes a piece in the Los Angeles paper, and he says something about the drummer, ambidextrously, you know; I never had heard that word in my life before, and I told Austin, I said, "What's that [ ] saying about me?" I said, "I'll rap him," you know. I never had heard ambidextrous in my life; I thought he was saying something bad about me.

[Allen:] How did you play the drums when you were playing cornet, just with your foot, or with one?--

[Hazel:] I played with my foot, and hold the cornet with my hands. The thing with Austin over there, we only had four pieces. . . They built a special stand and pushed it back against the regular band-stand. Gus Arnheim had the band in there while we were out there; we just played intermissions; we played ten minutes five times a night. Three times Austin would sing a couple of songs with us. Then we play a few tunes--ever see him roll a piano with the back of his fist, like that?

[Russell:] I never noticed, no.

[Hazel:] That's the way he--that's the way he played it, for a kick; he played it in the black keys. ~~XXXX~~ There's another funny story, too; we got out there and we started rehearsing. I couldn't get with him, you know; I said, "Man, what key are you playing? What

key you playing in?" And he says, "I'm playing in the black keys." So, I tried for half an hour; I just couldn't get anywhere near him; I couldn't play in the keys he was playing. He was playing that B natural, E natural, F sharp, C sharp, you know. So finally I told him, "Mister, you might as well buy me a ticket and send me back home; I can't make this." He said, "What do you mean, you can't make it?" I said, "Well, I just can't make it. I can't play in those keys." I say, "You get in my keys." But he couldn't play in my keys. So he told me, finally, he said, "I don't know, I don't see how you can't do it. Wingy [Manone] did it." ~~XXXX~~ I said, "Oh, oh. If Wingy done it, there's a trick to it, somewhere, because I know Wingy can't read a note big as his head." So I said if Wingy done it, there's a trick to it somewhere. So I kept fooling around. Finally I pulled the horn out in A. He was playing "Some of These Days." That put me the same as in the key of F; the fingering was the same as in the key of F. But the horn was out; instead of being in B flat, it was out in A. So I had it. I said, "Go ahead. Blow, Mister, go ahead, do anything you want. I got you know; you belong to me now." But, I was just about ready to pack up and come back home. We'd play five times a night, just ten minutes, and then we had a job in the afternoon. There's a place in the back of the Cocoanut Grove called the Lido; it's an open air thing, and they put on fashion shows and things like that out there. We worked out there. I'll tell you about this later. Well, anyhow, in the Grove there, the times that Austin didn't play, we'd just go up there and just fool around. We played "Muskrat [Ramble]" and "Panama" and "Bugle Call," things like that. The guys and the gals back in the--Arnheim had a great big band, about 18 men-- and they'd holler tunes for us to play. And it was funny, Bill! the first night we were in there--when Arnheim would play a few people

would get up and dance, you know, but when we'd get up there and play, man, it looked like everybody wanted to get up on there. The maitre d' and the head ~~walks~~ waiters in there were trying to shove the people off the floor; they didn't want them--they wasn't supposed to dance to us, you see--they tried to shove them off. Well, about the second night, the boss, who was a fellow by the name of Franks, walks down there, and he sees them trying to shove the people off the floor, and he hollers to the maitre d', "What are you doing?" Well, he said, "They want to dance." "Well, let them people dance. What do you want to shove them for? If the big band can't make them dance, and they make them dance, let them dance." So they did; man, they'd get out there and dance when we played. And the kids back there would be hollering, ~~XXXXXXXXXX~~ "'Panama,' " "'Tiger Rag,' " you know.

[Allen:] Who was there with you?

[Hazel:] Coco

END OF REEL IV

[Hazel:] . . . the Grove.

[Allen:] Oh, now I know where we were: we were talking about the men in the band. You were going to tell us--

[Hazel:] Yeah.

[Allen:] You took Candy's place.

