

This interview was made in Room 104 of the History Building at Tulane University.

Manuel Joseph Zanco is "Moose's" real name. Few people in the music business know his real name, and he likes it that way. Moose was born February 12, 1929 in Metairie, Louisiana, where he lived for twenty two years or so. After he got out of the service, he moved into the city of New Orleans and has lived there ever since. At present Moose lives at 4659 Eastern Street in the Gentilly section of New Orleans.

Probably the first real spirited music Moose ever heard was at parades. He took a liking to it. No one in his family played any music; as far as he knows, he is the only one who invested \$60 in a horn. Most of the parade bands, Moose thinks, might have been high school bands from the city. Unfortunately, they were not the colored parades. Once in a while you might run up on a good old time guitar player; or maybe fellows who had played years before, but are not active now.

Quite a few years ago when Moose happened to be downtown, and he saw a fine looking trumpet in a show window. At that time, he didn't know anything about music, couldn't play, but he fell in love with looks of the horn. Moose learned to play strictly by ear; he did not study with anyone. No one showed him what position to place the horn on his lips or fingering; in fact, after playing it for about seventeen years, he still doesn't know if he has the right position.

Moose always liked the way Bunk Johnson played. Also, he liked [Bix] Beiderbecke's style. Thus, he tries to put the two together, and sometimes he comes up with something worthwhile to listen to. Bunk Beiderbecke is Moose's alias.

Moose first played with a band in about 1949. It was a four

piece group in Metairie. Over a period of years, some of the boys got married or went into the service, thus breaking up the band. Moose has been lucky enough to be in another group which he plays with now. His band work could be placed between the years 1949 to 1959. The Metairie band only played together for about a year or two. In the meantime, Moose put his horn in case; he hadn't touched it for quite a few years. His beginning with the Last Straws is the first time that Moose has really gotten back to playing again. Just for kicks, he used to fool around at the fire house, once a week or once a month, nothing steady.

Moose is a fireman on the New Orleans Fire Department. He has been on the job for six years. He is at Central Fire Station on Decatur Street in the heart of the French Quarter. Besides fighting fires, they polish brass, sweep, clean their quarters up. Occasionally, they do go to a fire. He has quite a bit of time on his hands. The Captain, Martin Fenerty, used to be a banjo player years ago. When Moose decided to take his horn to the fire house, Fenerty said he would bring his banjo. Between the two of them, they worked up a duet. In the meantime, the Lieutenant, Sidney Delpuget, who is a drummer brought his drums. Delpuget used to play with the Evolution Trio. The Evolution Trio was the craze of New Orleans many years ago; it was before Moose's time, but he has heard that they were great. Sidney Delpuget had two fingers off his right hand, but he was terrific. Occasionally, other fellows would come by the fire house, and they would get a session going, just for their own amusement.

Many years ago, the Evolution Trio might have been the staff orchestra of WWL Radio Station. They did somewhat of a minstrel routine. They used clarinet, drums, and banjo. The banjo player lives someplace up in Kenner now.

The little group that Moose played with in Metairie played out in Kenner some; some of the boys were from Kenner. They never did any steady work, just played at different houses for their own amusement.

Moose joined the Last Straws when Joe Lyde left to go back to Ireland. It has been almost a year. Moose played trombone with the Last Straws on the Cuba engagement in May. Moose doesn't think he will ever see his name in lights, but the music on the trip sounded pretty good to him. Probably he would have played a comb with a slip of paper to get to go to Cuba. It was a goodwill trip from the city of New Orleans. They [the city] just happened to choose the Straws to make the trip. They stayed in the Havana Hilton, one of the finest hotels in Cuba. They were treated like kings while there; they had a good time. They marched in a parade. Havana, Cuba had a big carnival. They had to use a black face routine; they represented a Negro funeral band. The musicians were sort of half-dead anyway, so they made a pretty good funeral band! They played: "Didn't He Ramble," "Just A Little While to Stay Here," a jazzed up version of "[Just a Closer Walk With Thee," and they played the "Saints" [When The Saints Go Marchin In"]. Moose thinks that they more or less repeated the same tunes over and over. They didn't play a slow tune; they went right into the marching routine. They had to put more of a march beat to them, but they were supposedly Negro funeral tunes. They were a "coming back" band. Joe Lyde was playing cornet; Bris Jones on clarinet; Bill Lee on tenor sax; John Chaffe, the regular banjo player, played tuba; and the regular drummer, Bob McIntyre, doubled on banjo; the bass player, Bob Ice, played a bass drum; and the piano player, Frank Delahoussaye, played a snare drum, and Moose played the trombone. The bass is made from a few scraps of plywood, two genuine bass strings,

hardware store turn-buckles. It produces a very effective sound; if you would close your eyes you would think you were listening to a genuine bass. PRC says it is very convenient because it has a hole cut in the side of it where Ice can carry all of the band's accessories. Moose says they would put their instruments in the hole in the side of the bass when they went from place to place.

