

Reel 12--retyped

~~February 17, 1960~~

February 11, 1957

[Allen:] See this book?

[Sbarbaro:] Oh, no. There's a hellva lot of 'em I don't read because that's what I said. I don't know--that's a French book? [book: La Nouvelle Orleans] [get title]

[Allen:] Yeah, it's got a whole chapter--

[Sbarbaro:] Oh, by Goffin.

[Allen:] Yes, it's got a whole chapter on you.

[Sbarbaro:] Well, who does he say there.

[Allen:] Well, he mentioned ah that you talked about Keppard, Perez, and--

[Sbarbaro:] No, no! There you go, I mean, that's what I mean, you see. None of them don't mention the white trumpet players.

[Allen:] [Lawrence] Vega.

[Sbarbaro:] Vega was white.

[Allen:] They mention him.

[Sbarbaro:] Raymond Lopez, Christian, they mention LaRocca, he couldn't even blow his God damn nose. (Laughter)

[Christian:] Ah, ah and then they had Manuel, Manuel--

[Sbarbaro:] Perez was a Mex--

[Christian:] Manuel--

[Allen:] What about Merritt?

[Christian:] Mello. Manuel Mello.

[Allen:] What about Merritt?

[Sbarbaro:] Merritt Brunies.

[Allen:] Uh-huh.

[Sbarbaro:] Damn good trumpet player.

[Russell:] How was Richard?

[Christian:] Which Richard?

[Russell:] Richard Brunies.

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[Allen:] Richie.

[Sbarbaro:] Well, Richie didn't come up 'til later.

[Christian:] Richie, he was in the straight [style?], he used to play with Fisher's band.

[Allen:] Well, who was the very first cornet player you ever heard?

[Sbarbaro:] That's, that's a question.

[Allen:] Yeah, that you remember. That you can think of.

[Christian:] The only good band in New Orleans in those days for an all around band was Giardina.

[Allen:] Which one, Ernest or Tony?

[Sbarbaro:] They don't even mention who--

[Allen:] Ernest or Tony?

[Sbarbaro:] Naw, Ernest. They don't mention them in the book--I don't think you could pick up a book right now and find his name in there.

[Allen:] It's in here.

[Christian:] That he had the first good band.

[Allen:] But it's French.

[Sbarbaro:] [Unintelligible]

[Allen:] I don't think it says that. I can't read French myself, but--

[Sbarbaro:] Oh, it's in French, the book.

[Allen:] Yeah, but it tells about, you talking about Ernest Giardina and Tony Giardina both.

[Sbarbaro:] Well, Tony Giardina played with Emile's brother.

[Christian:] Yeah, I used to play with Ernest--

[Allen:] Was that Frank [Christian]? Frank you are talking about?

[Christain:] I was playing with Ernest.

[Sbarbaro:] He was playin' with Ernest. He was playing trumpet, and [Eddie] Edwards was playing trombone and [Achille] Baquet was playing clarinet.

[Allen:] Well, let's start at the very beginning. Ah, of your life, where were you born now?

[Sbarbaro:] I was born right here in New Orleans.

[Allen:] Uh-huh, exactly, do you remember the address or --

[Sbarbaro:] Naw.

[Allen:] The street?

[Russell:] The neighborhood or which part of town?

[Sbarbaro:] No, I was born on Frenchman [St.] as far as I know.

[Allen & Russell:] Uh-huh.

[Russell:] Downtown then.

[Allen:] Yeah, so you came up downtown in that neighborhood around Frenchman, and what--

[Sbarbaro:] Around St. Claude and Rampart, huh?

[Allen:] Around St. Claude and Rampart. And what year were you born in? The exact date of your birth?

[Sbarbaro:] '97

[Allen:] Exact date.

[Sbarbaro:] June 27, 1897.

[Allen:] Uh-huh. I see. Now, was your family musical, by the way?

[Sbarbaro:] Naw.

[Allen:] Not a soul in your family played?

[Sbarbaro:] Not one.

[Allen:] Not even a kazoo?

[Sbarbaro:] Not even a kazoo.

[Allen:] They didn't sing or anything?

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[Sbarbaro:] No. I doubt if very few families out of New Orleans had a family musical background. Maybe the De Droit's and the Christian's, and, well, the Brunies' might have had one at that.

[Allen:] Oh, yeah.

[Christian:] [Unintelligible]

[Allen:] The old man played violin.

[Sbarbaro:] Was the old man---

[Christian:] [Unintelligible]

[Sbarbaro:] Well, not in my family.

[Christian:] Merritt and Henry are the ones used to used to play around more so than Richie. Richie used to play with Johnny Fischer when he used to play the parades and all. They had more of a big band that played ten to twelve men in the band, you know.

[Allen:] Was Richie straight or was he a hot man?

[Christian:] Yes--no, Richie was straight.

[Russell:] Somebody told me he had a real powerful tone--that you could hear him across the river.

[Christian:] Yes, oh yes, Yeah.

[Russell:] He did have powerful tone?

[Christian:] Yeah.

[Sbarbaro:] All the Brunies had powerful tones. And they very seldom mention Henry Brunies on trombone.

[Russell:] He died pretty early, didn't he?

[Sbarbaro:] Yes.

[Allen:] Here, let me get you an ash tray.

[Russell:] Right here's an ash tray.

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[Sbarbaro:] They very seldom mention Henry Brunies.

[Christian:] Yeah, but, but--

[Sbarbaro:] Yeah, he and Edwards was great trombone players of these days.

[Allen:] Well, how was Edwards on violin, by the way, not to change the subject.

[Sbarbaro:] Uh, he had to play good I imagine to play in a theatre.

[Christian:] Eddie was playing good violin.

[Sbarbaro:] He must have played because I don't imagine he could play in the theatre unless he could--

[Allen:] But you never heard him on violin?

[Sbarbaro:] No, I don't think I've ever been in a place where he played violin.

[Sbarbaro:] Played with him in New York when he played violin.

[Allen:] Oh, yeah.

[Sbarbaro:] When after the band broke up, he organized his own big band.

[Allen:] Uh-huh.

[Sbarbaro:] He used to play violin.

[Christian:] Yeah, he used to play with Bruno's band, too.

[Sbarbaro:] Yeah, Eddie was one of the few around.

[Christian:] They used to play in City Park when they had sessions out there.

They used to give the concerts, ya know, out City Park. Used to play in those little stands, ya know. With Bruno's band or Braun's band.

[Sbarbaro:] That's what I miss in these Carnival Parades, that's why I think they's actually disgraceful, I mean we used to have some good bands down here.

[Russell:] yeah, there's nothing.

[Allen:] Oh, yeah.

[Sbarbaro:] Yeah, this was really --I heard--what I heard in that parade, brother.

[Christian:] People used to go wild.

[Sbarbaro:] A band used to take them off their feet. With these people, they can't even with that double marchin' tempo.

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[Christian:] They used to go crazy. They wanna dance.

[Russell:] They go so faster, you can't--

[Christian:] Yeah, that's right.

[Russell:] You have to run with 'em.

[Christian:] They runnin'.

[Allen:] Well, they ought to have the mules back, too.

[Christian:] You see when they had the mules, they---

[Sbarbaro:] They oughta have the mules, and they oughta have the band. Years ago, every band was a hired musician. Today, these people they pay some of these units. But not individually. 'Cause it cost them money to bring them in--anyway you look it. And why they don't\*-I'll never know because--

[Christian:] You see, when we used to play the parades, we used to play five parades, we used to get \$15 dollars, for the five parades.

[Sbarbaro:] There was no foolin' around--a man went in there and he got paid.

[Christian:] Five parades, we used to get \$15.

[Russell:] That was all the big ones, like Rex and Comus, and--

[Christian:] Yeah, all the carnival parades.

[Sbarbaro:] The big--[Unintelligible]. They didn't, they had the real--

[Christian:] We'd go right on to the den right on Calliope Street there.] And start from there. And go up to Louisiana Avenue around down St. Charles and right around the band's playing. And they had all these big bands.

[Sbarbaro:] I think I saw one union band in the parade, yeah, I think it was a union band. Because they had white shirts on.

[Russell:] I saw one, too, I thought.

[Sbarbaro:] It sounded nothin' like a band of years ago, absolutely nothin'.

[Christian:] I mean, the people used to be yellin', man.

[Allen:] They had the hot men in the street.

TONY SBARBARO (EMILE CHRISTIAN)  
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[Christian:] Yeah, yeah.

[Allen:] And what would they play--what kind of tunes?

[Sbarbaro:] Anything. Pick a tune and--

[Christian:] All that kind of stuff.

[Allen:] What was that--what kind?

[Christian:] All that kind of stuff--"Tiger Rag", and all that.

[Allen:] Oh, yeah.

[Christian:] We used to play all that.

[Sbarbaro:] Take any number and play it.

[Christian:] In the parades.