[Hazel:] Yeah. Candy went with--I took your cigarette-- Candy Candido, he quit to go with Ted Fiorito, and that's when Gene sent for me. At the time I was part owner of a night club out here at-- originally it was the Honeysuckle, and then it got to be the Golden Pumpkin. The place--it was a summer place, and it drew good in summer; winter it wasn't no good at all, because it was right on the lake, and you used to get a lot of fog out there; people wouldn't come out in the winter. They had a room what you call the Two Bits [25¢] Club; everything was two bits: coke was two bits, sandwiches two bits, ice two bits, you know--and you had to bring your own bottle. So after the summer season was over, the old Italian fellow that owned the place says to the fellows in the band, "I'll give you the place. You runna da place. I'll give it to you. Just, you take in my son." He had a son. So he, and I think it was Jack Otto-- I don't know whether you ever met Jack; he used to be a drummer around here--and Charlie Dupont and myself had the business. Wound up at the end of the week, after we paid the band off--and you couldn't cheat none of them; they wouldn't work a penny under scale or anything, you know, cause they had the Dantin "Sisters" playing with us--the two Dantin boys [Lloyd & Earl], you know--they had them playing in the band. I think I used to make around eight, ten, maybe

twelve dollars a week, for myself out of it, after that. So I get this wire from [Gene] Austin. So I called him. I told him, I said, "What does it pay?" He said, "Well, right now, the job we're working right now pays a hundred and a quarter [\$125]." So I said, "Well, you'll have to send me some carfare." He said, "All right." So he sent me \$150. I sold my interest in the club for--we used to call them oyster whites; they were white linen suits they used wear around here a lot; some of the guys still wear them. Oyster white linen-- I sold for an oyster white and a pair of slacks. I get out there; I find out, Bill, that it's non-union. Austin had had a revue, and it broke up; it lost money, and it broke up, and he owed the union \$1100. After I got out there he told me we ain't union. So I said, "What the hell I'm gonna do now?" I wasn't figuring on coming back home, cause I was stuck, I was out there then, and I owed him the \$150 that he sent me. So, long as we worked at this El Rey they didn't bother us, but when we got the job at the Grove, then the union grabbed us. They had us all up there before the board. Austin had to pay the \$1100 and they fined him \$1000. So they got Coco [Otto Hymel(?)] in there; they asked Coco, "Did you ever belong to a union?" "No, sir." "Didn't you belong to the Mobile local so and so?" "Yes, sir." "Didn't you belong to Miami local?" "Yes, sir." They had the bass player the same way. He was a kid from Texas, and he was working around [for him ?], and I sent for him and got him out there after I got out there. Asked him the same thing: "Didn't you belong to such and such a union in Texas?" "No, sir." And they had it right there in black and white; they knew they were lying. So they sent them out, and they called me in there. He said, "You ever belong to a union?" I said, "Yes, sir." They said, "What union?" I said, "Local 174." He said, "Why'd you quit?" I said,

"I didn't quit." They said, "What you mean, you in the union now?" I said, "Yeah. Here's my card, paid up in New Orleans." "What you doing working out here with this non-union outfit?" So I told them, I said, "Mister, if a man made you come 2000 miles away from home, and you come out here and found out it was non-union, what would you do?" So he says, "How much a week you making?" I told him, "We make a hundred and a quarter; that's the salary, but we make \$100 a week tips." They thought I was crazy, because the scale out there, I think, in those days--this was 1934--I think the scale was around \$35 a week. They didn't believe me. I told them, "I didn't lie to you so far; why should I lie to you about that?" It would up that they fined Coco \$250; they fined the bass player \$250, Austin \$1000 and the \$1100 he had to pay back; they didn't fine me a dime. Just by telling the truth, I got by without having to pay anything. This place in the back, that we played in the afternoon, we played from 12 to 3. We had Coco, myself, the bass, and we had two fiddles and a viola, and had Stan Wrightsman on piano. Stan was--he was just club dating around. He had been working with Hank Halstead [sp. ?], and they weren't doing anything. So I got Stan to play piano. Austin didn't come there at all--he didn't sing at all in the afternoon. We worked out things, just to have the fiddles and the viola just play sustained things, figures, and things like that. We had to broadcast for half an hour, too. I'd take choruses on the melophone and on the cornet, and Coco would take choruses on the guitar and the piano. So we had enough jazz there for the other guys to just saw them--so the phone rings one day; the head waiter called me to the phone and said, "Somebody wants to talk to you." ("Who wants to talk to me?") So I get on the phone. The minute I open my mouth, Eddie Miller hollers, "I knew it was you; it couldn't be nobody else but you." [Ben] Pollack's band had just flew in--that's where they broke

up, out there. They had flew in, and they happened to turn the radio on in the hotel, and they heard this music, and they heard the melophone. He said he knew it couldn't be anybody else but me, and when they heard where it was coming from, he called me there.