Sal Margiotta and Hughie Hardy told PRC about Willie Guitar, who played bass and lived on Music Street. Willie's bass had a well-concealed, hinged door in the back. Willie would go to a house party, and when he would see something he wanted, something real nice, he would wait till the party got real "juiced-up" and then he would back up to what he wanted and open the door and put it in. One night he saw a real expensive clock which had an alarm on it. He put the clock in the bass and just as he was leaving the alarm went off.

Back to Cuba--the Straws were down there five days. They went down primarily for the parade, but while they were down there, Mayor Morrison [of New Orleans] had a party for his personal friends, and he invited the Straws to play. They played about three sessions other than the parade. They had one session up in their hotel room one night. Moose thinks that was the best music they had ever played, but there wasn't anyone to listen to them. Also from New Orleans in Havana was Hector Fontana's band and Roy Liberto with his group. Roy Liberto's group rode a float in the parade. Some of the floats from the New Orleans Mardi Gras were sent over there for the parade. Moose doesn't know if Hector Fontana's group was in the parade, but they did some of the extra parties. It was a real colorful parade. Nearly every country [South American ?] was represented with their own contingent. Most of the groups which Moose hears now seem to put a modern touch in somewhere along the line; you just don't really hear

that old, old brand of music. You hear jazz bands and jazz tunes, but they just don't seem to have that crude sound that the old bands had years ago. Mr. Allen says that he thinks the Englishmen have some of that. Speaking of Englishmen, Moose heard Chris Barber at the [Municipal] Auditorium, and they were really hot stuff. They produce pretty much of the old sound. The other bands not from New Orleans were mostly school bands. Moose thinks one contingent there was suppose to be a police band, but Moose doesn't know from where. They played mostly parade march stuff. Naturally, representing New Orleans the Straws had to play jazz; they hardly know anything else. Moose says he should really speak for himself when he says "hardly knows anything else" because he hardly knows any other music.

When the Straws returned from Cuba, Moose sat in a couple of times with them playing trombone. One time Moose played second cornet; Joe played first cornet. They tried to work up a [Joe] Oliver-[Louis] Armstrong "get-up" with the first and second cornet. After Joe left, Moose "had some big shoes to walk into." Moose tried to copy Joe's style; he thought Joe was terrific. Joe's horn was always flat, but he was good. It could have been "that vintage of horn he [Joe] had"; Moose thinks it was the first cornet ever made.

Moose started playing spots with the Straws about May. They had two jobs right after Joe left. Moose never substituted for Joe before he left. Joe always made all the jobs, unfortunately for Moose, who wanted to play more than he actually did. Moose would go and listen to them at Bruno's [Hillary at Maple]. Bris Jones, the clarinetist, played with the group "we had up in Kenner years ago." He sat in with them a couple of times. Bris told John Chaffe that Moose played the cornet. John asked Moose if he would like to sit in and play a tune with them. They played "High Society," "Bill Bailey," and "Milenberg Joys."

John was pretty much pleased with the sound, so he told Moose that he should keep practicing and working on the horn because Joe was going to be leaving permanently, and "the style of the stuff you play is pretty much the same style that Joe plays, so you keep working with the horn, and we'll have a spot for you in the group."

The first time Moose heard the Straws play was at one of the Jazz Club meetings, concerts rather. He told the fellows he was with that as far as he was concerned that is undoubtedly the most original sounding band in this city. Moose never dreamed that he would have a chance to play with them.

Besides playing at Bruno's, they play a few fraternity house dances, luncheons, etc. They play for a little of everything, "the regular run of the mill jobs, of course, not the night clubs, but just enough to keep their hand in." PRC adds that the Straws play a lot of dances; they are usually in hired halls or at somebody's house.

