

PUNCH MILLER
Reel I--Summary--Retyped
September 1, 1959

Present: O. O. "Mac" Fairhurst, Richard B. Allen

Interview is being held at 818 St. Peter Street, New Orleans. Records are played, and Punch is asked to identify players. First record: Tiny Parham's "Blue Moon Blues," VI 23027. Punch concurs with RBA's suggestion that first trumpet is Roy Hobson [as per previous untaped interview. See "X" lp.]. Punch is second trumpet. [Omer] Simeon was not in that band. Alto was a real light boy named Charlie something. Thinks Mike McKendrick was on banjo. Trombone player may have been Al Wynn, who played with them a little while but may not have recorded, or may have been Louis Taylor's younger brother, "Young" Taylor. Tuba was a guy who used to work at the Union all the time, Bert. RBA suggests Bert Cobb, from St. Louis. Punch agrees. Bert is Junie Cobb's brother. [John Steiner thinks that they were not related. Feb. 21, 1975] [Compare King Oliver Br 10" LP.]

1.44 Other side: "Doin' the Jug Jug." Punch recognizes himself (scats to identify himself). Trombone is "a solid man." Punch wishes he knew who he is. Catalog and Delauney's Hot Discography don't give personnel. Punch doesn't believe Young Taylor was solid enough to be the trombone player on this. Fairhurst suggests it sounds like Al Wynn.

Tiny Parham and his Forty-Five: "Jim Jackson's Kansas City Blues," Paramount. Punch doesn't remember what companies he recorded for; he knows his blowing. Punch believes this was made by another

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band, before he got with them. Asks what year the record was made. Fairhurst thinks around 1926. That was before Punch got to Chicago; he went there in 1927. [Check dating charts.]

First record Tiny Parham ever made: ["A Little Bit Closer-- Reverse of "Jim Jackson's Kansas City Blues].

Fairhurst says he knows Punch is on "Lucky 3-6-9" and "Jungle Crawl." Thinks he is on "Subway Sobs" and "Blue Island Blues." Also "Fat Man Blues" and "Black Cat Moan." Punch thinks it sounds like Mike McKendrick playing banjo on "A Little Bit Closer." Hobson on trumpet. Same solid trombone (Fairhurst says).

"That Kind of Love" and "Blue Melody Blues"; Victor 38047. "Blue Melody Blues" played first. Fairhurst asks who played violin. Punch says when he first went with Tiny Parham, Eddie South played violin. Hobson, Parham's "steady man" is on trumpet. Punch can't recall who is on alto. Same solid man on trombone. Fairhurst says it sounds like Al Wynn to him. Punch says it might be, but it sounds funny to him. Punch agrees with Fairhurst that Reuben Reeves was not from New Orleans [See Jazz Journal or Jazz Monthly for biography.]. Punch has been in Reuben Reeves's home [town?] when a show played that town, but he doesn't know where it was.

"That Kind of Love": Punch says that's a good alto man. Thinks his name is George, a real light boy, can't think of his last name. [Could this be same as Charlie on "Blue Man Blues"?--MTZ. Yes--RBA]

George played with Tiny a long time. In answer to Fairhurst's question, Punch says he's pretty sure Jabbo Smith played with Tiny. "Mike McKendrick could send you all right; he could play that banjo."

Punch asks if they have any Richard [M.] Jones records. He made records with him back around 1929, close to 1930.

Musical Stevedores, "Honeycomb Harmony," Columbia 14406. Composer is listed as Williams.

Punch asks if they brought "Black But Sweet, Oh God" [by Billy and Mary Mack, OK 8195] with them. Fairhurst says no.

Fairhurst asks Punch what was the name of the record he made with Big Bill [Broonzy]. "She's a Trucking Mother for You, Don't You Know." Punch says he made others that he can't remember; remembers that one because it was so funny.