Now where do we go?

[Allen:] I was wondering about when [Paul] Mares came back from Chicago with the [New Orleans] Rhythm Kings--

[Hazel:] Yeah.

[Allen:] Did he play any jobs around [town]?

[Hazel:] Yeah. I played two jobs--Joe's [Mares] got the--do you ever go around by Joe's place?

[Allen:] Once in a while.

[Hazel:] He's got the ad for this one night. I played two nights with them: we played one night at the New Orleans Athletic Club, and the other night at the Italian Hall. It was after that that the band broke up; that was the last two jobs that they played, as a band. Before that, though, they went over to Mobile, and they worked over at Mobile for about, oh, I guess five or six months, as the New Orleans Rhythm Kings. Over there they had Leo Adde, Steve Loyacano, and the kid that's got the best job in Chicago, and he's had it for--he just signed a--when we were up there, when I was up there with Sharkey, he had just signed another ten-year contract, and he had been there ten years before that, at the Ambassador East, in Chicago. You know anything about Chicago. Well, that's the class job in Chicago, the Ambassador East. Dave LeWinter [sp ?], do you know of him?

[Russell:] I don't know about him.

[Hazel:] Piano player--Dave LeWinter [sp ?]. He's been there going on twenty years now, on that one job. Well, they sent all the way to Chicago to get Dave to come down here to play with them, and they ain't

even got a job. He worked with Tony Parenti at the LaVida, [too, there ?]; he worked with Tony after they went over there. They couldn't do any good over there; they stayed over there about four, five, six months, didn't do any good, so they come back home. And Dave went to work with Tony Parenti there at the LaVida, and then he went back to Chicago. That was the last two jobs that the Rhythm Kings played as a unit. There was Paul [Mares], Rap [Leon Roppolo], Steve Loyacano, Red Long--because LeWinter was working with Parenti--Chink Martin and myself--ah, Santo [Pecora], Santo on trombone.

[Allen:] Who made the records? Do you know?

[Hazel:] Yes. The ones they made here, you mean?

[Allen:] Uh-huh.

[Hazel:] Augie Schellang on drums, Santo, Rap--now, they made two sessions here: they made an Okeh session here and they made a Victor session here. The Okeh was Santo, Rap, Paul, Steve Loyacano, Freddy Neumann, piano, and Chink.

[Allen:] Did they have a tenor?

[Hazel:] Lester, Lester Bouchon.

[Allen:] And the drums?

[Hazel:] Augie Schellang. The Victor date started out with the same band, but Rap--old man King was recording--you ought to know about him, Bill. Do you know about him?

[Allen:] I don't remember him.

[Hazel:] He was a son-of-a-gun; man, he was one of the sticklers for being in tune, and that, you know.

[Russell:] For Victor, huh?

[Hazel:] I seen him in California. We were making a date the same time as [Duke] Ellington was making a date in California; I see him keep Ellington from eight o'clock in the morning 'til six o'clock

at night without making a side, because he couldn't get the band in tune--he thought. What happened at this date with the Rhythm Kings is-- they didn't have Freddy Neumann, they had Red Long on piano; they had Rap and Charlie Cordilla--no, Charlie wasn't there at the beginning. They were playing, and every time Rap would get a chorus, he'd get up there and hit one of those pea whistle notes, you know, and he'd blow the --that was before the electric--he'd blow the needle off the wax. Old Man King kept telling him to quit playing those high notes. To tell Rap to quit doing anything, well, you just might as well talk to the King of England. "Who does he think he is?" So, it finally would up they run Rap out of the studio--that's just before he went to the bughouse-- so they run Rap out of the studio, and they got to send for Charlie Cordilla, so it wound up Charlie Cordilla made the date, on the Victor date. [Bouchon not audible ? RBA]

[Russell:] The others were all the same?