Other than playing at Vienna and Cuba, they played a job in Mobile, Alabama. The event was the opening of the debutant season or something like that. They have played two or three jobs in Bay St. Louis, Mississippi. When they play at a rented hall, it is usually for some civic organization or fraternity. They played two or three luncheon dances at the New Orleans Country Club. The Straws also played for a breakfast which began about noon. Most of the Straw's jobs are uptown.

The Straws also have played a job in Birmingham, Alabama since Moose has been playing with them. Moose doesn't remember exactly what it was for, though.

Moose has a hard time explaining to his friends about going to Vienna because first of all you have to explain that it was a Communist Festival. It was dominated by Communists; Communists from the United States and all over the world were invited. Since the festival

was given in a free country, Austria, they [the Straws] figured, as representatives of the free world, they should go to "cheer for our side." The Straws, to raise money to pay their way, gave several street dances. They were "the razzin' crew, the hecklin' squad." The Straws were told, before they went, that the people in Europe were having a jazz craze. Apparently, they don't get enough jazz over there. It was decided to use the Straws. Every place they played the people accepted them so greatly; it was a great thing; it made them feel like they were accomplishing what they went over to do. The Straws sort of threw a monkey-wrench in the Communist plans, because the way they figured that no one would pay much attention to representatives of the free world. Since it was their festival and they had the reins in their hands, they wanted everything to go their way, which it didn't, because there were lots of people that would just gather around the band, rather than listening to the political speeches. That kind of burned the Communists up. Mahogany Hall [Stomp] never sounded so good. Moose feels that it will be the last time that they will ever hold a festival outside the Iron Curtain. Usually the festivals are in the Iron Curtain countries. The band members got a great kick out of the trip; there is a lot of prestige--"we played in Europe; we made a tour of Europe." While they were over there a man who runs the International House of Jazz made a contact with the Straws. He wanted them to play one night in his night club. He has a fabulous place. They played that one night. A lot of people from the festival grounds followed them over, as well as a lot of his regular customers. He was so enthusiastic about the response of the audience that he wanted the Straws to stay for one month, but since they had to come back to regular jobs, that was impossible. He told them if they could come back next year that he would pay all expenses and keep them for one

month; they could be the house band. About that time Louis Armstrong and Ella Fitzgerald and Oscar Pettiford were over there on tour. That's when Louis got sick in Rome. They were on their way back when the Straws met them in the International House of Jazz. They had a big ball. Autographs were going a dime a dozen. Moose thinks that was the first time he ever signed his autograph; it made him feel good, important. Louis was still in Rome in the hospital. They [the Straws] played "Bill Bailey" and Ella did a vocal for them. Oscar Pettiford is a terrific bass man, and he--

END OF REEL I

Pettiford didn't particularly like the style of music the Straws were playing in Vienna--he plays more on the progressive side--but Moose admires his musicianship. They [Oscar and Ella] were about the only ones who were there at the time. There is sort of a tradition at this [International] House of Jazz: any time a famous musician or a celebrity passes through, they should stop in this place and sign the book. The [International House of Jazz] place was run by Fatty George, an Austrian. He really goes for the old New Orleans jazz; that is the only kind of music he really took an interest in. On the walls in his place, he has life-size pictures of Bix Beiderbecke playing with Tommy Dorsey. On another wall was Bunk Johnson and a group he was playing with. On another wall he has the Eureka Brass Band. The wall is covered with life-size pictures, and so many of the people who went to his place and liked jazz have heard of New Orleans, but to them it was more of a legendary place; they never thought they would get to see and hear people directly from New Orleans. The Straws played there a week. Fatty had pictures made of the Straws. The pictures were not life size, but they were very big pictures, and he put them on the wall next to all the greats. "That kind of does something for you; it makes you feel like you are somebody." The people over there were autograph hounds. Moose must have signed his name fifty times. The Straws stayed at the festival for ten days. They were playing three or four times a day during the festival. Every time they had a rally going, they would call the band. They were kept pretty active, plus a little job they had in town every night at Fatty's. After the ten days were up, they took off on a vacation; they went on their own then--John Chaffe went to Paris, Bill and Carol Lee went to Munich, where they stayed at Carol's brother's house, and Bob Ice, Moose and J. J. Joyce went to [Salsberg ?], and they went to



