

[Sissons:] Speaking from Hounslow, England, from the home of Ken Colyer, and mainly, I think, I want to get Ken's impressions of New Orleans as he found it and the music as he found it. First of all, I'll get him to sketch in one or two details about the background of the British Traditional Revival after the end of the war. Ken, how did you yourself become first interested in New Orleans music?

[Colyer:] Well, through records. I've been a jazz fan right from school days--collecting records. And then, it was just after the war that we got to hear the first what for us were the most important and authentic New Orleans records and--well, I've been on complete New Orleans kick ever since.

[Sissons:] Any particular musicians in those early days who you, were formative to your music?

[Colyer:] Yes, it mainly was the Kid Ory band with Mutt Carey and then George Lewis and Bunk Johnson had a tremendous impression on us.

[Sissons:] When did you first--what was your first band of all, that you formed?

[Colyer:] That was the Crane River Jazz Band; I came out of the Merchant Navy--I learned to play trumpet at sea, while I was in the Merchant Navy--then when I came out I formed the Crane River Jazz Band.

[Sissons:] What year was that?

[Colyer:] I think that was about 1948, '49.

[Sissons:] When you learned--first of all, you'd never been to the States before then, had you?

[Colyer:] I'd been to New York when I was in the Merchant Navy.

[Sissons.:] [Had?] you heard any good jazz there that made much impression on you?

[Colyer.:] Well, I thought the [Eddie] Condon band was very good at that time; of it's kind, it was an excellent band; that was Wild Bill Davison and Georg Brunis and Edmond Hall. That was the best music I heard in New York.

[Sissons.:] And then you came back and started the Crane River band. Where were you playing first of all, then?

[Colyer.:] At [Crawford] that's not very far from here; just a few miles down the road.

[Sissons.:] In Middlesex [that is?]. What sort of reception did you have in the early days?

[Colyer.:] A very hostile one, because there was a lot of argument in the jazz world at that time; everybody had very fixed ideas, a lot of them a hangover from the time when our record supplies were very limited and we had to go completely by record, and I think with a lot of the [critics that completely wrong criteria grew up and were?] generally accepted. Course they knew the Louis [Armstrong] Hot Fives, and the King Oliver's and that, but when the first Bunk Johnsons were issued here, on the HMV session and the Decca session, and also we started getting the American Music George Lewis and Bunk Johnson records, they created a furor. The camps were very mixed and most were against it; they just said this wasn't any good and it was all wrong. There was a small camp of us that thought completely different; we thought that surely was the--put everything in a nutshell, some of them records--that was the obvious New Orleans style and way of working; it was obviously the authentic idiom, and we always strived to play our music along that line.

[Sissons:] You think, then, that far too much stress was put on the Armstrong music; it never had the same appeal to you once you'd heard the Johnson, Bunk records?

[Colyer:] Well, they never really did; it might be sacrilege or something to say, but I never--although I liked Louis, I was never over-impressed by him, and I often couldn't figure out why everybody raved about him so much; he just didn't impress me in the way that supposedly lesser men did.

[Sissons:] In the early days there in England, what musicians would you say were in the other camp, that have come up since then? What bands were playing more in the, were inspired more by Armstrong?

[Colyer:] Well, Humphrey Lyttelton was the prime man; he had the top band in the country a great time. I say it was a very good band. There was Freddy Randall [who] had quite a good band at that time and--well, the George Webb Dixielanders had broken up by then, but they were more on, they were strongly influenced by the Lu Watters' Yerba Buena Band and the King Oliver records.

[Sissons:] Did you yourself ever have anything to do with George Webb? He was a sort of [unintelligible] the real pioneer in this country, isn't he?

[Colyer:] Not in them days. I used to go and listen to the band while I was still at sea--when I was home on leave I managed to catch their concerts--but I never actually had anything to do with George Webb at that time.

[Sissons:] Then, from playing in--I think it's a story that's shared by most of the bands--from playing in the suburbs, you moved into central London. What about the reception then? Things changed very much, didn't they, when you got to playing in town?

[Colyer:] Well, it was just, I think, sheer hard work and sticking

to our guns; we believed in what we were doing, and I think a lot of people came to respect us even if they didn't like us. Eventually, the fans, we did win them over we used to play a lot of tunes that they weren't familiar with, instead of sticking always to the usually-accepted standards--we used to figure numbers out for ourselves. It was a slow job, but we did win them over, eventually, and the band did quite well.