[Hazel:] They only made--

[Russell:] [How many others did you have in the band? The drummer and all?--

[Hazel:] Yeah. No, with the--

[Russell:] On the Victor date. . . .

[Hazel:] No, with the Victor date, Leo, Leo Adde, cause they made that right after they come back from Mobile; they made the Victor date first and then they made the Okeh. That's the one with the "Golden Leaf Strut" and "[She's] Crying for Me" they made on that.

[Allen:] Did you ever play cornet on any records?

[Hazel:] Yeah, with Austin. I asked Bill about that. Do you remember I asked you about that a long time ago?

[Russell:] Oh, yeah, that's right.

[Hazel:] The day that I left Austin--you see, we were supposed to go to

Europe, and I wanted to come home before I went to Europe, and they were going to go up and down the West Coast, playing vaudeville, and I didn't want to do that. So I told them, I said, "Well, I'll go home, and I'll meet you in New York." We were supposed to go to England, because he had been a big hit over there at one time. So the day that I left--the day before I left, rather--we made sixteen sides for Vocalion. I heard, the only one I ever heard--and I made eight of those [that] I made on cornet--and the only one that I ever heard was "Chinatown"--the tune, "Chinatown"--that's the only one I ever heard. I asked you, I asked a hundred people, you know, to try to find them for me, because it's the only things [that] I ever made on cornet--I mean on a professional label, on a what-you-call-'em. Now, I got things back there that I played the blues with Martha Boswell playing the organ--you know these little church organs like, little home organs, like that?--we played the blues, she playing the organ and me playing cornet. Then I got that thing that--gee, I don't know whether you're going to like this or not, Richard; I don't like to say these things, but they're true. That thing that you, that--the original, your theme song. ["Congo Square," theme of the New Orleans Jazz Club Radio Program]

[Allen:] Oh, yeah.

[Hazel:] I made the original on that; Joe Mares has got it; it was made up at WSMB.

[Allen:] With Johnny [Wiggs]?

[Hazel:] Yeah. That's my tune.

[Allen:] What about Parenti? You recorded plenty with him.

[Hazel:] Yeah, but melophone; I didn't make any cornet.

[Allen:] No cornet, Drums, too?

[Hazel:] I made a bunch of them in New York. When I went to work in New York, I first went to work in a laundry. You know these Chinese? *[Restaurant?]* We used to call them laundries. Well, I worked in the laundry for about six or seven months, and then I went to work with a fellow by the name of Jack Pettis, who originally played with the Rhythm Kings and then went with Ben Bernie. After he left Ben Bernie he made up his own band, so I went to work for him. Parenti was in the band, and this boy that committed suicide, Bonnie Pottle the bass player--he's from here; he's Ralph Pottle's brother--he jumped off the bridge there--he was in the band. And Charlie Butterfield [see discographies]--he makes a lot of these network programs, you know [the fellow ?]--

[Russell:] He played with [Bob] Crosby for a while. *[Says in the conference]*

[Hazel:] *B. Pottle's brother* Yes. And who else was in it--somebody else was in the band from New Orleans. It was a big band. We were working for Irving Mills; Irving Mills at that time controlled every record date in New York, and he controlled all the vaudeville--the bands--he controlled all of that. I went to work with Pettis; we used to make as high as five or six record dates a week. There was only the "Big Four" [record companies] then, and they had this one place way downtown in New York that used to make all these little labels: Perfect, Black Swan, Oriole--oh, they *[Paramount group]* must have had fifty labels that were all made at this one place. Then, you had Okeh, Columbia, Brunswick, and Victor. Victor used to make everything at--they didn't make anything at New York; they used to make everything at Camden. We made for those, for the "Big Four," and then we used to make a bunch of them for that--so Irving Mills took a liking to me; he heard me play. And I used to scat sing in those days; he went--that's what he really went for; he went for the scat singing. He take and put me--like I told you, he controlled--he had [Cab] Calloway; he had the Mills Blue Rhythm; had some kind of Sweethearts,

a girls' band, big colored girls' band; he had every big jig band in the country; he had them all tied up. He was like [Milt] Gabler is now. He put me with these different bands. Like we did a date, we were making a record, and there's a fellow by the name of Goof Moyer [sp?] [See discographies] that used to play melophone and saxophone--I don't know whether you ever heard of him.