did Bill Dodson the clarinetist. At one time even Johnny Wiggs sat in with the group; that was while Joe was still here. Several students from Tulane have [sat in], because a lot of people in the place [Bruno's] are from Tulane and Newcomb. Moose says some of the students who sit in are great. As for the style that the students play, it is hard to try to detect who they copied off of, but they have a way of playing Dixieland jazz or New Orleans jazz. They had a fellow to sit in with them on the past Sunday on piano; he was a pretty good pianist. They did a version of "Milenburg Joys." Mr. Allen says he sounded like [Warren] Duncan and [Anthony] Palmisano. He wasn't a young student type so you would expect him to play old style, Mr. Allen adds. Moose figures that the older people heard this music once before, and it is familiar to them. The younger people hadn't heard it; it is altogether new to them so that attracts them. Some of the younger ones, eighteen or nineteen years old, can play some of the older tunes from way before their time. They know the tunes as if they were brought up around the tunes, and they can play them. To Moose it is the same way; some of the tunes he remembers because his mother used to hum them. At the time he didn't know the name of the tune, but over a period of years you start fooling around, and before you know it, you have actually pieced the whole tune together, and you are playing it the way it was meant to be. Moose, playing by ear, has to rely on that; it is the only way he can play it--he has to hear it. If he has heard it once before, he can play it. Moose is at a disadvantage not being able to read music. He always said that he would give his right arm if he could read music, but he just has to rely on what he hears now.

The original drummer with the Straws was Bob McIntyre. A couple of months back Bob's wife had a baby, and he had to give more time to his family. It was at that time that J. J. started playing with

them. It might just be a rumor, but J. J. Joyce has won the trap-drumming championship of Mississippi for about four years in a row. He is very good. He is a young boy. He just happened to catch that old New Orleans style of drumming; he is not a cymbal player. PRC thinks he is just a sophomore [at Loyola]; he is a dental student. Moose may get him to make a bridge for him; he needs teeth real bad. A trumpet player without teeth is like a barber without hands.

The band stays pretty much the same all the time; maybe one fellow might sit in for another one, one Sunday. They don't have cymbal drummers. The drummer could get by on a snare drum and a bass drum alone. It has more of that parade sound; in a parade you don't have all the cymbals, etc. The drummer does know how to play them, but in the particular style the Straws play, he relies mostly on his snare and bass drum. Moose had always been able to play in one key only--B flat--everything he played had to be played in B flat. Since he has been playing with the Straws, there have been some good musicians, guys who really knew their stuff, and over a period of a year or so they taught Moose to play in just about every key. Moose tries to minimize himself by keeping his playing in a lower register rather than trying to get up in the atmosphere. Moose likes to play in a low register, but it is not always effective on some tunes--you have to get high. Moose agrees that the general atmosphere of the band is not that of Bourbon Street. To Moose most of the bands on Bourbon Street now have a modern trend in their music; the drummers will rely strictly on their cymbals, the trumpet players have to do these soaring notes--all the high playing. They more or less modernize it. It is still suppose to be the old tune, but they modernize it. Moose likes the old jazz for what the old jazz was:

nothing fancy, just good pure music.

Moose has about thirty or forty records of his own. Probably most of the stuff he has learned, he learned right off those records. His records are LP's. Moose likes Bunk Johnson, Bix Beiderbecke, and King Oliver. Moose tries to combine all three of their styles in hope of evolving a style of his own. Moose also likes Johnny Wiggs's style; he has a simple, pure style. [Johnny Wiggs] sounds like a record Moose has of Emmett Hardy. Moose likes that style. Mr. Allen doesn't think Emmett Hardy made any records that were ever issued. Perhaps Moose heard that their styles were similar. Mr. Allen says the record would be worth a couple of thousand dollars, at least. A Bolden recording is worth a little money if you can find them. Mr. Allen says Bolden made some recordings and Emmett Hardy made some home recordings, but no one can find them. Buddy Petit made home recordings. Moose had one or two records of Jelly Roll Morton's "Red Hot Peppers" and their cornet player, George Mitchell, was a good cornetist--Moose liked his style. He appears to be one of these musicians who might have come from one of these orchestra pits; he plays that type of stuff. He is really good. PRC heard Moose play something one time on Milenburg that sounded like Paul Mares, but Moose has never heard Paul Mares. Moose played a growl note at the first of the chorus; he just thought it would sound good and used it. Moose has to invent his stuff as he goes along. He plays cornet now; the first instrument he bought was a trumpet, and he played it for quite some time. When he began playing with the Last Straws, who were suppose to be an old jazz group--the old type of instruments--Moose traded his trumpet in for a cornet which was an old type of instrument and fit in with their set-up. Cornet is supposed to be more of a solo instrument. The trumpet might have a sweeter tone, higher