Punch comments that they have no Jimmy Wade records there. RBA says they played them for him once and made notes. Punch thinks he recorded with Big Bill about 1931 or 1932. Made a record with Tampa Red, guitar, trumpet, drums.

Fairhurst asks if Punch made records with any other female blues singers. Punch made them with Mary and Billy Mack, with another woman singing by herself, but can't remember who she was. Piano, trumpet, tuba, bass, banjo. Up in Chicago.

"Trucking Little Woman" is revealed as the actual title of the record with Big Bill Broonzy mentioned above. It's Vocalion 04205, March 30, 1938.

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RBA asks Punch if he ever heard any of these titles: "Got to Get Ready Tonight"; "Let Me Be Your Winder"; "Unemployment Stomp"; "Why Did You Do That to Me"; "Louise, Louise"; "Hattie Blues"; "My Old Lizzie"; "Come Home Early"; "Advice Blues." Punch has heard the names, but doesn't remember whether he made them or not. He made four sides, two records, first time he recorded with Big Bill. Went back later and recorded more with him.

RBA asks Punch if he remembers "Frisky Foot" Jackson. Punch knows [Frankie] "Half Pint" Jaxon, but doesn't remember "Frisky Foot" Jackson. "Good Time Mama" and "Maxwell Street Stomp" are mentioned by RBA. "Maxwell Street Stomp" sounds very familiar to Punch. Fairhurst says he made it with "Frisky Foot" Jackson.

RBA names "Original Stomp"; "Shake Your Shimmy"; "I Went to Get It"; "Stomp'Em Down to the Bricks"; "My Mama's a Drinkin' Woman"; and "Gallion Stomp." No reaction from Punch.

Punch remembers "Graveyard" Johnson. He made records, too, but did more work by himself.

Punch says he was another Albert Ammons, a piano player.

"Frisky Foot" Jackson played a little alto. [In another untaped interview he said Jackson was a drummer.]

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Punch played there [where?] a good while for Joe McDonald.

Punch worked with Sir Oliver Bibbs a long time, but did not record. He worked with him in Chicago at the Club Silhouette, at the Garrick Bar, and in Springfield at a club. Sir Oliver Bibbs had the band, played drums.

Punch went to Chicago in 1927, left in 1949. Played with Jimmie Noone at Tippers Inn on Indiana Avenue. Didn't make any records with him.

Every Sunday for a while Punch worked in old man Dave Peyton's band at the Regal Theatre. Jimmy Bertrand worked with him, too; that's the only way Punch worked with Jimmy Bertrand. He didn't record with Bertrand. [Compare discographies.]

Punch worked with "Half Pint" Jaxon at the Golden Lily. "Half Pint" sang with Franko and his Louisianians [same as Francois Mosely]. Didn't stay with them long, got his own outfit. Made some record with him, can't think of the name of it. Some kind of little blues or something.

RBA asks if he ever heard of these titles: "You Got to Wet It" and "Down Home in Kentucky." Punch says he made "You Got to Wet It" with Half Pint. That was with Francois [Mosely]'s band. Charles DuCastaing on guitar, Lawrence Brown on tenor (not the trombone player of the same name), Fred Howard on alto, Robert Crowder on.

tenor (both tenors played clarinet, too), Punch on trumpet, Francois, Bill Hilliard on tuba, Freddy Reed on piano, Al Wynn on trombone.

Ted[dy] Wilson took Freddy Reed's place with this band for a long time, but he didn't work with them steady, and went to New York.

Name of Ed Burke is familiar to Punch, but can't remember what he played. [See Frankie Franko's personnel in Jazz Directory.]

"Zinky" Cohn worked with them at the Golden Lily some. They were there five years; a lot of men came and went. "Zinky" played piano. He was vice president of the Union for a while. RBA says he played a lot like Earl Hines. Punch thinks of another piano player, but can't remember his name.

Punch says they were always having to get piano players; Freddy Reed was a sissy boy and was always getting into trouble.