[Russell:] No, don't think so.

[Allen:] Uh-huh.

[Hazel:] Well, they had hired Goof to play melophone on this record date, but Goof didn't play anything but straight; he just played the straight lead, you see. So after we made one test, Pettis told him, "No, I want you to take off." So, man, we played it again, the guy did the same thing; he played the lead right straight through again. So Jack said, "Hey, Monk, where's your melophone?" I said, "It's at the house." I think we were on Fifth Avenue, around 49th, 50th Street, somewhere around thisaway. I think we were at Victor--we were at Victor, because I know, I associate this with it. So he said, "Go home and get your melophone." So he went out to whoever the guy was [that was director for the date?] and he told him, "Man, I got a drummer plays more melophone than that guy." So I went home and I got the melophone and I wound up making the date. So while we were making this date, who comes in the studio but Red Allen and a couple of other jigs, and they were making a record with Ethel Waters. She sang blues in those days; that's about the time she sang all those things, "Get Up Off Your Knees," you know, and all those.

[Russell:] [She made some good ones ?].

[Hazel:] Yeah. They come in there early; they heard me, and Red says, "[As] soon as I heard the beat I knew it had to be somebody from down home." So they come in there. So I wound up going with the melophone,

finishing up our date and then going over there making a date behind Ethel Waters with them.

[Russell:] You're on one of those, too?

[Hazel:] Yeah. Like I tell you, I was making five or six dates a week. I wasn't collecting the money, I was letting it pile up; I said to myself I'll let that pile up and that would be for my vacation when I go home. Somebody said to me--all the guys used to hang on 48th and Broadway there.

[Russell:] Still they center around there.

[Hazel:] Somebody said, "Say, Monk, you must be getting plenty of money, eh?" I said, "Well, I'm doing all right." He said, "Well, are you getting your money?" I said, "No, I'm letting it pile up for when I go home." So the guy laughed at me, you know. I said, "What do you mean?" He said, "If you knew what I know, you'd better get your money." So I went up to see the guy [about ?] three times; every time I'd go there they'd say he wasn't in, or he was in conference--you know, that old gag. So I get full of that gin--no matter where you bought it, it was all the same gin--every apartment house had its bootlegger. So I get full of gin one night. We were playing vaudeville, and we'd be through around ten, eleven o'clock at night. So I get loaded and I stay awake, I stay up. I go down to the office, and I could look back and I could see him sitting back in the office with his feet up on the desk. The receptionist tells me he's busy, he's in conference. I said, "Yes," and I slammed the gate open and I walked back there and said, "Look, I want my money." So he laughed at me. I said, "I want my money. Don't fool with me--you can fool with me, but don't fool with my money." So he said, "What you going to do?" I said, "What I'm going to do? I'm going to go to the Union, that's what I'm going to do." So he said, "Go ahead." So I go to the Union, see; I'm going to file a claim.

What do you think they tell me at the Union? "He don't belong to the Union." In those days the booking agents and that didn't have to belong to the Union like they do now. Say, "He don't belong, no." So I told them, I said, "Man, I've been making all these records; I've been making five and six record dates a week for this guy. The only money I've collected was the ones that I made with Pettis." So he said, "I'm sorry, there ain't nothing we can do. If he belonged to the Union, we could do something about it, but he don't belong to the Union." So that was that. I must have made fifty, seventy-five dates for him, other than the ones with--

[Russell:] Did you collect any of them?

[Hazel:] Do I have any of them? No.

[Russell:] [Unintelligible] did you collect any [unintelligible]?