[Sissons:] I think most people will agree there [the day the Crane River Band was about some of the most exciting British jazz?]. What about the tunes? Before you'd heard any New Orleans jazz in the flesh, where did you draw your tunes from? Were they still mostly from records?

[Colyer:] Mostly from records, but out of the air [radio]--and a lot of the Bunk Johnson records; especially: I realized that it was a case of often--there was plenty of tunes I never heard Bunk play but if you absorb the style enough, then you could adapt material whether you--you didn't have to copy it off a record--whether you'd heard a New Orleans band play the tune or not; you could still play them in the style.

[Sissons:] Of course, I suppose one thing to be stressed, really, is the enormous enthusiasm among the young people in this country for traditional jazz when it came to England after the war, which I suppose hasn't really been shared by the States since the war. What do you think about that?

[Colyer:] No, I think you're right there; the scene is different here, but probably for traditional jazz it's much larger and much healthier than it is in the States and has been in the States for some time.

[Sissons:] What do you think the particular appeal of traditional jazz was in Britain? Of your music?

[Colyer:] Well, if you take traditional jazz in general, I think why it won such a large audience with the younger people, and with musicians--men that decided that that they wanted to play that way--was because in Britain we've really lost most of our own folk culture, and ~~the~~ jazz has got an international appeal--it doesn't only apply to England--and I think that's why we took to it. Because we've got no strong folk tradition anymore, of our own, and that took the place of it.

[Sissons:] How much have you used, you know, what British folk music there is to--have you used that at all ~~the~~ in your music? You know, taken tunes and [unintelligible]?

[Colyer:] I have ^{done} ~~taken~~ tunes like "The Miner's Dream of Home"--I don't know whether you know that--we used [to] play that with the Crane River Jazz Band.

[Sissons:] Yes, indeed.

[Colyer:] And "Bobby Shafto" was a tune but, unfortunately, I didn't record it quick enough; I'll mention no names--

[Sissons:] [Chris] Barber [made it?].

[Colyer:] [But it was actually me that took?] "Bobby Shafto" [and I had?] the arrangement is mine--the break arrangement--and it is mine, definitely, I can prove that. [See Ken Colyer record in Archive.]

[Sissons:] [Unintelligible] yes, it might be something to get some of those British tunes that you recorded, perhaps, over to New Orleans; I think Dick [Allen] would be very interested in having those in the Archive, if he could, I don't know.

[Colyer:] Yes.

[Sissons:] Any other tunes that spring to mind? [British tunes?]? That adapted themselves?

[Colyer:] I think there must be ^Some, but I can't really think of any at the moment, but in the pop, with the pop music, we used to play things like "Play to Me, Gypsy," and that made [quite a pair?] of nice numbers; they used to be quite popular. But there's a whole host of tunes in that vein that are easily adaptable.

[Sissons:] Indeed. Suppose [I?] just sketch~~ed~~ over briefly the years leading up to your going to New Orleans, your jumping ship in New Orleans--a big ~~x~~ turning point in your career, of course, but what happened after then? What happened to the Crane River?

[Colyer:] Well, the Cranes, we had a sort of split-up; the band still carried on, but some of us left and joined the Christie Brothers, which was a very good band but unfortunately, only for a very short while--the Christie Brothers Stompers.

[Sissons:] That was Keith Christie and Ian Christie.

[Colyer:] Keith and Ian Christie.

[Sissons:] Who else was in that band?

[Colyer:] Pat Hawes was on piano; myself; Ben Marshall on banjo; and we never really had a drummer while I was with them--we tried to steal Humphrey Lyttelton's drummer, but we couldn't get him.

[Sissons:] Who was that, at the time?

[Colyer:] George Hopkinson.

[Sissons:] George Hopkinson, of course. Who was I thinking of?--Stan Grieg--long time before him. When did you stay with the Christie Brothers till?

[Colyer:] I left the[outfit?]--I think I was only with them six or eight months and I left and rejoined the Merchant Navy, and I did about four trips before I struck lucky and got this boat trading from Mobile, Alabama to Venezuela, and I did a couple of trips on that, and then packed my bags and went to New Orleans.

[Sissons:] Yes. Well, [I know there are?] all sorts of stories well-worth telling of your Merchant Navy career, but what about the one with the trip you took off at New Orleans? [Would you like to give?] a little account of that, and what happened?

[Colyer:] The ship, you mean?