[Sbarbaro:] ["Waitin' for the] Robert E. Lee"--any of the march ti--, anything that was--that's where New Orleans--that's real New Orleans music anyway you look at it.

[Christian:] We used to play all that kind of stuff.

[Allen:] Would they take a waltz and put it in 2/4?

[Sbarbaro:] No.

[Christian:] No, no--no, some marches, some marches, and then--

[Sbarbaro:] They'd hve "Too Much Mustard". They would have "Down Home Rag"--that was out at that time.

[Christian:] Play all that. Boy, those "niggers" out there in the front there, with those lights, you know--boy, they'd be struttin', you know. They used to fight to get by bands, you know.

[Sbarbaro:] I heard a band in a parade here--a union band, I think it was absolutely --oh, it was absolutely awful; I don't know who they were--'cause the rest of them were all--you could--kid bands, you know, school bands.

[Russell:] Yeah.

[Christian:] They don't have the same atmosphere like it used to have years ago; that's why--you take a lot of the people, they don't go look at the parades no more, for that reason, because there's no more atmosphere to 'em. But before you get on

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Canal Street, you get up there, you couldn't move--you stayed where you was. You couldn't move, because they had 'em jammed into the stores all the way up into--  
[Sbarbaro:] There was two good things; one they cut out when they cut the picnics out at Milneburg, you know?

[Russell:] Yeah.

[Sbarbaro:] They don't have no more of those type picnics, I don't imagine.

[Allen:] Uh-uh.

[Christian:] No.

[Sbarbaro:] That was, that was real, that was real pleasure days, really good-time days. And where can they go today for pleasure? I don't know.

[Russell:] When did you play those parades, Mr. Christian?

[Christian:] Oh, in 1911, 1912.

[Russell:] Nineteen.

[Christian:] Yeah.

[Russell:] Along in there.

[Christian:] 1910.

[Russell:] When were you born? How old...? I don't remember your birthdate, either.

[Christian:] Ah, April, 1895--April the 20th.

[Russell:] You're a couple of years older than Tony, then?

[Christian:] 63 years--

[Sbarbaro:] I thought it was about 15 years older, but it's only a couple of years.

[Christian:] 63 years. We used to bum together when we were kids.

[Sbarbaro:] Yeah.

[Allen:] What's your real name, now? We want to get that--

[Sbarbaro:] My right name is Sbarbaro: S-B-A-R-B-A-R-O.

[Allen:] Sbarbaro. And where did this other name come from?

[Sbarbaro:] Why--fellows in the band started calling me "Spargo" for short.

[Allen:] That mean anything? Is it--



[Sbarbaro:] No, it doesn't mean a single thing.

[Russell:] Short.

[Allen:] Uh-huh, just "Spargo".

[Sbarbaro:] That doesn't mean--it just stuck there, and I started--

[Christian:] Just a little nickname, that's all.

[Allen:] Uh-huh. What are your earliest musical memories of any kind of music, or singing? What do you remember? What's the first thing you remember along that line?

[Sbarbaro:] I played with "Spasm" bands down here, like everybody else; I wouldn't dare mention their names or hurt their feelings, you know.

[Russell:] Yeah, we know.

[Allen:] Well--but what was a "spasm" band, anyhow?

[Sbarbaro:] A lousy band, like they got around here mostly today, with the exception of a few, you know.

[Allen:] Uh-huh.

[Sbarbaro:] In other words, we used to call 'em sp--we didn't call 'em a bad, we called 'em "spasm".

[Allen:] Uh-huh.

[Christian:] He used to play with Jack Laine, and all.

[Sbarbaro:] So Jack Laine always had good bands.

(Someone clears throat)

[Russell:] Would they play home-made instruments, or--

[Sbarbaro:] No, oh no.

[Russell:] Washboards, or home-made--

[Sbarbaro & Christian:] No, no.

[Christian:] Nothing like that.

[Sbarbaro:] Nothing like that.

[Russell:] Real instruments--

[Sbarbaro:] Real Instruments.

[Russell:] But you still called them "spasm".

[Allen:] Yeah. Well, "Stale Bread" [Emil Lacoume], you know, had all those funny instruments he talks about.

[Sbarbaro:] Yeah. Well, you couldn't call that musical instruments.

[Allen:] Yeah, yeah.

[Sbarbaro:] They was been instruments, I don't know if anybody's--like people trying to say that an African originated jazz. You go to Africa, even today, and show me one fellow that plays jazz--show me one. They haven't got trumpet, trombones, and clarinets over there. Why, they'll have the--

[Christian:] They talk about that because of--

[Sbarbaro:] The drum, yeah.

[Christian:] The tom-tom drum.

[Sbarbaro:] That's the most--how can a man in a book write a thing that an African--you know.

[Christian:] He started.

[Sbarbaro:] Show me one, even today, 1959, where a fellow over in Africa--

[Allen:] Well, they got some guys, but they're copying Armstrong, or something, over there now. You know, it's gone all the way back around, to Africa, instead of--

[Sbarbaro:] Well, music over there is still getting bigger and bigger. But I'm talking of being true when people say, "When did they ever have a hot clarinet or a hot trombone over there?"

[Christian:] No, all that was all tom-tom--

[Allen:] If they did, they learned it from the guy--

[Sbarbaro:] I'll tell you where they had hot trumpet players nobody gives lot o'--they had 'em [on] some of these plantations in Cuba.

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~~March 18, 1960~~

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[Allen:] Uh-huh.

[Sbarbaro:] Many, many years ago down there, Victor [Records] used to go down there and pick 'em right off the plantations.

[Allen:] That's Victor?

[Sbarbaro:] Yeah, Victor had records out in about 1917.

[Allen:] Uh-huh.

[Sbarbaro:] And they'd go down there, that's how they got the news--they had no newspapers; they had no radios, you know--they had to go down there and make a recording of the news, and bring it around and play it, and people would listen at it--they'd know what's going on. Otherwise they didn't know what was going on, other than, you, hand-to-mouth.

[Allen:] Uh-huh.

[Sbarbaro:] But, I've heard records in Victor--you know; they weren't what you call cut clean, like America, but they were more in the line of jazz than anything you might hear in Africa, for God's sakes.

[Allen:] Well, did those guys down in Cuba -would they have a dirty tone, or would they just play--

[Sbarbaro:] Yeah, very dirty--"mud" tone, you know?

[Allen:] They had a "mud" tone? Would they play a lot of notes, or would they play good lead, or what?

[Sbarbaro:] No good lead--they just played their native music.

[Allen:] Oh, yeah.

[Sbarbaro:] And ah, it would have a, it would have a feeling of a good, you know, jazz beat there ( ? ).

[Allen:] Yeah. I didn't know whether they would play a "straight lead" tune, or how they would play.

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[Sbarbaro:] Oh, that's, that's--the only place where they played "straight lead" tunes were in big cities, those days.

[Allen:] Yeah.

[Russell:] We might ah--

[Christain:] Back over in England--you see, over there--ah, when we first went over there, ya had to play melody. See, the trumpet had to play melody; if they they didn't hear the melody, they were out--they want to hear ~~a~~ melody, see? Then the others fill in around, but, carry the melody--that's what they want to hear. <sup>as</sup> ~~As~~ long as they hear that melody, they know what you playing, but if they hear a lot of notes (scats), they don't know what it's all about--they can't understand one thing from the other, see? So what they want to hear is melody; you play the melody, they know what you playing, they enjoy it.

[Allen:] Well, what about a guy, say like Ray Lopez, down here--would he play straight melody, or would he be a "get-off" man, or what?

[Christain:] Well, he would--

[Sbarbaro:] That's ah--

[Christain:] He was in-between.

[Sbarbaro:] He had his own style, Emile had his own style, and ha, those days, Johnny De Droit was around; he had his own style, and--

[Allen:] Uh-huh.

[Sbarbaro:] Brunies had his own style--everybody had their particular style.

[Christian:] See, because everybody's feeling is not the same, see? You feel one way; this fellow's got a different interpretation; I have a different interpretation--you have, he has--we all havin' different interpretations. You see, we get so far, we can do so much; but the other fellow you'll hear, he plays the same as you do, but he's got little different things that he puts in, but you listen to him, say "That's good"--or he listen to you, he say, "Gee, that's nice." And, you know--this one takes this, and this one takes that, and, you know--and

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you put 'em all together, and with your own interpretation of the things, you make things out of 'em, you see? Well, that's how it comes--you see, if we all had the same interpretation, it wouldn't be right, see.

[Sbarbaro:] Ah, very few bands play alike even down here right now.

[Christian:] See?

[Sbarbaro:] I was on the [Bourbon] street the other night, no two of 'em sounded alike.

[Allen:] Oh, by the way--who were the good drummers when you were in New Orleans?

[Sbarbaro:] "Rag Baby" Stevens, [Paul] De Droit, fellow by the name of Emile Stein.

[Christian:] Emile Stein.