[Hazel:] No, I never collected a dime--Only the ones that I made with Pettis.

[Russell:] That's all.

[Hazel:] Because Pettis would pay us by the week, and if we had made so many that week, he'd pay us. In those days it was only thirty dollars for a record date, but instead of being three hours it was two hours. The best you could make would be three sides, at one sitting.

[Allen:] Do you remember any of the tunes that you made for Pettis?

[Hazel:] Well, that's another thing, Dick: each one of those big companies had what they called house names; they had a name called the Knickerbockers; they had a name called the Campus Boys, they had the Charleston Chasers, Ladd's Black Aces, Bailey's Lucky Seven, Ted Wallace and his Campus Boys--oh, they had about fifteen different names. And every band that recorded would recorded on--for instance, if you had a good band, and you were contracted to Victor, then you couldn't record for Columbia or Okeh or Brunswick. So what they would do, they would

get the same band--like Nichols was tied up, the Memphis Five was tied with Victor, the Arkansas Travellers was another one of them, Miff [Mole] and . . . made a whole lot of them--they'd use these different, what they called house names. Now, they might have five or six bands recording under that same name, so you don't know whether it's yours, unless you could tell by what they were playing, if you remembered the tune, or anything like that. But that's some of the names that we recorded. But the ones with Pettis, they were [for] Victor; He was supposed to be exclusive[ly] Victor, and the name of the band was Jack Pettis and his Pets.

[Russell:] He used his own name on them.

[Hazel:] Yeah, on those. That's the only ones--the rest of them are--I don't have a one of them.

[Allen:] And you don't remember who was in Pettis's band?

[Hazel:] Like I told you, Tony Parenti....Then we had a kid out of Whiteman's band, Frankie Cough, [sp?] played lead trumpet. In those days you never had no five brass; you only had the three brass. Charlie Butterfield on trombone, and his brother, Walter, saxophone; and Chubby McGrath--Fulton McGrath is his right name; you might know of him; he played with [Benny] Goodman and all those guys, in the swing era--he was on piano, and Bonny Pottle on bass. The guitar player was from New Orleans, but I can't think of his name--it wasn't Jack Cohen. Johnny Plant--he played viola, and he played guitar, and banjo. He was on that band. I'm trying to think of the other saxophone players. It was a regular vaudeville act; that's all we did; we played vaudeville--

had a dance team and a comedian, a regular unit, a whole unit. We played around New York; without even leaving New York we played for over a year. That's how much vaudeville they had going in those days.

[Russell:] About what year was that, can you remember?

[Hazel:] I think that was either [19]29 or [19]30, Bill, because I went up there the latter part of [19]27, and I worked over at this laundry for seven or eight months or better, and then I went with Pettis.

[Allen:] Say, something I wanted to get: what was that Stein's, the drummer's name, that you talked about?

[Hazel:] Emile.

[Allen:] Emile Stein, that one.

[Hazel:] Yeah. He worked in that band in the Palace that Santo-- that's where Santo started.

[Russell:] There's some other drummer they used to tell me about--I don't know his name--played vaudeville here. Do you remember anybody sensational, that you can think of?

[Hazel:] [Red] Happy [Bolton]--colored fellow.

[Russell:] No, it was a white fellow.

[Hazel:] Well, Stein was the only one.

[Russell:] Stein was [ ? ]. It could have been him.

[Hazel:] He was the only one.

[Allen:] What was Happy like?

[Hazel:] He [Stein] was the only one that attempted to play jazz. Huh?

[Allen:] What did Happy play like?

[Hazel:] Drums. Oh, man, Happy was a pain [ ? ]. Happy played drums and xylophones. He played on the boat with Fate [Marable] and them. He played at the Lyric Theatre--they used to have the Lyric Theatre right on the corner of Burgundy and Iberville [Streets]. They used to bring acts in like revues, colored revues, you know, like Ethel Waters. She's

the one that took what-you-call-'em away from here--had a guy around here by the name of Jackson, Willie Jackson; she took him away from here and brought him to New York, made an MC out of him. Oh, they used to bring some fine acts down there.