pitch, but a cornet is just a solo instrument--a big brass instrument, a lot of noise. It is suppose to be the lead instrument. Moose likes the tone of the cornet. The fellows who play strictly sweet dance music would have to use trumpet whereas the cornet is more of the brass band or marching band instrument. Mr. Allen adds that Kid Howard had switched back to cornet, too. Moose has a recording of George Lewis and on the album jacket there is a picture of Kid Howard playing a trumpet. Mr. Allen even sees modern guys now going to cornet like Melvin Lastie who Mr. Allen saw Friday night at the Jazz Room on Dauphine Street [Dominic's Jazz Room]. Moose heard Wilber de Paris's group in New York. Sidney de Paris has both the trumpet and the cornet; he hangs them both on his music stand. Depending on the tune, he uses one or the other. If they play the real old New Orleans march stuff, he takes his cornet; if they play something which is more of a dance tune, he will use his trumpet.

Just before the Straws went to Europe, they were playing a street dance to raise funds for the trip. The neighborhood where they were playing was predominantly a colored section. One old colored fellow who was hanging by the rope which was used to rope off the area was doing a jig, a dance out in the street. When they had an intermission, Moose walked over to the rope to talk to him, and he told Moose that "for white fellows y'all play the darkest music I ever heard." To Moose that was a great compliment, as the Straws are trying to reproduce that style. It is surprising to Moose that Europeans know so much about jazz. When the Straws were in Europe, people would ask them if they knew George Lewis, Lawrence Marrero, Al Hirt, etc. For the sake of a joke, Moose told them that he [Moose] taught Al Hirt to play a horn. Moose has never seen Al Hirt play, but he wishes that he had the opportunity to meet him; he likes Al. The people thought that

was just great, until Moose told them he was just joking.

All the groups which were sent to the festival in Vienna were modern jazz groups, except the Straws. Most of the Austrian night clubs had bands, but they all play modern jazz. To hear Dixieland was something different for them. One fellow told Moose that during the war that Hitler outlawed jazz; he would not let the people listen to jazz because there was only one thing that they should adore, and at the time it was him. Anyone caught listening to jazz records was jailed. Now that the people are free, they can listen to and say what they like. They really like to listen to the music. Every place the Straws played was packed. The Straws had a chance to play in castles and palaces. "I guess those old walls never figured they'd ever be listening to Dixieland Jazz." They played in castles in the Vienna area. They went to a great palace where they had a benefit on for the Austrian Free Youth. Besides the Straws, a Negro boy, Lorenz [Graham ?], who accompanies himself with the guitar and sings folk music was there. They had the Stan Kay quintet, which was a modern group. There were about five different groups that put the show on. There is a large Communist following in New York and Chicago. The Straws were able to be included as part of one of the two big groups, the one from New York. The Straws went over with them. The living quarters and accomodations were terrible; none of them [Straws] were very happy about them. Perhaps the terrible places were arranged with the intention that they would get fed up and leave; the Communists didn't want them to stay. When that didn't work, they resorted to violence. There were street fights and riots all the time. None of this affected the band in any way; the Straws went over strictly as musicians, not as a political group. Half of the time the Communists and the non-Communists hardly knew which side the Straws were on--