[Allen:] Uh-huh.

[Christian:] Yeah, and--

[Sbarbaro:] Bob Stein.

[Christian:] And Johnny Stein.

[Sbarbaro:] Well, Johnny Stein--but the real top drummers was Emile Stein--

[Christain:] Emile Stein--he used to play in the theater.

[Sbarbaro:] De Droit, and--

[Allen:] That was all--

[Russell:] Stein played in the theater.

[Christian:] Yeah. And De Droit, too.

[Sbarbaro:] They were capable of playing anyplace.

[Allen:] Now, what about in the street? Would you have a good bass drummer?

[Christian:] Oh, in the parades?

[Allen:] Yeah.

[Christian:] Oh, Jack Laine used to play bass drum in the parades, and other fellows--"Tots"-- they had good, they had--

[Allen:] Well, what about Emile Gonzales? Was he very good on the bass drum?

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[Sbarbaro:] Never even heard of him.

[Allen:] Never heard of Emile Gonzales? Johnny Lala was telling me about him.

I think it was Johnny Lala.

[Christian:] Well, I mean, there's a lot of those names, you see, from those fellows--I mean, they get away from you, you know.

[Allen:] Sometimes they're nicknames ; too.

[Christian:] Yeah, and a lot of times, they get away from you, from being so far back, you can't remember, see?

[Sbarbaro:] And Brown--and bands of those days that were known bands--[Tom]

Brown had what--what's his name, Billy Lambert on drums?

[Christian:] Yeah.

[Sbarbaro:] And the other fellow?

[Chrisitan:] Billy, Billy Lambert on drums, we had Jules guitar, Jules--

[Sbarbaro:] No, but on--drummers we're talking about drummers. Was Billy Lambert and who else?

[Christian:] There's Billy Lambert, and then there's Freddie Williams.

[Sbarbaro:] Freddie Williams. Now--naw, that's that was, he was in [Johnny] Fisher's band, Freddie Williams, wasn't he?

[Christian:] No, no, no.

[Sbarbaro:] In Brown's band?

[Christian:] Oh, yeah, he played with us.

[Sbarbaro:] All right.

[Christian:] Those fellows were all up in Chicago.

[Allen:] Sure, yeah.

[Sbarbaro:] His brother, Frank Christian, had "Tots", and Brunies had who? Who--oh, the Brunieses never had a band of their own practically there at that time, did they?

[Christian:] NO, no. Because--let's see--Henry used to play with--he used to play with Jack a lot--Jack Laine.

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[Sbarbaro:] Well, Jack Laine, when he played a parade, he had to play his own drum; he was a drummer.

[Christian:] You see, he was--

[Sbarbaro:] His son was a drummer--[Alfred] "Pansy" [Laine]--both of 'em were drummers.

[Allen:] What about Angelo Schiro?

[Sbarbaro:] Angelo was a good drummer.

[Christian:] Angelo Schiro--Angelo was a--

[Sbarbaro:] And clarinet--he used to play clarinet a lot.

[Allen:] I wonder if he's related to Lukie Schiro? I forgot to ask Lukie. You know Lukie?

[Christian:] I don't know.

[Allen:] Lukie played with "Buck" Ranville for years--"Lefty" Eiermann--they were all in a band.

[Christian:] No.

[Allen:] You don't know Lukie? He's younger.

[Russell:] When you started on drums--is that your first instrument, was it I understand--did you have a teacher, or just pick it up yourself?

[Sbarbaro:] Naw, I wasn't taught 'til I got out of New Orleans.

[Russell:] What kind of a drum set did you get at first, and ah--

[Sbarbaro:] I got a real good set to start out with. I got a set that {cost?} me, in those days, a \$100, which was a lot of money for just two drums.

[Russell:] How old were you, about, then?

[Sbarbaro:] Well, I left here in 1916, I left here--so I had to be 19 years old. I was under, before 19, because I was too young for the first draft.

[Russell:] Yeah.

[Allen:] Uh-huh.

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[Sbarbaro:] Too young for the first war--

[Russell:] When you first started beating drums, though, how old were you?

[Sbarbaro:] Well, I was playing in 1912.

[Russell:] '12.

[Sbarbaro:] Actually making a dollar. And '13, I got a little better; and 1914 and '15, I was with Giardina. The reason I liked Giardina's band was because first of all, he could be independent--he had a good job, and he picked all good men that could teach me something. You understand? You play with a bad band, you know, and you're not gonna--

[Russell:] Ever learn.

[Sbarbaro:] Every man in his band was qualified-- in fact, even these bands of today, any of 'em down the street wouldn't, wouldn't play the rags that Giardina played at that time. I proved that in New York--I brought some of those old rags--cause my son's in the business, you see--and we chased 'em up some of the old orchestrations, and put 'em on the stand, and those fellows actually had to--

[Russell:] Couldn't cut 'em, huh?

[Allen:] They can't cut those Standard High Class Rags--[The Red Book] is that the book you're talkin' about?

[Sbarbaro:] They can cut 'em, but they don't do justice to 'em.

[Christian:] It's the interpretation of 'em, see!

[Sbarbaro:] It's like a fellow, he can sing; but how does he sing? There's not too many opera singers, there's not too many--you know, see?

[Allen:] What about, what about tempo at that, at that time? How fast would you play a rag?

[Sbarbaro:] Not like they play 'em today.

[Christian:] Oh, slow stuff--mostly slow stuff.

[Sbarbaro:] There was nothing--

[Christian:] Medium fox-trot, you know--just medium fox-trot--



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[Allen:] Did you play "Frog Legs"--ever play "Frog Legs"--

[Christian:] Blues, and stuff like that; that's what they played.

[Allen:] Or that type of rags, or "Maple Leaf", or--

[Sbarbaro:] Sure, we played "Maple Leaf". We played--we were the only bands playing all of the rags--only, you know?

[Allen:] Now, now--could you beat off the time, or--say would you remember about the tempo you'd play "Maple Leaf Rag", say?

[Sbarbaro:] (scats)

[Christian:] See, that was fast then, that was fast numbers.

[Sbarbaro:] Never play--not like <sup>this (scats)</sup> this (scats). What they call--

[Christian:] Like a Two-step, two-step or one-step, you see? They used to called a two-step or a one-step, ya see?

[Sbarbaro:] They were played almost half as fast as what they play now.

[Allen:] Uh-huh.

[Christian:] And then they played their "blues", and then they ( ? ) medium tempos in between, because people used to dance, then--

[Russell:] Yeah.

[Christian:] Dance; Not, not what they do now--that ain't dancing.

[Sbarbaro:] Well, even in spots of today, in New York and lot of cities, they get a certain tempo--what they call a "Business-man's tempo", and they never change it--they just keep that same tempo for the people on the floor.

[Allen:] Oh, I wanted to tell you--Joe Verges works across the street; remember the guy who wrote "Don't Leave Me, Daddy"?

[Christian:] Piano player.

[Sbarbaro:] Jesus! No kiddin'!!

[Allen:] He works across the street at night; he might be there tonight--at Victor's [Cafe].

[Sbarbaro:] I saw him last in New York so many years ago whether he'll remember

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I don't know; he was<sup>in</sup> the same--

[Allen:] Oh, yeah.

[Sbarbaro:] His song is in the same house [publishers] where our songs are.

[Allen:] Oh, yeah.

[Sbarbaro:] And I, I saw him up there; that's the last I saw--I didn't know he was still around.

[Allen:] Yeah. Well, if you check in tonight, if you're in the neighborhood, go across the street and ask for Joe.

[Sbarbaro:] He must be--he's an old man, too.

[Christian:] Oh, yeah, Joe's old.

[Allen:] But he, he talks about you, you know, and the different guys, and all that.

[Sbarbaro:] Because we used to feature those songs--"Don't Leave Me, Daddy" and, and--

[Christian:] When we, when we were down here,--we was kids yet--Joe was playing over on Rampart st., I think, well--you remem--you know where Woolworth's is now, Rampart and Canal?

[Sbarbaro:] Yeah.

[Christian:] Remember Tom Anderson's and all, used to be the cabarets used to be--

[Sbarbaro:] I worked in the "Black Cat" in those days--

[Christian:] He was, he was playing around there in Tom Andersson's, I think-- Joe Verges. Cause that's where the cabarets used to be, not Bourbon Street.

[Russell:] Yeah, on Rampart and Iberville.

[Allen:] Joe's brother was a drummer--Louie, huh?

[Sbarbaro:] He had a brother a drummer?

[Allen:] Uh-huh. And did you know him?

[Sbarbaro:] No, I didn't know him. I knew of 'em, nationally, but I didn't--

[Allen:] Yeah, I think he was mostly in the theaters.

[Sbarbaro:] But--<sup>if</sup> a piano player I know, I'm trying to think of what--I worked

Reel 1--retyped

~~March 18, 1960~~

February 16, 1968

in the "Black Cat" on Broadw--on Rampart, a couple of doors from Tom Anderson's, because I remember we used to eat in Tom Anderson's late, you know, in the morning.