Punch wasn't sure whether "Half Pint" was a sissy boy or not, but he sure acted like it.

"Isabelle" is Punch's number. He recorded it, but doesn't know with whom. Sings a line or two. Remembers that he sang "Isabelle." Doesn't remember "I Won't Give You None." [See discographies.]

Punch never recorded with Jimmy Blythe. Didn't record with Darnell Howard, but played in band with him. [See discographies.] Punch and Darnell both played with Earl Hines.

Jimmy Blythe played with Dave Peyton at the Regal Theatre every

Sunday. [Says this about Jimmy Bertrand, see page 5, above.]

Punch worked with Hughie Swift four years, in South Chicago. It was a big band. Hughie played first trumpet; Jimmy Cobb^[brother of Lemie Cobb according to John] played second trumpet; Punch played third trumpet. He did all the "getting off."

RBA mentions "Parkway Stomp," "She's Crying for Me," and "Crying My Blues Away." Fairhurst mentions "Down by the Levee." [Punch cut these with Al Wynn. Check discographies.]

Personnel in Wynn's band: Punch says book has it mixed up. Punch says they had "Snags" [Clifford Jones], drums; Punch, trumpet; Al Wynn, trombone; George, the same light boy whose last name Punch can't remember, on alto; Bill Hilliard, tuba; different fellows on piano--"See if he had Clarence Brown on piano" [in the book].

Punch knows Charlie "Papa Charlie" Jackson, guitar player, a light boy, but didn't make records with him. [In untaped interview said that Jackson is on Wynn records.] Did not record with Lester Boone or Douglas Williams. Knows Alex Hill; played with him a while; he didn't stay in Chicago long, though. Knew Lester Boone, didn't play with him. Punch says Lester Boone played tenor, mostly. RBA thought he played alto. Mac says he played tenor, alto, baritone, clarinet, anything.

Punch knew Thomas Taylor, drummer from here, dead now. Thomas Taylor didn't play much in Chicago. He played occasionally with

Buddy Petit here. Tried, but wasn't the fellow to make the grade.

Punch knew Johnny Dodds in Chicago. Rehearsed for a week to make records, but Punch can't remember whether they ever made the records or not. The group that was rehearsing included Punch, Dodds, Robert Crowder on tenor. They were rehearsing "some of these New Orleans tunes," "That's a Plenty," "Panama Rag," "High Society," "Maple Leaf," and "That thing . . . Louis raised so much with" (scats), i.e., "Muskrat Ramble."

Punch made two records with Jelly Roll [Morton], "Doctor Jazz" and the other side in Chicago. Mac says "Doctor Jazz" is cross-coupled with the Dixieland Jug Blowers on the other side. The "Doctor Jazz" with Punch is probably unissued. Punch knows he made two sides. [Edwin] "King" Swayzee was on trumpet with Punch. Punch made a circuit, a two-year tour with Jelly Roll Morton. Can't remember who was in band except Swayzee. Punch never did keep in mind who he played with.

RBA calls off some Douglas Williams tunes: "Darktown Jubilee," "Beale Street Sheik," "Clarinet Jiggles," "Memphis Gal," "Sister Ella," "Three O'Clock," "Louisiana Hop." They don't mean anything to Punch. Punch told them he recorded with Douglas Williams. Mac says he's supposed to be on three sides. But Punch just doesn't remember.

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Para LP Wild Horns

*made in a barroom, H+T Bar
about 37th + State St, Chicago*

Punch and Cliff "Snags" [Jones] made something in a basement, on a Paramount label, but Punch didn't know what the number was until Bill Russell told him, when Russell played the LP for him.

*J. Steiner
2/21/75*

Never worked with Albert Glenny.

Harrison Brazley, trombone player, played with Punch here before Punch ever left. Harrison Brazley was before Eddie Morris. He was with Punch when Punch first left Jack Carey, but "the boys went for Eddie Morris" so they took him in.