they just came for the sake of listening to the music. The last few days of the festival, the audience found out that the Straws were not Communists. The Straws referred to the Communists as Indians and the non-Communists as the cowboys. That way if there were any bad guys listening, they didn't know what was going on. The Straws didn't want to get involved in politics in anyway. They went over to play music, and they wanted to have the prestige of saying that they played in Europe. Moose never thought he would go around the world on a sixty dollar horn. He got to go to Cuba and Europe, and all on a sixty dollar horn. In Vienna there were groups from [Israel, Palestine ?], Italy, and all the countries were represented. Most of the groups were Communists. The Russians, directly from Moscow, Leningrad, etc, stayed on a house boat out in the Danube River; they didn't come on the Festival grounds at all, because they didn't want anyone to be able to say that the Russians caused the disturbances; they wanted to keep as clear as possible. There was a group at the Festival called the Italian New Orleans Jazz Band. It might have just been coincidence, but everywhere the Straws played, the Italian group showed up. They were on the program, right behind them. The Straws told the Italian group that they were from New Orleans. The Italians thought the Straws were handing them a line. They probably hung around with the Straws to pick up enough stuff as they could, the Straws's style of playing or what they did on a bandstand. The Italian band was with the Communist group. Once when the Straws were playing in a mess hall, having been scheduled for the program a bunch of people, stomping and carrying flags, etc., came in in the middle of the Straws's session; the audience left the band and went to see what was going on . . .

END OF REEL II

The parade that interrupted the Straws' number was led by people carrying the stars, the sickles and all the trimmings which go with communist rallies. The band stopped playing to let them have the show a while, thinking that they would take turns, but it didn't work that way, as they wanted the whole show for themselves. They started a Russian dance, "where you fold your arms and squat." The audience left the band to see what the new group had to show. The new group was going to dominate the whole show; in other words, they wanted the Straws to leave. But finally they started singing one of their anthems and by some luck the Straws were able to pick up the key and play along with them. The Straws had never heard the number before. The people got a bang out of that and started cheering for the band, and they all came back over to the band again. So the other group started throwing stale bread and water at the Straws because they had recaptured the audience. "If these guys would have realized how hungry I was, I think they would have threw a little ham and cheese with it too, because boy, they fed us lousy over there, you know." The culprits were punished by the ground police, who were circulating through the crowds to keep law and order. They had two or three little fellows from Pakistan who were picked up; they were the instigators who started all of it. That is a general pattern of what happened all along; the Straws would play and the crowd would all come back to them. For what they went over there for, they accomplished what they had to do.

Every time the Straws played in Vienna, the people would ask for "Dr. Jazz", and unfortunately the "lead man" didn't know "Dr. Jazz", but he [Moose] knows it now. The Straws got a letter inviting them to go to Rome next year for a similar deal, and if they do, Moose will play "Dr. Jazz" until he is blue in the face. A friend of Mr. Allen,

in Rome, is Claude Koch. He sounds like a Frenchman and a German, but he is in Rome. He was in Biloxi [Mississippi] training for the Italian Air Force. He bought a lot of Mr. Allen's records. He wanted to get old Kid Shot's [Madison] records and stuff like that.

The Straws are also supposed to go to Washington, D. C. on February 27 for the Congressional Carnival Ball to play.

There is a rumor that the Straws are getting ready to make a record for the Louisiana Historical Society. A fellow made a contact with the Straws; he figured that they still sounded like one of the real old original New Orleans bands, so that is why he decided to use them. They want the Straws to record about twelve tunes, and they have been rehearsing this past week so that they can get the tunes down to the note--so there won't be any flaws. Mr. Allen says the contact was through Bill Crais; he is the one who tipped them, the Louisiana Folklore Society, off. Moose didn't know, because he just knows when he is suppose to show up at an engagement. He leaves all the figuring to John Chaffe and Bob Ice; they have been making most of the arrangements for the band. Mr. Allen adds that Bill Crais has sat in with the band, as did Raymond Burke. Moose says it was while Joe Lyde was still here that Raymond played with the group. He hasn't played since Moose joined the band. Moose stops at Raymond's shop pretty regularly, and one time he looked at some of the weird instruments which he has in there. One evening Moose saw a trumpet with a lot of copper tubing on it. Raymond was playing a sort of thing which looked like a clarinet, and Moose was playing the trumpet. They were sitting right out in front of Raymond's shop in the street. They had a jam session, just the two of them. He has some of the weirdest looking things: he made a trombone with a lead pipe and funnels, etc. Mr. Allen says that has a tenor [saxophone] mouthpiece and for a bell

it has a plunger. Mr. Allen calls it a plumber's nightmare. The trumpet Raymond has with all the copper tubing looks more like a trumpinet: part clarinet and part trumpet. Mr. Allen describes another of Raymond's instruments which looks like a clarinet. It has a cane reed, a clarinet mouthpiece. The cane has holes in it. PRC says it is a bamboo flute with a clarinet mouthpiece. Moose stopped at Raymond's once to get a tuba, but he didn't have anything which resembled one. He has quite an interesting shop. You could spend a day just looking. PRC adds that you would spend a day just trying to get in. Raymond has a little bit of everything.