[Allen:] What about Oscar Marcour: who did he play with?

[Hazel:] He played with the [New Orleans] Rhythm Kings, like I told you. And they had a band for years that played at the first Little Club. You see, there was two Little Clubs here: the first one was right on the corner of Dryades and Common [Streets]. Well, they had a band in there: it was fiddle, bass, piano, and drums. Johnny Bayersdorffer's brother, or cousin--I don't know whether it's his brother or his cousin; I think it's his cousin--Leonard Bayersdorffer, he was another black key piano player. He played piano, and Oscar played fiddle. They had little Angelo Palmisano on banjo, and Chink [Martin]. They worked there for, oh, I don't know how many years. Because in those days, Dick, you didn't stay, last maybe four, five weeks, six weeks; you stayed--like I worked nine years at the Halfway House--just the Halfway House alone. And then I worked with Abbie at the Metairie Inn for about three years. That was a gambling house. And I worked with him out there at the Silver Slipper for about three years. If you had a good band, and you went on a job, you stayed there indefinitely, you know, for years and years--just like that Piron: he must have been twenty years out there at the what-you-call-'em.

[Russell:] Spanish Fort.

[Hazel:] Spanish Fort. And at the Halfway House, Brunies was a tradition out there; it couldn't be the Halfway House without--I don't think there's anybody else ever played in there, but Abbie; I think after Abbie left they closed up, made an ice cream parlor out of it. [See Benjie White, Reel \_\_\_\_\_]

[Allen:] Who did Bill Creger play with?

[Hazel:] He played with Naylor. But here, he had the band, he was the first band I worked with in the [French] Quarter; he had the band at the Old Absinthe House--not where the bar is, but back where Piron plays.

[Allen:] Where Fats Pichon plays.

[Hazel:] I mean where Pichon, where Fats plays. That was the club, and it was owned by two different people. The bar--that's the original bar, across from the Famous Door; that's the bar that was at Iberville Street. And that guy, Tony DeFranco was the fellow that owned the club, in the back. All that was during Prohibition. We had Bill Creger, a fellow by the name of Joe Lambias [sp?] was [the] banjo player, and Red Long--no, no, a fellow by the name of Joe Garel [sp?] was the piano player; he played wonderful time, a real good beat, but don't ask him to take a chorus, because he couldn't take a chorus to save his life. He was like a guy that I worked for in New York, an arranger: that man could sit down and write--he'd make a whole arrangement, Bill, on the way home in the subway; sit down there without a piano, without an instrument or anything else and make out a whole arrangement. I've seen him make arrangements that Pollack's Band couldn't cut. You know, he'd take them and let the bands play them and sell them to different bands, and he brought a couple of things around there that Benny couldn't--and I'm talking about when Benny Goodman and all those guys were with Pollack--and the band just couldn't cut his arrangement. And that guy couldn't take a chorus, don't ask him to take a chorus. He would [strictly ?] play just chords, you know; had a real good, fine beat, but just couldn't play it by himself, that's all.

[Russell:] We might ask about drum solos, and style of playing drums, the way it used to be and the way it is now. We only have another minute. Unless you have something, Dick, to ask.

[Hazel:] Well, we--Baby Dodds was the drummer on the boat, you see, and Ray Bauduc, Leo Adde and myself, the three of us, we used to all go in there, [and] we'd copy all of Baby's licks. So at that time, if you heard any one of the three of us, you heard the same thing, because we all played the same licks. But there was never any drum solos; you got two bars, or you got four bars at the most. There was never anything more than four bars. That's why I can't stand drum solos today; we were taught that the drums were supposed to be felt, not supposed to be heard, and if you played loud, they called you "Mulefoot," you know. You wasn't supposed to play all that, just as loud as you could play; you were supposed to work for the band, instead of--you had to be even below the piano, so the piano could be heard, so that you didn't interfere with it; long as you didn't interfere with anybody, everything was fine.

[Russell:] I think that's just about all we've got on here; in another ten seconds we'll be through. I think we've covered everything pretty well.

[Allen:] Yeah.

END OF REEL V