[Sissons:] Well, you landed in Mobile, didn't you, and then just packed--

[Colyer:] I did three trips on the ship, to the river Orinoco in Venezuela, and then I made a flying visit to New Orleans just for one night; before I actually went there, I did another trip on the boat and then got to New Orleans. I think Dick Allen knows the story from there; he was one of the first persons I met down there.

[Sissons:] Well, it's worth telling, actually. Your first impressions: who were the first band you heard down there?--you went straight to the Paddock [Lounge] I think I remember your telling me.

[Colyer:] Yes, for the Octave Crosby band--actually, I heard Paul Barbarin's band before that. But, of course, I was tremendously impressed by it all; I just soaked everything in I could, because to me it was all so vitally important. And the millenium was the first night I sat in with the George Lewis band at Manny's Tavern. Then I knew that I wasn't wrong; the music was right--I found out for myself. The men enjoyed playing with me and I tremendously enjoyed playing with them, and we really had a great time. [I remember he really gave Percy Humphrey a hard time. RBA]

[Sissons:] Yes, indeed. How long was that after youx got to New Orleans that you first played with George?

[Colyer:] Well, I think I'd been there a couple of weeks, because I didn't really know how I would manage to sit in with them until I met the Bernards--John and Ursala Bernard--who said, "Just come on out to Manny's Tavern; George won't mind your sitting in." And it was

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just as easy as that.

[Sissons:] And you went on the strength of that. Who was playing-- who else did you play with, apart from George?

[Colyer:] Well, the important sessions, I think, were the two sessions we recorded with Dick: with Emile Barnes, Harrison Brazley, Albert Glenn [or George Fortier], Billy Huntington [and Albert Jiles]. I think there was some very fine music played on them occasions.

[Sissons:] Then you were there--how long were you there altogether before you fell foul of the authorities?

[Colyer:] Oh, just over a month, I think, and then after the trouble I was fortunate enough to get about another month before I--out in the city--before I left for home.

[Sissons:] Yeah. Well, I want to go back, perhaps, just a bit before you came to New Orleans: I think one of the big criticisms being leveled against New Orleans jazz since the War has been the people who have gone down there and perhaps been disappointed--found that there's not the vitality they expected, or something like that. I mean, I know you don't share that feeling, but would you like to say anything about that so you won't--had you had any misgivings, before you got to New Orleans, about the music, at all? About its continuing value, and so on?

[Colyer:] No, only with people in England that didn't share my views [unintelligible] that I consider New Orleans music as a complete style and will always remain so: I see no reason at all why--and naturally, we know that there aren't New Orleans musicians carrying on the tradition, which is tremendously unfortunate, but we'll always play in that style--or I shall, and I shall always try and improve the band's performance, but in a New Orleans way, not in any way that tampers or alters the essential style and the idiom. I think that's

good as it is; you can always play in that idiom and enjoy it; I never get frustrated or want to move on to anything else. I'm more concerned with carrying on what I think is a worthwhile tradition, a worthwhile music; somebody's going to carry it on; somebody's got to carry it on.

[Sissons:] Yes, quite. Well, many of your contemporaries have been seduced by commercialism, haven't they?

[Colyer:] Yes.

[Sissons:] Now, what about you: have you ever had any real temptations in that line?

[Colyer:] I haven't myself, but it's quite understandable, I can see the temptations, and it's very easy to fall into the trap sometimes.

[Sissons:] Among your contemporaries and your--I wouldn't say rivals on the jazz scene--but other prominent British jazz personalities, who do you think has broken away from the New Orleans style with the most satisfying results to you? You think anyone at all? You think anyone has done the right thing for their own particular style of music? You are, I suppose, the purist on the English jazz scene.

[Colyer:] Yes. I don't think so; I don't think anybody's developed on a New Orleans pattern and added anything to it, any definite improvements. In that sense I just don't think anybody has done it. I think it would take far more talented people than them, or me, to be able to do that.

[Sissons:] Yes. What, just briefly, do you think of, say, Lyttelton's music nowadays?

[Colyer:] Well, I sort of maintain a negative attitude most of the time; he's a good, very good trumpet player, and if he wants to form a mid-period swing band, well, good luck to him--it's nothing to do

me; I just go my own sweet way and let them go theirs.

[Sissons:] How about Barber?