The Bronze Manikins were the show Punch was with so long. Left here with them in 1927. They went down in Florida, Texas, "every damn way," When they got to Chicago, Punch met Al Wynn "and all them" at the Dreamland. Punch went in and blew a few numbers with them. Tiny Parham had the band, asked Punch if he could make it with him. The Bronze Manikins were appearing at the Monogram Theatre until 11 p.m.; Punch played with them, then joined Tiny at 11:30 for the rest of the night. Did this for a good while, until Billy Mack and them closed the show. Punch agrees show was on the road for a couple of years. Punch thought at the time the job with the show was a good one for him, but later, after he found out more, decided it wasn't. Punch was making about \$45 a week plus expenses, except for food [actually sounds as if sleeping accommodations were only thing provided]. Playing with Parham in Chicago, he was making \$90 a week, paid own expenses. Most Punch ever made, playing his horn, was

\$110 a week, with Sir Oliver Bibbs at the Club Rio, in Springfield, Illinois. Had to pay own expenses, but they didn't have to pay Social Security then, or income tax. Played from 9 to 1, six nights a week. Sidney Bechet played that same place a long time. Punch and them took his place. Punch never played with Sidney Bechet, but knew him from a kid. Never played with Kid Dry, but has known him all his life. Played with Mutt Carey. Back in 1924, before he left New Orleans, played with Charlie Love. They left here and went to Johnson Park, Chattanooga, Tennessee, for white folks. They were there a long time.

Punch's wife was the cause of his leaving town. She left the house, moved in with her sister, sister didn't like Punch, so Punch left and went to Texas. From Texas he got on Billy Mack's show.

In Texas, Punch played with Frank Davis, in Houston. Davis was a drummer. Punch doesn't remember "Big Boy" Goodie, a clarinet, trumpet, and tenor player. Chester Boone played trumpet with Punch in Texas. He was from there. Frank Gibbs, crippled trombone player, played with the band in Texas. One of his legs was shorter than the other. He tried to dance with a woman one night at Emancipation Park. She didn't realize he was crippled, asked him what he was doing, "playing up-and-down"? Frank Gibbs didn't make any records as far as Punch knows. This must have been about 1925. Came back here in 1926. Joined Billy Mack and them here in 1926, got to Chicago.

in 1927. Billy and Mary Mack had the Bronze Manikins. Punch left Charlie Love and Adolph DuCongé and all them in Chattanooga. Some boys from New Orleans were in the band. ["I know me and Love was in the band" ?] DuCongé played piano. His brother, Pete DuCongé, went to Europe and never came back. RBA thinks Pete is back in this country.

(458) Punch played on a show with Ma Rainey. Never made records with her.

Never worked with Bessie Smith.

Punch slept and ate at Ma Rainey's house in Columbus, Georgia. She had a great big house, brothers and sisters. Punch doesn't think she has any relatives in New Orleans.

Punch played with Erskine Tate every Sunday at the Vendome after Louis Armstrong went to New York. Louis recommended him, so they took him in the band with them. When they opened up, the first number they were to play was "St. Louis Blues." When they got half-way through the number, they told Punch to take his solo. He had rehearsed it with them. When he jumped up to take the solo, a big spotlight went on right over his head. "I just ducked and blowed, ducked and blowed." They told him to stand up, so he stood up and blowed, nothing but a big old light. Everybody was laughing at him. He didn't know any better.

The Golden Lily was "black and tan," for white and colored patrons. The Vendome Theatre was a colored theatre.

White musicians came around to hear them play. Harry James came and stayed a whole night with them, got in the band and played with them, at the Golden Lily. Gene Krupa came in and played with them. They used to have breakfast dances, from 2 a.m. until 6. A lot of white men came and played with them then: Harry James, Gene Krupa, Louie Panico (Italian trumpet player, played with a mute, played with Isham Jones), Clyde McCoy.