[Allen:] Did you know Charles Perges?

[Sbarbaro:] By name, I--

[Allen:] I think he was a piano player.

[Sbarbaro:] I'll never forget Carl Randall, a fellow that played piano in the "Black Cat"--I'll never forget him.

[Allen:] Carl Randall.

[Sbarbaro:] He used to play with a racing form in front of him. We had about, at least nine or ten singers, in all different keys. In fact, New Orleans piano players, most of 'em couldn't even shine the fellow's shoes, because he'd had to play in everybody's key. They'd feel hoarse, they didn't feel up to par, and he's reading the racing form while he's playing their song. He's--I'll never forget him--piano and drums, we used to play there--he was a genius.

[Christian:] Yeah, that's what they had--piano and drums.

[Sbarbaro:] I used to get a big \$12 a week for playing seven nights a week.

[Allen:] Well, how many bands in the--how many men in the "Black Cat", I mean?

[Sbarbaro:] Two or three.

[Allen:] Two or three, huh?

[Sbarbaro:] That's all; they never had no big bands in there. There was only five men over the tracks, in the real "joint" halls, in the Tango Palace. I worked there with Henry and Merritt Brunies, and I don't know who played piano. But, I'll never forget that place over there; who--remember "Peg Leg"?

[Christian:] Yeah--Anstead--Peggy Anstead. ..., if I used play for Merritt sometimes, over there; they had a Jewish fellow, a piano player from out of town.

[Sbarbaro:] I can't even place who was--

[Christian:] Adn Am--then they had Henry--Henry was playing trombone, I was playing cornet, and I think it was "Eagle Beak" Lambert, was on drums, over there.

Reel I--retyped

~~March 18, 1960~~

February 11, 1958

[Allen:] Who was "Eagle Beak"? Is that Billy?

[Christian:] Yeah.

[Sbarbaro:] Billy Lambert.

[Allen:] I didn't know that nickname.

[Christian:] Yeah, that's what I call him--"Eagle Beak".

[Allen:] Was Vic Lubowski Jewish? Did you know him? He played with Tony Parenti for years.

[Christian:] No.

[Allen:] He was a piano player.

[Sbarbaro:] I play a lot with Tony up there--

[Allen:] Ask him about Vic. There was another Zimmerman played piano. What was his name?

[Sbarbaro:] Roy Zimmerman?

[Allen:] No, Tony, I think this guy's name was.

[Sbarbaro:] I don't know.

[Allen:] And Roy told me they're no relation.

[Christian:] Then we had another boy used to play piano over there with us, too-- from out of town. Ah, he--everytime, everytime we were ready to play, this guy was off of the stand, see?

[Allen:] Yeah.

[Christian:] Off of the stand, off of the stand all the time. So I said "Well, God damn, I'm gonna fix him up". So I got me some tacks, and I put 'em all around the piano stool, ya see? We started to play. Here he comes up, running. "Run, get on the piano". Sits down, "Heeeyyy"--(laughter). Was tacks all over. I said, "Now, You'll probably come up here on time."

[Allen:] Did you ever know [Alcide] "Yellow" Nunez?

[Sbarbaro:] Oh, "Yellow" worked with the band in Chicago.

[Allen:] Oh, yeah?

Reel 14--retyped

March 18, 1960

FEBRUARY 11, 1959

[Sbarbaro:] Yes, certainly.

[Allen:] Did you work with him down here?

[Sbarbaro:] Oh, certainly--sure.

[Christian:] We used to play picnics out to--

[Allen:] Where would you play?

[Sbarbaro:] Eh?

[Christian:] He used to play with my brother, too, out there.

[Allen:] Where did you play with "Yellow"?

[Sbarbaro:] All the picnics, and parades, and everything.

[Allen:] Oh, yeah..

[Christian:] He used to live--

[Sbarbaro:] "Yellow" was one of the standard, ( ? ).

[Christian:] "Yellow"--

[Allen:] I was wondering if, you know, if they'd add a clarinet in the "Black Cat", or would they have any blowing instruments?

[Sbarbaro:] No, no--"Yellow", "Yellow", as far as I know, didn't play in a cabaret where I was at.

[Allen:] Oh, yeah.

[Sbarbaro:] I doubt if he could play for the singers, in those days.

[Allen:] Well, what about other violin players, like Max Fink? Did they have many good ones, other than Ernest Giardina?

[Sbarbaro:] Ah, Giardina, but--they had 'em around, but they wasn't using too many violins in jazz bands; we wouldn't get to know them. Max Fink was about the king, in those days.

[Allen:] Yeah. What was he the king in, in what respect, I mean--as, as a reader, or?

[Christian:] Well, as a reading man, you know.

[Allen:] Uh-huh, as a reading man.

[Sbarbaro:] Yeah, but more finesse, I imagine--

Reel I--retyped

~~March 19, 1960~~

February 11, 1953

[Christian:] He wasn't, he wasn't on a more of the jazz--

[Sbarbaro:] Today, it would be like the same old stuff, it wouldn't be reckoned.

But, I mean, then, he was--you know.

[Allen:] Uh-huh. Did you ever play many fights?

[Sbarbaro:] Oh, sure, Emile and I, we did most of 'em.

[Christian:] We'd go around in a wagon.

[Allen:] Oh, yeah?

[Christian:] Yeah. From corner to corner--

[Sbarbaro:] Got a fat big \$1.25 for playing all over the place.

[Christian:] Remember when they had the fight ring on Bienville, between Burgundy and Rampart Street there?

[Sbarbaro:] Yeah, Tortorich's.

[Christian:] New Orleans Athletic Club?

[Sbarbaro:] Yeah. We played--the reason we played 'em, 'cause Giardina had 'em, and he wouldn't play the fights because he was in the bank, you know--he had a good job; he was a chasier in those days, that was considered something. So, we would always have the job from Tortorich's, and play in there, and play the fight at night, and received that big \$1.25.

[Allen:] Well, what was Tortorich?

[Sbarbaro:] Promoter.

[Allen:] He was a promoter--I see.

[Sbarbaro:] Sure. He was the "Madison Square Garden" of New Orleans in those days.

[Allen:] Would you get on the street corner and ballyhoo for 'em?

[Sbarbaro:] We'd be in the wagon.

[Allen:] Only in the wagon. Not on the corner.

[Christian:] Only on the wagon. ...this corner and go to the next corner.

[Sbarbaro:] Well, there were, they was some units, but we got to go back to that same thing. Giardina, everything he touched was class, and he wouldn't have his

Reel 12--retyped

~~March 19, 1966~~

February 11, 1959

men get off on a wagon and stand on a corner. Cause I remember I--you see, I been coming down to New Orleans for some time, you know--every year or every two years, and I remember coming back here one time and seeing a band on a flat on the corner, then pick up their drums and go on to the next corner. Giardina wouldn't do that--you know. We'd be in the wagon advertising the fight, which is the proper way to do it, you know, because you see those signs, you know--you didn't have too much newspaper coverages then.

[Christian:] Then, we had--we used to meet the colored bands in wagons, too, advertising the colored fights, you know. So, we'd be on this corner, and here a colored band would be on that corner.

[Sbarbaro:] That was some of the fun.

[Christian:] We'd knock one out, we get through they'd bust right in, and come right behind us. ...we were following each other.

[Sbarbaro:] That doesn't exist down here anymore, much. That was some of the things I--

[Allen:] I've seen him<sup>q</sup> on the wagon. Remember for Sears two or three years ago?]

[Christian:] Oh, yeah, yeah. They were advertising, they were advertising colored fights, and we were advertising the white fights, you see?

[Allen:] Oh, well, this town is just missing the boat; they don't know what they're missing out on.

[Christian:] That's right, because--

[Sbarbaro:] Well, like they run those parades; <sup>[carnival]</sup> that was enough, man. They had people running up under the wires, you know?

[Christian:] Had big signs on the wagon.

[Sbarbaro:] Well, what do they put those wires up there if they want to have the people standing on the street? You know what I mean? They got the cables to keep 'em checked. I think it was absolutely disgraceful the way those things are run--also--. People were under--in fact, the fellows carrying the big lights couldn't

Reel 18--retyped

~~March 19, 1960~~

February 11, 1953

get by nor could the orche--the band's playing things. Somebody's in this town is far-fast asleep and don't want to enforce it. I guarantee you one thing--they put a rope up in New York, they don't put a rope up; They put boards, you know, and those things, like you see Sewer and Water [Road], you know? And brother, when they put them, you better not crawl under one 'cause they'll haul you right back, and that's the proper thing to do.

[Allen:] A famous fighter died the other day here--Joe Mandot.

[Sbarbaro:] Joe Mandot!

[Christian:] Joe Mandot!

[Sbarbaro:] We'd played his fight.