In discussing the difference between European jazz fans and American jazz fans, Moose says he really couldn't detect much difference. In Europe there are more people flocking around to see what's going on; they are starved for jazz over there. So, in Europe, "wherever you set up, you get a bigger following, but they react the same way as the people react right here." The Europeans know that it is a happy music, and they are having a happy time listening to it.

Mr. Allen sees at Bruno's College Inn the students from Tulane and Newcomb. Since it is located in the vicinity of Tulane and Newcomb, it draws from the schools for its patrons. During the school year, the Straws play from five to seven. They get a pretty good group in every Sunday afternoon. After school closes, they play later hours; they will play from seven to nine. With the latter schedule, they draw more of an older group of people who come in to listen.

At parties the Straws play for the young and old alike. "When you are playing that kind of music the old automatically turn young so I think you're playing for all young people, really."

About the Straws' Birmingham, Alabama trip, PRC was told that

a girl who had heard the group at Bruno's and who knew Bob Ice, got her father to put up the money to bring the band to Birmingham for two hours for a dance that they had at their house. Moose recalls that the Straws began playing at 12 midnight or 3 A.M., after the regular dance band had finished. The guys were strictly reading musicians; they were very good. One of the fellows, the guy who fronted the band, was a trumpet man, and he had played with Charlie Spivak's orchestra. He had a bunch of young musicians, and they played all nice dance music. After they finished playing, they asked the lady who was running the thing if it would be all right if they stayed and listened to the New Orleans band play. She gave them permission to do so. They all cluttered around the back of the band stand, and they actually went wild. They wondered how the Straws could do that without music in front of them, that the Straws were making up the music as they went along. They were pretty well pleased with the results. People ask Moose what is jazz supposed to be: Moose thinks each musician is playing a solo simultaneously--in other words, you are making your stuff up as you go along. Mr. Allen asks Moose if he thinks that the guys listen to each other while they're playing. Moose listens to the others; when the trombone or clarinet will take a solo, Moose listens to it and enjoys what he hears.

Last Sunday when Mr. Allen was at Bruno's he heard Moose play a lick, and then he heard Archey [Rodgers] adapt part of that into his lick right after that. It was just some little variation on the tune, and he worked that right into his--just answered Moose. Mr. Allen says that it is obvious that the guys in the band are together even though they are playing solo parts. Moose thinks if you play as a group long enough you almost know what the other guy is thinking, and you can do that same thing. Since Moose is not a reading musician,

he thinks that while one guy is playing a solo a regular musician would be counting time--he knows how many beats have to go in a measure, and he knows when the other guy's solo is just ready to end. Moose doesn't know how to count time so he just comes in when he thinks the solo is over. Moose didn't study music in school at all. Moose didn't take lessons on the flute, but he had rented a flute. He had been listening to a lot of classical music and wanted to play some of it. He learned how to play "The Waltz of the Flowers," and some parts of "Peter and the Wolf." It was the same way with the trumpet--he liked the sound so he learned to play it.

At the beginning of a tune, the Straws go through the melody once or twice, and each instrument will take his solo. They take two choruses at the end. Sometimes they play pairs--a clarinet and a trombone with each taking half a chorus; piano and banjo might take half and half. They might play together. PRC says the Straws have had some pretty good two clarinet stuff. Bill Lee has been doubling with his soprano and his clarinet and his alto. Sometimes Bill and Bris Jones will play a clarinet duet. Moose thinks that Alphonse Picou and Big Eye Louis Nelson used to play that way--use a double clarinet on a couple of recordings. Mr. Allen says it was on the Kid Rena records. Mr. Allen also adds that that is an old-time thing, all the guys used to do that. He has heard Emile Barnes and Albert Burbank together; they didn't have a trumpet player one time so Mr. Allen sat in on trombone. It was fun to hear them play like that; it sounded good. John Handy and Willie Humphrey used to do that, too, Mr. Allen adds. Moose says that not too many of the bands around the city now do anything like that. It is just a novelty with the Straws. You will hardly see a banjo in the bands any more, or a tuba. That is what the Straws are more or less capitalizing on; they

are reproducing the real old sounds; that is what is keeping them going.