Punch played with Ralph Sutton in Chicago, went to Hartford, Connecticut, two or three towns up there with him. Made records with him (starts scattin' one). They were originally on Century but are on Savoy Records now, with Punch's name on them.

Punch says he never took anything in his life, never even smoked a [marijuana] cigarette. Had a pocket full of them one time, forgot about them, then thought the law might catch him, got rid of them fast, gave them away.

Punch doesn't know whether Mike McKendrick is alive or dead, but he smoked them, never got caught, would stand right out on the corner and smoke "some weed." [See Down Beat February or March, 1961, for obituary.]

Punch tells about a girl who played piano with them out at Homewood. . . . Her name was Laura, had a brother who plays bass right now.

Laura Crosby Owen (J. Steiner 2/15/15)

When Punch first came out of the army, his first year, Jack

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Carey stole him from "Duck" Ernest Johnson. He was short and fat,
played bass violin. Waddled like a duck.

Manuel Manetta--

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Record [Vo 1292, "River Blues"] is playing. Punch says that must be Ruben [Reeves]'s brother on trombone, Gerald Reeves [Mac supplies name].

All of them in the country called Lonnie Johnson "Rooster." "Rooster" and Punch worked all up and down Bayou Lafourche, guitar and trumpet, made their living at it when they were young kids. [See Reel I (August 20, 1959) and Reel I (September 25, 1959) for more on this.]

Punch says, "That's Ruben," as the trumpet "takes off" on record. ^{THEY HAD IT?} RBA says it must be William "Fountain" Blue on clarinet. RBA suggests that the personnel on "River Blues" is a contingent out of the Missourians.

In response to Mac's question, Punch says he and Lonnie worked around Raceland, forty miles from here, in Louisiana. They played together about three years, just the two kids. Played old numbers like "Beautiful Doll" and "Take Your Hands Away," lots of blues.

Punch heard Blind Willie Dunn, doesn't know whether he is Ed Lang. Just heard him on records. According to Fairhurst, Lonnie Johnson made some records with Blind Willie Dunn, two guitars. Johnny Wiggs says King Oliver is on some of those records, playing his old style that he played before he went north. Doesn't sound like Oliver to Mac. Punch never made records with Lonnie, Lonnie left here way before Punch.

When Punch was with the big show, Bronze Manikins, when they played in Cleveland, Ohio, they hired Lonnie to do specialties with the guitar. He didn't play in the band, came out and did an act. That's where Punch first heard his song, "Tomorrow,"^[wight] which he recorded. [Check this.]

Joe Howard used to be a trumpet player, showed Punch a whole lot of stuff on trumpet before Punch left here. Gave him a whole lot of "musical" ideas. He was a fine man. Punch heard he took up bass or tuba later. RBA tells him Joe is dead now.

Punch never worked with old man Henry Allen's brass band. Knew Henry Allen. Knew [J. C.] Higginbotham, but never played with him. Red Allen is named just like his daddy, Henry. Punch never played with Red, but taught him a whole lot. Red looks old, but he's young, younger than Punch. They were kidding him at the Garrick Bar in Chicago one time. Had two bands there, Punch was with Sir Oliver Bibbs in one and Red in the other, probably Allen's own. Red told the boys to ask Punch how old he [Red] was. Punch told them "Red Allen is a young fellow. . . . He come up way under me." They were kidding him because he looked like an old man. Fairhurst tells of seeing Red and Higginbotham in Detroit.

Only time Punch dealt with Higginbotham was when Punch was playing in a night club in Kansas City, Missouri. Higginbotham was with Duke Ellington or Louis Armstrong or somebody. Punch had the whole

show band for the Bronze Manikins. All the bands came in, Louis Armstrong and all of them. Higginbotham sat in and "blowed like the devil with us."

Punch knew Luis Russell, the piano player, and played with him, but never made any records with him. Punch wasn't in Russell's band, but sat in with him.