[Christian:] We--oh, I'll tell ya', he's been dead a couple years, now, Joe.

[Sbarbaro:] Oh, I'll tell ya', who died just a couple...a colored fighter, a fella by the name of Harry Wills.

[Christian:] Yeah,--

[Allen:] Yeah, he died.

[Christian:] He died just lately. It was him who died.

[Sbarbaro:] his relative was workin' in--she run the ladies room in Nick's, and she used to tell me all about <sup>him</sup> ~~it~~--wanted to know if I knew him. I sez, "Know him, I played his fights right here in New Orleans because--

[Christian:] It just goes to show you. I was comin'--I was comin' up in the streetcar once--on the Claiborne streetcar used to run up Claiborne Avenue. I was comin' up, and I was just passin' where they had the North--the Northside Fight Arena back there. And I was just get around what's that street--St. Bernard--

[Sbarbaro:] St. Bernard & Broad. Broad and St. Ber.... St. Parnard and Claiborne.

[Christian:] Yeah. And then Harry Wills got on, ya know.

[Allen:] Uh-huh.

[Christian:] So I happened to say--he was fightin' "Rough house" Wares that night,



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see. So, I happened to say to him, I say "Well, Harry, how did you make out to-night?" He say, "Well, I tell ya," he say, "I Win". But he say, "but that nigger sure is rough."

[Allen:] Yeah. (laughs)

[Christian:] "He sho' is rough." "Rough house" Wares was his name.

[Sbarbaro:] He died owning a lot of New York property uptown. They tell me he did well, put his money in good use up there.

[Christian:] Yeah, they had--then they had Harry Wills, "The Human Scissors", "Boxcar Shorty", "Rough house" Wares--

[Sbarbaro:] Joe Mandot used to fight Johnny Dundee.... In fact there's--

[Christian:] Yeah, we saw a fight back over here, Frankie Russell, Joe Thomas,--

[Sbarbaro:] What's the little Pete Herman, the one that went blind.

[Christian:] Yeah.

[Allen:] Yeah. Did you--

[Sbarbaro:] We used to have a lot of fights.

[Allen:] Did you play inside at the fights, too?

[Christian:] Yeah, yeah. Go inside.

[Allen:] Well, where would you sit?

[Christian:] Sit upstairs.

[Sbarbaro:] We used to sit--we always had a good seat. Because--

[Christian:] We were upstairs.

[Sbarbaro:] Because music was a part of the fight.

[Christian:] Had a balcony like, you know. Up there.

[Sbarbaro:] Music was a part of the fight.

[Christian:] Up in the second row.

[Allen:] Would you play before or after or during.

[Sbarbaro:] No, in between.

[Christian:] In between rounds.

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[Allen:] In between rounds. Before, too?

[Sbarbaro:] Well, naturally.

[Christian:] Before, too.

[Russell:] You only have a minute in between--60 seconds.

[Sbarbaro:] Something fast, something fast.

[Christian:] Yeah, yeah, just somethin' short.

[Sbarbaro:] You know, 'cause a chorus, a full chorus on any tune--

[Russell:] Yeah.

[Sbarbaro:] Like any of ya records is not supposed to run over a minute.

[Russell:] That's right.

[Sbarbaro:] So we played forty, fifty minutes [he means seconds], because once they start sending that dong you couldn't interfere.

[Russell:] Yeah.

[Sbarbaro:] Fast chorus, that was it.

[Russell:] Yeah.

[Christian:] Then in between when the fight was over--

[Sbarbaro:] In between, when the fight was over.

[Christian:] We would play a little bit intermission, ya know.

[Sbarbaro:] You always played a few numbers before the fight started and after that, ya know, and after the fight was over you play a little exit march, and that was it.

[Russell:] Yeah.

[Christian:] But that, but that used to be somethin'.

[Sbarbaro:] That was best, one of the main things of the fights. Today, they're drawn out. They--

[Russell:] Yeah.

[Sbarbaro:] Monotonous.

[Russell:] What did they pay for the fight, is that the \$1.25?

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[Sbarbaro:] A dollar and a quarter for the whole thing.

[Russell:] The fight and the advertising.

[Sbarbaro:] Yes.

[Christian:] Yes.

[Russell:] Yeah. Everything.

[Christian:] Used to make a lot of money, then.

[Sbarbaro:] You'd have to advertise a fight in a wagon that day, play the fight that night to receive a big buck and a quarter.

[Russell:] I guess they knew the fellas wanted to see the fight, too, that was sort of part of your pay.

[Sbarbaro:] Well, you can see the fight, you have a better seat than, you know, just anyone.

[Christian:] Well, during that time, everything was so cheap, you know, when we used to go out to the lake and play those picnics.

[Sbarbaro:] Yeah.

[Christian:] From nine o'clock in the morning.

[Allen:] Uh-huh.

[Christian:] 'Till six o'clock on the evening.

[Allen:] Well, you had your fun, too, I guess.

[Sbarbaro:] Yes.

[Christian:] Yes.

[Sbarbaro:] You had a lot of fun, we had more fun in those days which you having now. Today it's money and it's hard work.

[Christian:] People used to pay a dollar and a half a couple to come in the place. A dollar and a half a couple.

[Russell:] For a picnic was that.

[Christian:] Yes. A dollar and a half a couple.

[Sbarbaro:] But I think if they fed 'em, they had to pay three dollars if--

End of Reel I, Tony Sbarbaro  
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[Russell:] [Unintelligible]

[Christian:] Yeah, well, all of those things, you see, in those picnics out there, they run out of beer, they go right down to the end of the wharf and buy a quarter barrel of beer, a dollar and sixty-five cents, a dollar and sixty-five cents. And they rolled it out to the camp . . .

[Sbarbaro:] Oh, they had beer, beer all day long. Yeah.

[Christian:] Yeah, had beer all day long.

[Sbarbaro:] It was a pleasure to play an affair out there, it really was.

[Christian:] And you're dancing, and you're eating.

[Allen:] And your women out there, too, huh?

[Sbarbaro:] Yeah, your women was galore.

[Christian:] But I mean people used to go out there, but on Sundays they'd all be dressed up and they were . . .

[Sbarbaro:] I think New Orleans missed the boat when they did away with Milneburg and those places.

[Christian:] And I mean the train used to be filled.

[Sbarbaro:] They should've beautified it. They should kept it and beautified it.

[Christian:] I mean ah ah

[Sbarbaro:] You know, really make it pretty. Because that that that was the background of New Orleans.

[Christian:] That was somethin'.

[Allen:] Well, what was Spanish Fort like?

[Christian:] Oh, Spanish Fort wasn't nothin' like like it is like it used to be Milneburg.

Russell:

Christian: Yeah, well all of those things, you see, in those picnics out there, they run out of beer, they go right down to the end of the walk and buy a quart of a barrell of beer, a dollar and sixty-five cents, a dollar and sixty-five cents. And they roll it

Sbarbaro: Oh, they had beer, beer all day long. Yeah.

Christian: Yeah, had beer all day long.

Sbarbaro: It was a pleasure to play out ah ah

Christian: And you're dancing, and you're eating.

Allen: And ah had your women out there, too, huh?

Sbarbaro: Yeah, your women was galore.

Christian: But I mean people used to go out there but on Sundays and they'd all be dressed up and they were ' ' ' ' ya know.

Sbarbaro: I think New Orleans missed the boat when they did away with Milneburg/out there. and those plan

Christian: And I mean the train used to be filled.

Sbarbaro: They should've beautified it. They should kept it and beautified it.

Christian: I mean ah ah

Sbarbaro: You know, and really make it pretty. Because that that that was ~~about~~ the background of New Orleans.

Christian: That was somethin'.

Allen: Well, what was Spanish Fort like?

Christian: 'h, Spanish Fort wasn't nothin' like like it is like it used to be at Milneburg.

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Sbarbaro: They tried, they tried to make a small Coney Island out of it they weren't never successful. Not in West End---look what West End looks like today.

Russell: Yeah

Sbarbaro: That's another place they're missin' the boat--

Christian: There wasn't nothin' like Milneburg.

Sbarbaro: Milneburg was really somethin'.

Russell: Yeah, I wish I could have seen it, I never saw it.

Sbarbaro: Yeah, that was somethin'.

Russell: Seen pictures

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Sbarbaro: Well, it's somethin' like say for instance--New York night life. Why isn't it New York night life when we opened there in 1917 that they had three rooms each with a seating capacity of about 600 and a little better. Three floors runnin' every night in the week. Each one of 'em had somethin' different. That's why they brought us in there. The second floor was ah ah fiddle. They took us in this room----what the hell are they gonna' lose, ya know.

Christian: Downstairs they had Pittman's orchestra, ya know.

Sbarbaro: Well downstairs they had Gus Edwards' Original Review with about 35 people, ya know, and they had ah upstairs would be the Sopale Tucker, ah one of the

Christian: Joan Sawyer

Sbarbaro: Joan Sawyer and one of the big and on the second floor was the dead issue and they had to make it. So they put us in there and that was it.