[Colyer:] Well, the same thing--

[Sissons:] [unintelligible]

[Colyer:] I don't think his heart's really ever been with New Orleans music, not in an honest sense. I know I tried very hard with him at times to make him play the way I feel a trombone should play, but--

[Sissons:] Well, ~~XXXXXXX~~ of course you did play with him.

[Colyer:] [unintelligible] with a certain amount of success; I think we did develop into a very good band, for a time, but then they wanted to veer away, begin to get a little bit too clever with arranged music and that.

[Sissons:] You might just mention the line-up of the Crane River Band [unintelligible].

[Colyer:] Crane River Band was Monty Sunshine, clarinet; myself [trumpet]; Sonny Morris on cornet; John R. T. Davies on trombone, and after John R. T. Davies, Ray Oppwood was on trombone; there was Pat Hawes, piano; Ben Marshall, banjo; sometimes my brother [Bill Colyer] on washboard; otherwise--we did have a couple of drummers, but they never stayed very long; couldn't find a good drummer, so most of the time we did without one; it was Julian Davies, John's brother, on bass. [sometimes "Denny" Coffee on bass?]. That was the full line-up.

[Sissons:] I mentioned that--[unintelligible]--I had the impression, I thought that Barber played with you in that band sometimes.

[Colyer:] No; we had--

[Sissons:] When did you play with him?

[Sissons:] No; well--

[Colyer:] On the whole, as bands, the Eureka Brass Band and the George Lewis band were probably the greatest things to me.

[Sissons:] X Did you ever play with the Eureka?

[Colyer:] No, never; unfortunately.

[Sissons:] [That's horrible?]. And then, just sketch what happened to you when you left New Orleans; that'll make a good story in itself.

[Colyer:] Well--

[Sissons:] You ran afoul of the immigration authorities of course.

[Colyer:] Yes.

[Sissons:] I know Dick knows this; but this is all for historical record, so we might as well get it down.

[Colyer:] Oh, that was only technical, really; that got sorted out. When I got home, that's when I started with Chris Barber and Monty Sunshine.

[Sissons:] That was in what year?

[Colyer:] That was in 1953. We went to Denmark first and that's where the band really shaped up; we sort of used that as a month's rehearsal, really.

[Sissons:] Storyville Club, was it? In Copenhagen.

[Colyer:] We intensively rehearsed and played there, and came back to London.

[Sissons:] Yes. Were you on those records of Barber's--sort of featured on them--the Ramblers--was that?--"Down By the Riverside" was one of them, and "Sweet Lovin' Man," [if I remember?].

[Colyer:] No, I don't think so.

[Sissons:] No? I was in Copenhagen at the time [unintelligible].

[Colyer:] We did make some tapes in Copenhagen that were later issued by Storyville, from that first time we were there.

[Sissons:] Yeah. And then that didn't--you didn't stay very long ~~xxx~~ together.

[Colyer:] Just over a year we were together, and then the things I've previously mentioned--musical style, opinions--I broke away from that band and formed virtually what is the band I've still got ~~g~~ today. Most of these men have been with me--well, I had various men until I got the nucleus I've got now.

[Sissons:] Yes. And who have you got now besides?--

[Colyer:] Mac Duncan [trombone] and Ian Wheeler [clarinet], they've been with me about five years, which is a long time in this game. And then there's Johnny Bastable on banjo: I think he's been with us over four years now; Ron Ward, on bass, has been with us over two years; [Roy?] Foxley's the newcomer, but then he's been with the band getting on to two years; and Colin Bowden, on drums, has been with us some time. And that's the band.

[Sissons:] Well, you have, of course, been keeping close contact with New Orleans, your friends there, and with America through records: have you liked any recorded music, particularly, that you heard since you--well, you have been back to New Orleans, of course, haven't you, first of all?

[Colyer:] Yes, I was down there just for a couple of days last year.

[Sissons:] Any particular impressions from that visit? How did you find things?

[Colyer:] Well, I was very fortunate; I caught a parade, which I enjoyed very much--the Eureka Brass Band--and I spent the night listening to Kid Thomas [Valentine] over the river in Algiers [probably in Westwego, not Algiers] which was, I thought, very good. Possibly, I should imagine that they're playing some of the best New Orleans style dance hall music that there is in New Orleans today,

the music when we do get the opportunity to play.

[Sissons:] Apart from the Eureka, is there any other marching band that you heard in New Orleans [that] appealed to you particularly?