In 1919, when Punch first got here, the brass bands played more marches then. There were a very few men in the bands reading. The trumpet players for example, men like Joe Howard, had their music in front of them, reading, but most of the men were faking, using their brains. Punch has been reading now about twelve years. The old records he made were all from the head. Punch says he knew a whole lot about music, learned it from Joe Howard and Paul Rozier. But he'd get in bands with fellows like "Snags" Jones, playing by ear, didn't think about reading music. The only bands he sat down and read music with were Tiny Parham's, Jelly Roll Morton's, and Hughie Swift's. "Them bands you had to put something up in front of you."

Here in New Orleans Punch and Louis [Armstrong] worked together on parades and things in the Silver Leaf Band, probably Frankie Duson's Band. Duson wasn't much of a reader. Louis wasn't reading then; he learned his reading from his wife, Lil Armstrong [see other interviews]. Louis was "an apt fellow." If he missed a note, he would bust out laughing, say "Y'all watch me, I'm gonna get it this time, I was kidding you that time." He was a good actor, a good showman.

Punch sat in with [Bennie?] Moten when he was in Kansas City, but didn't play with him steady. No response to Fairhurst's query on Andy Kirk. Knows McKinney's Cotton Pickers, but never even sat in with them. Rehearsed with Noble Sissie several days, but a big humbug came up with his band, two or three of the fellows got out of the band, Noble called it off.

Punch knew Sidney DeParis. He knew Charlie Johnson, but never played with him: Played with Wilbur DeParis, Sidney's brother. He was playing trombone with the Mary Mack Merry-Makers. [Confusion over name--see other Punch Miller tapes. Mary Merrimac was also known as Mary Mack.] The only record they made was "Black But Sweet, Oh God." Wilbur DeParis is on that. [Check record/.] Punch tells story about Wilbur. Punch made some kind of break or run on his trumpet; Wilbur went off and wrote it out in music, came back and asked Punch if he could play it. Punch said, "Oh, man, you know I can't play that." Wilbur told him he had just made that on his horn.

Had two or three piano players with that group. Had the girl, Laura [see Reel II, p. 12]. Had a fellow named Clarence Brown^{Henry Brown}[ie?]. Had a boy who died, from Atlanta, Georgia, James something, he was a dope fiend too, died. James Hemingway. He was a good piano player. Punch didn't know Morris Rouse. [See discographies on Mack and Mack.]

Punch worked at Tranchina's with Steve Lewis in A. J. Piron's band. Punch played on the boat and from here to St. Louis with Fate Marable. Every time he gets something like that he's in Louis's place, when Louis leaves, Punch goes in. Fate only made one record; Punch isn't on it. There was a great, big, brown-skin fellow with pop eyes, played trumpet with Fate, stayed with him, Louis played with him and Punch played with him. RBA says, "That's not Norman Mason." Punch says it might be. Mason used to play trumpet, now plays clarinet, is out in St. Louis. Amos White and Sidney Desvigne are on the record, which was made in 1924. Punch was on the boat about 1921.

The Silver Leaf Brass Band and the Tuxedo Brass Band had some good musicianers [i.e., readers]. The bunch they call the Zulu Band was a hot brass band: Black Benny [Williams], Punch, Louis [Armstrong], Morris French (who played trombone with [Kid] Rena), all them kind of fellows. Weren't reading, but would "come down the street and tear the street up."

Black Benny Williams was "a hell of a bass drum player . . . trap drummer, too."

Punch worked with Chris Kelly in his jazz band at the Bulls' [Club]. Chris didn't have a brass band when Punch was here. Punch had his own band, but on Tuesday night when his band wasn't working, he would play with Chris, who had a steady job there.

When Punch worked in the District, he was carrying 10¢ cans of beer to women in the daytime and playing blues with a piano player

every night [for a fellow called "Toodlum" ?]/ The piano player, ... [i.e., Willie Smith--See September 25, 1959, Reel II] was sickly and died. They played at Liberty and Gravier streets.