Christian: That was

Sbarbaro: That was the beginning of ah four hundred, ya know. Oh, but ah the clubs today, not even in New York ah are any way like that today, they are just ah a bunch of I don't know what.

Allen: Well, in New York and Chicago when you first got there, what kind of jazz were they playin'?

Sbarbaro: They weren't, they weren't

Christian: There was violins, and schottishes,

Sbarbaro: You couldn't find a jazz band in Chicago when we landed there. There were men, certainly there were men, but they weren't together.

Christian: Musicians, you know, but

Allen: What about Tom Brown?

Christian: but no straight.

Sbarbaro: Well, Tom Brown had a band. He had a good one.

Allen: And he was up there?

Sbarbaro: Well ah, no at that time, I think Tom Brown had already left and came to New York. Tom Brown was a flop.

Allen: Yeah.

Sbarbaro: And the words of the music--you've got bands leavin' New Orleans right now--you got bands that have left here before, you got bands like the Dukes that are doin' wonderful, but you've had bands before why without mentioning any, have been flops.

Allen: Yeah

Russell: Yeah

Sbarbaro: That's the same thing.

Allen: Did you know Rickey Tom? Or Tom Rickey?

Sbarbaro: Tom Rickey.

Allen: Yeah

Sbarbaro: Tom Rickey.

Allen: Now, did he travel, didn't he?

Christian: Now Tom, I don't know--I don't know if Tom traveled or not.

Allen: I'm tryin' to remember, somebody told me about it, I think it was Nick LaRocca was talkin' about it.

Christian: Yeah, he may have.

Allen: And ah, well there is so many of 'em. You know ah what about Johnny Fischer, when did he get in Chicago?

Sbarbaro: I don't even know him.

Christian: Johnny was right there with me. He was playin' with me up there.

Sbarbaro: Did he come after we had gone?

Christian: In '16.

Allen: Uh-huh.

Sbarbaro: You mean he was up there in '16?

Christian: You all had, you all had left already for New York. You were already left.

Sbarbaro: Well, we left for New York in January or somethin' in '17.

Christian: You see, because I was up there at where you all were playin' before, at ah

Ackenbaum & Reeves

Sbarbaro: Ackenbaum & Reeves

Christian: Downstairs in the cellar, what was that called?

Sbarbaro: Gardens, was it?

[Sbarbaro:] That's the same thing.

[Allen:] Did you know Rickey Tom? Or Tom Rickey?

[Christian:] Tom Rickey.

[Allen:] Uh--

[Christian:] Tom Rickey.

[Allen:] Now, did he travel, didn't he?

[Christian:] Now Tom, I don't know--I don't know if Tom traveled or not.

[Allen:] I'm tryin' to remember, somebody told me about it, I think it was Nick LaRocca was told me about him.

[Sbarbaro:] Maybe, I don't know.

[Allen:] And ah, oh there's so many of 'em. You know ah what about Johnny Fischer, when did he get in Chicago?

[Sbarbaro:] I don't even know. He must have came after we left.

[Christian:] Johnny was right there with me. He was playin' with me up there.

[Sbarbaro:] Did he come after we had gone?

[Christian:] In '16.

[Allen:] Uh-huh.

[Sbarbaro:] He was up there in '16?

[Christian:] You all had, you all had left already for New York. You were already left.

[Sbarbaro:] Well, we left for New York in January or somethin' like of '17.

[Christian:] You see, because I was up there at where you all were playin' before, at ah Ackenbauer & Reeves.

[Sbarbaro:] Ackenbauer & Reeves.



[Christian:] Downstairs in the cellar, what was that called?

[Sbarbaro:] Duquesne Gardens, was it?

[Christian:] Yeah---no. Ah Casino Gardens.

[Sbarbaro:] Casino Gardens.

[Christian:] Casino Gardens. That's when I was playin'----had Johnny Fischer on clarinet, Fred Rose on piano, ah I was playin' trombone, then and I think we had ah Merritt [Brunles] on cornet, yes; I've got the picture home. Merritt on cornet, and ah

[Allen:] Excuse me just a second. (Machine off) Go ahead.

[Sbarbaro:] Is that five after one?

[Allen:] Yes, it's five after.

[Sbarbaro:] I've got to pack and get up there to eat because we leave at six somethin' in the mornin'.

[Allen:] Yeah. Well, when did ah Achille Baquet and Frank Christian and ah Johnny Stein get in New York? They had Frank L'Hotage.

[Christian:] I brought my brother up there.

[Allen:] You brought Frank up there.

[Sbarbaro:] Yeah.

[Allen:] That was after Tony got there.

[Christian:] Naw, yeah, yeah, Tony, they had left there already. And I brought Frank up there, you see when I went up back up to Chicago I sent for my brother Frank and got him up there in Chicago. And then from Chicago, he went to New York, and went with Jimmy Durante.

[Sbarbaro:] I saw a picture of that.

[Christian:] . . . and then they had [Achille] Baquet, Jimmy Durante,

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[Sbarbaro:] And Johnny Stein

[Christian:] had Johnny Stein, Frank L'Hotage (v) on trombone,

[Sbarbaro:] That's all five men.

[Christian:] And Jimmy, yeah. I've got the picture at home, a great big picture of 'em.

[Allen:] I wish I could see that picture of Tony Giardina, he was in a similar band, I think, at one time.

[Sbarbaro:] Tony Giardina was with his brother's band most of the time.

[Christian:] He was playing with Frank.

[Sbarbaro:] With Frank.

[Allen:] Yes.

[Sbarbaro:] Cause I used to come to town, and I would go out to Milneburg and ah see him playin' out there.

[Christian:] Because they had ah Frank, and my brother Charlie, Tony Giardina, Chink Martin, ah "Tots" on drums, ah . . .

[Sbarbaro:] Willy Gultar on bass.

[Christian:] Willie Gultar on bass, and I think he had ah a violin.

[Sbarbaro:] "Sousou"-----a crippled fella.

[Christian:] Yeah, ah ah

[Sbarbaro:] "Sousou" . . . . .

[Christian:] Yeah, ah no ah the tailor, ah

[Sbarbaro:] Raymond?  
                    \       me

[Christian:] they tell he just died, no ah

[Sbarbaro:] I don't know his name.

[Christian:] Joe ah

[Sbarbaro:] I don't know

[Christian:] He lived right by Washington Square on Royal and Elysian Fields, there.

[Sbarbaro:] I forget -----

[Allen:] We'll find out.

[Christian:] De Fizzo--Joe Polizzi

[Sbarbaro:] Polizzi?

[Christian:] Joe Polizzi.

[Allen:] I thought he was a clarinet player.

[Christian:] Joe, he used to play a little clarinet, but he used to play violin. Joe Polizzi. They tell me he died.

[Sbarbaro:] Those days in Milneburg at the very beginning his brother would play in the center which was called Gere *Miller's Zuccheri's*.

[Christian:] Yeah.

[Sbarbaro:] And we would be playin' on the very end, for a place called Fay & Gahagan (check spelling). Johnny Fay, I guess he was one of the biggest politicians in town; he was the last time unless he's dead.

[Christian:] Yeah, I think he's dead.

[Sbarbaro:] Rickerfor and Fay, he's a very big man.

[Christian:] He died, pore fella.

[Sbarbaro:] And we had a--

[Allen:] Rickerfor was in a lot of stuff.

[Sbarbaro:] Oh, Rickerfor and Fay was ah, you know, a big man.

[Christian:] Yeah, they used to have a dancing school right on <sup>Fly in Field</sup> and Dauphine.  
[Sbarbaro:] Well, Gahagan died, he was a big politician.

[Christian:] One legged fellow.

[Sbarbaro:] And ah we would be playin' on the end of the wharf and ah both places would do a good business, because we both had good bands,

[Christian:] Yeah, that used to be somethin'.

[Allen:] Were any of the colored bands any good?

[Sbarbaro:] Certainly they had good colored bands.

[Christian:] Yeah, they had some good colored bands.

[Sbarbaro:] Manuel Perez had a good band, and ah Freddy Keppard had a good band, there were lots of good colored bands.

[Christian:] Yeah, and those fellas were all right. Now, now, now you see like ah like "Papa" Celestin they's nothin' there. But Manuel Perez used to play good trumpet. And ah Freddy Keppard. His name is Keppard, see. He used to play a lot of trumpet. Well, ah Joe Oliver, too, then was ah, you know, pretty good when he ah was younger. Then he got little corny, later on in years. But they was ah....'cause when they used to play the colored parades, ya know, for the funerals, that band was ah Joe Oliver, Freddy Keppard, Manuel Perez, see. "Big Eye Louie" [Nelson] on clarinet.

[Sbarbaro:] It was a very good brass band. Very good brass band.