[Colyer:] Yes, I heard the Young Tuxedo that I liked very much. I don't think I heard--I wouldn't be sure [unintelligible] any other band apart from them two--

[Sissons:] Who's the other one, the Bill [George] Williams?

[Colyer:] No, no, I never heard them.

[Sissons:] So, you were over there last year for a short time; you had a tour in the States, didn't you?

[Colyer:] Yes, with George Lewis; that's how I managed to get to New Orleans for a couple of days. I did a tour of the colleges with George, around New England, New Hampshire and a couple of days in New York, which was very enjoyable.

[Sissons:] You find him playing as well as ever?

[Colyer:] I think so; when he's on form he still blows a wonderful clarinet.

[Sissons:] Yes. About his tour in England: that came across a lot of adverse publicity which I know again you don't agree with, mostly from critics who you don't respect. How do you think it went over with most people, George's tour in England? With the audiences?

[Colyer:] I think they enjoyed it, mainly; the band always had its wonderful moments and really got going on several numbers in the course of their session, and they got some wonderful receptions. The only [unintelligible]--some of the real fans might have been a little bit disappointed because Lawrence Marrero wasn't with them; they missed not having Lawrence in the rhythm section--and maybe Alton Purnell.

[Sissons:] But generally, it wasn't a disappointment?

[Colyer:] I don't think so; I think they still generated more

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relaxed New Orleans style swing than any of us can do over here.

[Sissons.:] What about the future in British jazz? First of all, are there any ~~xxx~~ young musicians who you think are coming up in your particular style, or in New Orleans style, who are going to take over or who are going to augment the music you're playing, as it were, who are going to form new bands and so on?

[Colyer.:] I think so; the scene is very lively; the amateur and semi-professional scene is very lively all over the country, really--not only London and around London, but it's going on everywhere; all the time there's more amateur traditional jazz fans. Which is a good thing; I think it's a very good thing; it shows the interest is there. And a lot of them do fall by the wayside, but I think and I don't see any reason why, really, an outlet shouldn't develop and always breed some pretty good traditional bands. And often they're not brilliant, but the standard improves; as the years go by, the standard of bands has definitely improved a lot in this country.

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[Sissons.:] It's on now, is it?

[Colyer.:] Yes.

[Sissons.:] Go on where we left off, about future prospects for jazz in England: do you find that you have as good audiences, as big audiences as you had when you started?

[Colyer.:] Well, sometimes; it goes up and down: sometimes we have very good crowds at the various clubs and concerts, sometimes we don't do so good--it's very unpredictable. But I think we have got a very staunch nucleus following throughout the country, and also in Germany.

[Sissons.:] In Germany?

[Colyer.:] Yes, the band's always been very popular in Germany.

[Sissons:] You've had engagements in Dusseldorf and Hamburg, haven't you?

[Colyer:] Yes, we played in the New Orleans Beer Bars there, they call them--the night clubs that specialize in traditional jazz.

[Sissons:] Would you say they're better audiences than English audiences or?--

[Colyer:] Oh, they're very enthusiastic; I think they--well, through the war and that--they're catching up fast, but a lot of them aren't so knowledgeable as they will be, through the ~~gt~~ big gap that the war years left with them, but they're very good audiences, very enthusiastic, and they really listen intently.

[Sissons:] Now, about your band: do you feel--we were talking a moment ago here about this saxophone question--do you feel that you've got the ideal balance in your band now, the ideal combination? What is your general feeling about the proper make-up of a traditional band?

[Colyer:] Well, I think the seven-piece line-up is ideal; it doesn't need to be any larger, really; you can get all the interplay that you want with a three-piece front line, although--and again, there's a lot of controversy over saxes here in the jazz world, and a lot of the traditional fans are dead against saxophones in bands anyway; they just won't tolerate them. But when you hear the good men--like we were talking about Emmanuel [sic] Paul just now--good New Orleans sax men, I don't mind listening to them at all; they always play very melodically and they don't seem to mess the front line balance up, like some [unintelligible] of the early Chicago groups--the tenor used to always seem to unbalance the front line; it never really seemed to add anything like the New Orleans sax men do.

[Sissons:] Well, which side of the fence were you on before you went to New Orleans, before you heard Manuel Paul? Did you change at all about that?

[Colyer:] I don't think so, because way back I had especially, Bob Crosby, Bobcat records, with Eddie Miller on [them], and I'd heard saxophone players like that, and I didn't object to them, really.