Punch didn't know Jelly Roll [Morton] and Tony Jackson here. They were gone when he got here. King Oliver was gone; Johnny Dodds was gone; Freddy Keppard was gone. He met them [all? sounds like he didn't know Jackson] in Chicago. He worked with Freddy Keppard at the Dreamland in Chicago. Punch worked with Doc Cook's band. Punch thought it was Keppard's band; Mac says it was Cook's band. "I thought it was Freddy's band; I didn't know no difference." Freddy was a fine fellow. He could drink some liquor. Punch did a lot of drinking, too. When he first got to Chicago he laid off liquor for over two years.

In the early times in New Orleans, they didn't use a piano with a band. They used clarinet, guitar or banjo, bass violin, trumpet, and drum [no trombone!! No saxophone!!]. The whorehouses had pianos by themselves, not with a group.

Clarence Todd played piano in a whorehouse. So did his sister, Camilla Todd. There was a piano player at Tom Anderson's, but he may have had a small band in there, too. Jimmy Johnson had a band, but was a piano player. He was a dark, slender fellow (may or may not have been James P. Johnson). Punch says there were two Jimmy Johnsons here.

Buddy Petit, trumpet, "was a hell of a man but he never made a record." [Kid] Rena made records, but not until 1940, for [Heywood] Broun, and was "shot" compared to what he was earlier, RBA says.

Punch doesn't remember "Birmingham" or "Black Pete," piano players. They were supposed to have played the blues.

Lots of blues players around here. [Rosalind] Johnson, 1010 St. Peter Street, used to play piano in a night club. Punch remembers getting her one night to play for Larry [Borenstein].

Mrs. Tom Anderson is supposed to be still alive, here in the city [RBA]. Lulu White is dead.

Punch went to Memphis from Chicago with his five-piece band, on an excursion. Fellow named Robert Henry had the outfit. ^[See Memphis notes] He told the band they were going into Memphis into a dance hall. He thought they were going to "do good." Asked whether they wanted "to go in with the dance" or go in on a salary. They all wanted salary, \$12 a man for playing that night. Punch was drinking, didn't care, so he went in with the man. They had a great big yard around the hall, charged \$1 a head at the gate. The yard was packed and jammed with over 700 people, over 300 in the hall. Henry paid the men off; Punch got over \$500 for one night.

When Punch played trumpet in Raceland, they could hear him in Bowie, Louisiana, over a mile away. When he played at National Park in New Orleans, at Third and Willow streets (there's a school there now,

used to be a big baseball park), for dances, Jack Carey would pay the band. Punch says Jack treated him right, was kind of dumb himself and "couldn't do nothing but come clean." Jack's little niece and her brother would stand at the gate and collect the money, \$1 or six bits apiece to come in. Jack would put that whole load of money on the bandstand, ask the band to help him count it. They would count it out and take their parts. Sometimes they would get \$15 apiece. Sometimes they could hear Punch at Rampart and Julia streets when he was playing here at Third and Willow.

Punch tells about his illness. When he was still with the Bronze Manikins, more than twelve years back, he got sick. Had had some rice pudding in Pensacola, thought that was what disagreed with him. Doctor in Nashville told him it was a gall stone, but Punch didn't listen to him because he [the doctor] was too young. Punch was afraid of the knife, didn't want to be operated on. Finally had to have the operation years later. Mac asks him why he was afraid: "You're not afraid to die, are you?" Punch says, "Well, to tell you the truth, I am." The gall stone was under his liver.

Punch has high blood pressure, but other than that feels fine now. Is practicing every day. Two Sundays ago they had a parade up at Burdette and Adams streets; Punch heard the boys playing in a saloon, saw a trumpet laying on the table, picked it up and blew for about a half hour. The crowd really hollered. Four different tunes. Felt a little dizzy afterwards.

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Punch is diabetic, but he has been taking care of that for years, has no trouble with it.

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