[Christian:] And ah some of the other guys, I can't remember their names. But they had about ah twelve men in their brass bands.

[Sbarbaro:] They didn't have big bands. New Orleans never had big brass bands, but they used to have a good sound to 'em.

[Christian:] But it was good. See, go down to the funerals, playin' the funeral march,

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ya know. Walkin' slow. Then when they get down to the cemetery, they bring the coffin inside, put him away and come outside, and the drums would start (scats) trumpet, see, get ready, well all of a sudden you hear (scats out rhythm). Gone! Right from the cemetery. Go back where they come from.

[Russell:] Did the white bands ever play funerals like that?

[Christian:] No. No.

[Sbarbaro:] A white, a white, you see, in those days, a colored band could play a white picnic and always did play 'em, but no white band ever played a colored picnic.

[Christian:] You see this was--

[Sbarbaro:] And there fore you'd be playin' up against colored bands because one band would be here and maybe there would be about four bands right--

[Russell:] Yeah. Clustered--

[Sbarbaro:] Playin' all day, see.

[Christian:] All surrounded, see. Blowin' with each other all day. Years ago.

[Sbarbaro:] There was no dissension or trouble, there was nothin', ya know.

[Christian:] No trouble. Just blowin'.

[Sbarbaro:] Because they played the picnics but the white fella never, ya know, played the colored picnics.

[Christian:] You see, those parades like that for the funerals that was all society.

[Sbarbaro:] That was one--

[Christian:] That was a society.

[Sbarbaro:] There was one, one or two particular societies.

[Christian:] Colored societies, ya see. So when anybody died that was in that society, well....

[Allen:] I haven't seen one since Monday.

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[Sbarbaro:] Monday, I wish I had saw one...

[There were two of 'em.

[Sbarbaro:] Yeah.

[Allen:] I wish I had known you were here, I guess I didn't even know you were here Monday. But, no it was Monday night I found out, Paul [Crawford] told me.

[Sbarbaro:] Last time I came down here I saw one. That was three years ago.

[Allen:] Well, look me up and I'll find out because I'm in contact with those fellas, pretty well, ya know.

[Sbarbaro:] That's the same way in New York. We got kids around there that not only write books and have, oh--when they wanta find out anything they got to ask them, see. Because they have all of the data and they have so many books of all the bands, of all the country, not New Orleans, but all over the country, ya know. Some of those boys got me those English records, I didn't know they existed, ya know.

[ODJB English Columbia records?]

[Allen:] Ya know, there's a second one.

[Sbarbaro:] Yes, I got the new one.

[Christian:] Yeah, this boy just came over from Paris, come over to see me. See, he's writin' a book on that jazz.

[Allen:] That Avery fella, huh?

[Christian:] Yeah, Averty. Jean Averty.

[Sbarbaro:] Oh, I saw him. I saw him in New York.

[Allen:] Yeah, Mike Caplan showed me a letter from him.

[Christian:] Yeah. So he wrote me a letter.

[Sbarbaro:] Mike Caplan?

[Allen:] Yeah.

[Christian:] Some pictures I just sent him.

[Sbarbaro:] What the--where do I know that name?

[Allen:] He's in the Shriners.

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[Sbarbaro:] That's right, he's a big man in the Shriners, that's right. I know that name meant something to me. But, he doesn't play music anymore, does he?

[Allen:] Yeah, he still plays.

[Sbarbaro:] Yeah.

[Allen:] He plays for the Shriners. They had his picture in the paper.

[Christian:] Yeah, (laughs) Mike.

[Allen:] Do you remember Emmet Hardy, by the way?

[Sbarbaro:] Not too much, no.

[Christian:] No, I think Emmet came after we did.

[Sbarbaro:] He came later, but--

[Christian:] Yeah.

[Sbarbaro:] He died.

[Christian:] After we left.

[Sbarbaro:] You know like little [George] Girard. He died even faster than Girard. But I understand he played very well. Those years I was out of town here.

[Allen:] Yeah, that's what I wanted to establish--when did he come up?

[Sbarbaro:] I don't know.

[Allen:] 19--

[Christian:] He didn't come maybe until around 1920's or so about.

[Allen:] Yeah.

[Christian:] Like that, you see.

[Allen:] Well, he must have really been brief then, he died in '24, or something.

[Sbarbaro:] He died very fast.

[Allen:] ( ? )

[Sbarbaro:] Well, Girard didn't last not too many years.

[Russell:] He was twenty-six years old when he died.

[Sbarbaro:] Yes. I was at his funeral there.

[Allen:] Well--

[Sbarbaro:] I happened to be passin' there and they told me it was Girard's

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funeral and I stood by. What it was about two years ago.

[Christian:] I was workin' with him then.

[Allen:] There's Paul Crawford--across the street--

[Christian:] Yeah, I was workin' with him then when he died.

[Allen:] What about Willie Guitar, did you ever see--

[Sbarbaro:] Oh, Willie Guitar, I ~~was~~ played with his brother.

[Allen:] Did you ever see that door in his bass that they tell about?

[Sbarbaro:] No.

[Allen:] That's a funny story.

[Sbarbaro:] The only time I played with Willie was mostly parades.

[Christian:] That's a wine head for you, that was a wine head.

[Sbarbaro:] Does he still live?

[Christian:] No, he's dead.

[Sbarbaro:] Oh, he's dead.

[Christian:] "Yellow" [Nunez], he died.

[Allen:] Oh, I wanted to get a guy's name straight.

[Christian:] Pete Dintrans, you remember pete Dintrans? Used to play the cornet over here on the corner--

[Sbarbaro:] Yeah, out the side of his mouth. (laughs)

[Allen:] Who was this guy "One Leg Robbie" [Acrolaro], I never did get his last name straight?

[Sbarbaro:] I don't know.

[Allen:] Did you know him, he used to be [an] official in the union, Acrolaro or somethin'. I can't get his name.

[Christian:] I couldn't remember that.

[Sbarbaro:] I don't know his name.

[Allen:] Yeah.

[Sbarbaro:] Lot of those fellows that--



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[Christian:] Hi ya there, Paul. [Paul Crawford enters].

[Allen:] He used to play down at the Plum Plant, I know, Plum Plant, with those guys; they tell me he was a good trombone player and I can't find out anymore about him. Johnny Lala told me about him.

[Sbarbaro:] Is Johnny Lala still around?

[Allen:] Oh, yeah.

[Christian:] Yeah, ol' Johnny.

[Allen:] I'll give you his address, ya want it?

[Sbarbaro:] Ho, I won't have a chance to look him up now, but I certainly would have liked to have seen him.

[Christian:] Johnny Lala.

[Allen:] Well, you may be able to--

[Sbarbaro:] Johnny Lala--wait a minute and let me get this--there's two things: one I think was Joe Lala--

[Allen:] Uh-huh.

[Sbarbaro:] And one was Johnny. One used to be my boss in McGinness' Cotton Mill.

[Allen:] Uh-huh.

[Sbarbaro:] One of 'em had all gold teeth in the front of his mouth, was a trumpet player, 'cause I did a few jobs with him.

[Christian:] Yes, it was Johnny.

[Sbarbaro:] Well, whoever it was Johnny or Joe, I don't know, But he used to be my boss and I had a very easy job.

[Allen:] (laughs)

[Sbarbaro:] Oilin' machiner<sup>y</sup>, ya know, when he found out I wasn't cut out for hard work and he give me somethin' easy to do. And we used to work together. He's still alive, Johnny Lala?

[Christian:] Yeah, I saw him--

[Allen:] We recorded Jack Laine a couple of weeks ago with Paul on trombone.

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[Sbarbaro:] Well, Johnny Lala has gotta be much older than I am.

[Allen:] Yeah.

[Christian:] Oh, yeah, Johnny is old.

[Sbarbaro:] Because I was a kid makin' nine dollars a week then, workin' 6 days, 12 hours a day.

[Christian:] Man, he's old, Johnny is.

[Sbarbaro:] And he's still playin' trumpet?

[Allen:] No, he hasn't played since '28. But he's a butcher now, his daddy had a butcher shop, and he's got that trade.

[Sbarbaro:] Well, whoever, whatever it was, his mouth was all gold. All covered with gold.

[Christian:] Yeah, that was Johnny.

[Allen:] Did you know Tom Anderson ever?

[Sbarbaro:] Who you mean, the boss?

[Allen:] Yeah. Who was he, I wanta get that straight.

[Sbarbaro:] He was a big man, he was a politician and he had everything; to say, to say I knew him, I only saw him, 'cause I worked as I say, only one door away from him.

[Allen:] Yeah.

[Sbarbaro:] And I worked in the Black Cat for about a year.

[Allen:] Oh, the Black Cat was next door on Rampart.

[Sbarbaro:] On Rampart, in the same--two doors only one door in between.

[Allen:] Where was the Arlington Annex now?

[Sbarbaro:] I don't know.