[Sissons:] You're pretty happy, then, with the formation of your band as it is at the moment?

[Colyer:] I think so; sometimes, if we get a good clarinet player sitting in, ~~XXXX~~ Ian Wheeler likes to do a couple of numbers on alto sax, and they go quite well. But I wouldn't make it a permanent thing; I would never think of adding a sax to the front line--I don't mine it now and again, but--

[Sissons:] If another Emmanuel [sic] Paul came along, you wouldn't take him on?

[Colyer:] I don't think so.

[Sissons:] What about--we were talking again a moment ago about Casimir's E flat clarinet and you were saying that you did have one with the ~~E~~ Omega, with your marching band--what do you think about that instrument?

[Colyer:] Well, I would say in the hands of George Lewis it's superb; when he played on them earlier records--what ~~E~~ were they, when George was on E flat clarinet?--and he played some wonderful stuff [with Bunk Johnson's Brass Band and the Eureka Brass Band]. And I think if you could--like John Casimir, I think, plays E flat all the time [also plays B flat], so he's got plenty of lip for it and he can really wail--gets a ~~xx~~ tremendous tone.

[Sissons:] Yes, I agree.

[Colyer:] Over here we've got nobody that actually specializes on

E flat, and I think the trouble is [that] most of the average B flat clarinet player does find the instrument a bit difficult to handle, through lack of practice. Well, I've had one, an E flat clarinet player with the Omega; unfortunately, he never gets enough practice in to be really effective.

[Sisson:] Not too effective there, no. Well, say, do you think really the prospect's quite encouraging for the future? Of course, I think in New Orleans itself most of the younger Negro musicians nowadays are turning away from the old tradition.

[Colyer:] Yes.

[Sissons:] I think one can envisage a situation in Europe in which the roots of the music, as it were, will be cut away, and when, you know, George [Lewis] and Percy Humphrey and people and the old boys pass on, there'll probably be not too much music played down there. Now, do you think that the music can continue in Europe without that mainspring to draw on?

[Colyer:] I think so, Yes, with the--there's quite a wealth of material on record that will always be there, will always be a source of inspiration. I think the music can carry on. As somebody once said, naturally, it wouldn't have that first [fine?] creative flower ever again. Well, you can't expect it to have. But I think it will carry on; I think it's here to stay now. It might not always boom; it might sort of have its boom periods, and then commercialism always steps in anyway, and takes over. I think it will always be underneath any trends or changes or booms; you will always have a hard core of musicians and fans that know what they like; they know what they like to hear and they know what they want and they don't want it changed.

[Sissons:] I think it is encouraging if even over there in New Orleans itself, young people don't seem quite so attracted to the music as

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as they were in Europe. But still, would you agree it retains a lot of its appeal for young people in Europe?

[Colyer:] Yes; there are also older people; you find when you play concerts, there's often a surprising amount of older people at concerts, because where the clubs are mainly for teen-agers, youngsters, and that's the way that the whole movement built up in England. And I think older people really like the music; they feel a little bit out of place in the average jazz club, but they, you do see them at concerts; they come to the concerts, and listen to the bands.

[Sissons:] [Omit.] Would you--is there anyone else in Europe whose music appeals to you at the present moment? Not necessarily in England, or in England if you like. But anywhere else in Europe where you think some good traditional jazz is being played?

[Colyer:] I don't think so. I've heard sometime back a couple of records of an Australian band from Adelaide that I thought sounded pretty good, but I think the movement's very rocky out there in Australia. I don't think it's a very strong movement yet; I think it might be one day when the country's built up more, when you've got larger populations. Because Australia really is very sparsely populated for its size. But I think that probably in years to come there might build up a stronger jazz movement in Australia.

[Sissons:] Is that so? What is Graeme Bell playing nowadays? Or ~~was~~ where?

[Colyer:] I hear all sorts of reports. Some say he's in dance bands or various things. I think Graeme Bell was touring with a band of some sort. But the old band isn't together, the old Bell band. I think the men have all gone their various ways.

[Sissons:] They, of course, had quite a vogue in England after the War, didn't they? Ade Monsborough [check sp.] I remember [unintelligible].

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[Colyer:] Yes, yes; they were very popular when they first came here.

[Sisson:] [Omit.] . . . a couple of tracks from his latest LP. . . .

[Colyer:] "Blue Bells, Goodbye" ["Blue Bell"]. . .

(Music)

End of Reel I