Some of the patio parties which the Straws might play want more of a quiet music, so they mute the trumpet, use a clarinet, piano, and drums. Sometimes they use only four pieces, sometimes five or six or a full eight. It depends on the type of music that the people want at their party. Moose has seen times when they sound with a few pieces as loud as the Eureka Brass Band, and he has also seen times when they would like something that should have been in the Blue Room--they can hold it down that quiet. They have played without a piano; without drums; without bass; and without cornet. Moose would probably miss the drums most. A lot of times the bass will take the place of the drums, or the banjo will take the place of the drums. Moose doesn't know if he could really play any more if the banjo wasn't right next to him; he has to be listening to a trombone, too.

Mr. Allen tells of Buddy Bolden who used to use two clarinets. His band's picture, with two clarinets, shows Frank Lewis and Willie Warner. That is an old tradition; you got some good stuff that way.

Some of Moose's favorite clarinet players are Alphonse Picou, Albert Burbank, George Lewis--he likes them all. If the guys can play you can't help but like them; you have to appreciate what they are doing. Anyone who plays jazz, Moose likes them.

On trombone, Archey Rodgers is one of the best in the city. Bob Havens, with Al Hirt, is good on trombone; Moose also likes Jim Robinson.

Moose is one of the few who lives in New Orleans and hasn't been to a Negro funeral [or social parade]. Joe Lyde used to march with the Negro parades at funerals. PRC adds that Joe played a Zulu parade almost all the way through. Kid Sheik, the trumpet player, would give

Joe his horn. Joe also played at Arthur Ogle's funeral, adds Mr. Allen. Moose tells that Joe wasn't only a musician, but he was a pretty good entertainer while he was sitting on the band stand. Mr. Allen adds that Joe went beyond entertainment sometimes. Moose saw the Straws on night where Joe was playing cornet, and Joe needed a mute for a tune that he was playing; he had a half glass of beer sitting on the table, so he picked the glass up, threw the beer on the floor and used the glass for a mute. It was real effective. Moose has used a drinking glass for a mute. Moose saw Joe show up for a job dressed to kill but with an orange sock and a blue sock with sandals. Joe just didn't care; all he cared for was to play his music.

Mr. Allen tells that Kid Thomas is about the best one with the water glass around town, and he is good with it. "Panama" is Kid Thomas's speciality in this style.

Mr. Allen asks Moose if he ever saw Joe on "Tiger Rag" when they had the "Hold that Tiger" chorus where Joe would pull out a Christmas horn and blow it. To Moose, Joe was the typical old, old, old time jazz musician; he just didn't care; he just wanted to play music. Moose has always admired Joe; he would never think of acting the way Joe acted on a bandstand, but you had to appreciate what he was doing. Everything he did was just part of the show. Jeff Sulzer, a psychology student, told PRC one time that Joe's personality is similar to what he learned by listening to George Guesnon and Jim Robinson, or George talking about Jim, that the old New Orleans style musician wasn't just because of a style of playing, it was the personality. If you were a musician, that is what you were and you weren't anything else. Moose adds that Joe was a fan of Shakespeare; he read Shakespeare every night of his life. When he graduated from high school, his mother had given him something by Shakespeare. It got

to be like a tonic with him--it was like a sleep inducer--he had to read a few lines of Shakespeare every night before he went to sleep.

Mr. Allen says that Johnny Lane, who is from Chicago and studied with Jimmy Noone, sits on the stand and reads Shakespeare between numbers. George Brunis will be playing with Johnny, and he will say "the next number is dedicated to our boss, 'High Psychiatry'"

Moose has seen Archey Rodgers in between numbers almost go to sleep on the bandstand. Archey actually looks like he dozes, but on the next tune he is live as can be. Mr. Allen says plenty of guys did that; they saved their lip that way. When Moose was playing the debutant party in Alabama, he got his finger caught between two of the valves on his horn while he was playing the Saints. That was the best and hottest that he had ever played "When the Saints Go Marching In." He could never play it that way again. John Chaffe once got his tie caught in the strings of his banjo. When the Straws were playing in Europe, Ice broke a string on his two-string bass, and the only thing that could be had was a regular bass. They put it in his hands, and he played it; he played just as well as he had ever played. He only used the two strings, but he looked important with a real bass in his hand.

END OF REEL III