[Christian:] The Arlington Annex.

[Allen:] Josie Arlington.

[Christian:] Josie Arlington, that was on Basin Street.

[Sbarbaro:] What's his name--oughta be--

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[Christian:] Josée Arlington. That was on Basin Street. That was--Tom Anderson had a place right on the corner of Basin, Basin and Iverville.

[Sbarbaro:] Tom Anderson had a real class cabaret in those days.

[Christian:] See, right on the corner. And then down on the same side of the street, was Arlington and Lulu White, see.

[Sbarbaro:] He used to have colored help, and I'll never forget I used to go in there for my fried ham, ya know, and fried potatoes in there. That was a nightly affair. I'll also never forget the fellow's name that run the Black Cat, he was called "Pull" Riley. He was the sheriff, ya know. In those days you were had a big job you were put in charge of a cabaret, so nobody would bother you. I'll tell you a good idea they had in those days, they had a policeman in every cabaret.

[Christian:] Do you remember "Buck"?

[Sbarbaro:] There never were any fights, there were never any because with a uniform cop sittin' there, nobody's gonna start anything. It isn't like it is--you know like some of these places today. Where they come in there lookin' for trouble. Every cab--every place had a cop and had to pay 'em, ya know.

[Christian:] Yeah.

[Sbarbaro:] And I thought that was a very good idea, and they oughta put it into effect in the places I was at the other night. They could stand two uniform cops with some of the people there. (laughter)

[Christian:] Now that's a fact, ya know. The cop was there, he was, sittin' right under the bandstand.

[Sbarbaro:] I swear they run me off the street the other night, I had to get off so it was badly run.

[Allen:] What about the Tuxedo Dance Hall on Franklin Street?

[Christian:] They get two and a half a night...

[Allen:] Did you ever go there?

[Sbarbaro:] You mean the Tuxedo in the District in those days?

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[Christian:] That was all the cabarets had the own...and everyone of 'em had a cop in 'em.

[Sbarbaro:] Well, that was like all the rest of 'em, it was just a--that was a little lower rate. Where we played on it--Rampart Street separated one section which was the "red light" and the cabarets.

[Allen:] Uh-huh.

[Sbarbaro:] And you couldn't walk in those days--the girls couldn't walk across that track, they'd be picked up.

[Allen:] Uh-huh.

[Sbarbaro:] Unless they were sayin', "Well, I'm going to the store and they had a good reason," because they never allowed them out of the section.

[Christian:] You never used to see 'em--the women smokin' like they do [now].

XAnytime you saw anybody smokin' you say that--

[Sbarbaro:] And the places where we were at was run real nice, but it was women was sittin' there. Every one in our place was a singer or thought she could sing, let's put it that way, you know what I mean. But on the other side, I'm afraid it was a little bit more like a sailor could walk in there and do anything he want as long as he spend the money. But you couldn't do that on--you couldn't do that on our sides.

[Allen:] None of the girls were turnin' tricks then in your place.

[Sbarbaro:] Oh, sure.

[Christian:] Yeah, they were. Upstairs.

[Sbarbaro:] But see, everything is done in a different way.

[Allen:] Uh-huh.

[Sbarbaro:] Over in the other place, you see more fights break out.

[Christian:] Uh-huh.

[Sbarbaro:] More trouble. But you never saw any trouble on this side because it was supervised properly, you know, run right at the same time if a man buys a

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gal a bottle of champagne, that was the ol' come on in those days--she'd take him upstairs. Well, all right, there was no--but on the other side she'd--she'd walk out & he'd go runnin' after her lookin' for her and then the trouble start. I didn't stay over on the other side too long. I found out that--.

[Christian:] And you see the band, too, when the band played and then they'd come around and pass the tray down the tables, ya know--

[Allen:] Uh-huh.

[Christian:] For tips.

[Allen:] You made good money in tips in those days?

[Christian:] Yeah. Used to do all right.

[Sbarbaro:] Cause--ya got about a buck and a half a night to play--I don't think anybody got over two dollars. So you'd depend on tips, you'd get some, fellas would take this thing and throw it on the floor would be insulted, and you get some of 'em that would put some change in there. It averaged out all right.

[Christian:] You'd go through a lot. Well, everything was cheap then, ya see. Everything was cheap.

[Allen:] How many tunes did you write, by the way, yourself?

[Sbarbaro:] You mean with the band, all told?

[Allen:] Yeah.

[Sbarbaro:] Well, I guess we got about 25, about 15 of 'em active.

[Allen:] And what about "Hournin' Blues", I think that has your name on it.

[Sbarbaro:] Yeah, well, if you was to sit here for a solid week you'd never--you'd never get the mix-up on the Dixieland--that's one of the big mix-ups that happened years ago, ya know. That was all cleared in '37 and '38. Luckily it was all cleared. Because none of those names--everything should have been by the Original Dixieland Jazz Band, but through some conniving there they start puttin', you know, names, and everything was messed up, but luckily everybody in the band

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today, I don't care who he is gets his share sent to his house.

[Allen:] Well then, the tunes were written as a group while you were playin' together.

[Christian:] Yeah, by the band. By the band, see.

[Sbarbaro:] By the band.

[Allen:] Well, you can tell that's true of a lot of tunes, I won't mention 'em, but some of the other tunes that I know that the colored composers got copyrights on them you can tell they're band tunes, they're not even, they don't even make sense unless a band plays them, and they've gotta be played a certain way, ya know.

[Sbarbaro:] Uh-huh.

[Allen:] You can tell it was written that way.

[Christian:] Now you see with "Tiger Rag" that was by the Original Dixieland Band.

[Allen:] Uh-huh.

[Christian:] Not LaRocca.

[Sbarbaro:] Well, "Tiger Rag" was always a New Orleans number in the first place.

[Christian:] And that was a New Orleans number.

[Sbarbaro:] But it was put together. Had it not been for the trombone's smear, that's what made "Tiger Rag". In those days, what's makin' it today is a different--

[Christian:] You see, that was called "Meatballs". [compare - SENSATION, orig Dixieland ONE STOP?]

[Sbarbaro:] It was called everything.

[Christian:] It was called "No. 1"; it was called "No. 2"; it was called the "Reliance Rag".

[Allen:] The Reliance--where would that come from?

[Sbarbaro:] From Jack Laine's band.

[Christian:] Jack Laine--had a band.

[Allen:] I see.

[Christian:] The Reliance Orchestra, ya see?

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[Russell:] Who was the first one to ever play that? Ya know?

[Sbarbaro:] Oh, that's a hard question.

[Christian:] Now, you see, for me that come from a little fella--he's dead now, a little fiddle player called Richie Hernandez. Remember ol' Richie?

[Sbarbaro:] I knew of him, I mean I never played with him.

[Christian:] Never knew a note on the piano--on the violin, but he played, ya see, like we used to play some jobs sometimes, violin, guitar and bass. See, Willie Guitar, Richie Hernandez, and me on guitar. We had a three piece bands, you see. We go around and Richie'd say, "F." "Watcha gonna play?" Say, "F." Gone, follow. Things out of his head come. "B Flat," "B Flat", "E flat," see, and to me that's the way "Tiger Rag" had come from.

[Sbarbaro:] Do you know that numbers, not only Dixieland numbers, but anything that's, you know, being played by bands. You know there's a bigger European market today than there is in America.

[Allen:] Uh-huh.

[Russell:] Yeah, I suppose.

[Sbarbaro:] There's no supposin', there isn't. Because ya collection royalties from every country but a communist country. Yeah, you have officials down here from ASCAP, they can explain that.

[Russell:] ( ? )

[Sbarbaro:] See, because all of these: South America, France, you know all these countries, Italy and Germany, and the ones we under (?), and every place but, as I say, China or Russia or some of those other flukes.

[Christian:] Now I'll tell you where they go for that a lot, over in Belgium. And they got a lot of these Belgium boys over there, they copy all the records, ya know--

[Sbarbaro:] They got some good bands over there.

[Christian:] They play it just like the record is. Exactly, note for note.

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They writes it out, ya know. And they play it exactly. And play good now. They got some good musicians over there in Belgium.

[Sbarbaro:] You know what they had when we first played a dance over there in 1919?

[Christian:] Good musicians--

[Sbarbaro:] In a six piece band--in a six piece band--we went over there to play after the theatre, went over to play a club job.

[Russell:] That's London?

[Sbarbaro:] This is London. In a six piece band they had two drummers.

[Allen:] Huh?

[Sbarbaro:] That's how far they were advanced in music there, so back. A fella had a bass drum that high, ever' bit of past 36 inches and about that wide with one head on it.

[Russell:] About 6 or 7 inches wide.

[Sbarbaro:] And there was two fellas playin' drums, and they couldn't understand how a trap [foot pedal] was worked--those days we had the overhead Leedy (sp?) pedal which is out of--

[Russell:] Yeah, I've heard about it.

[Sbarbaro:] And imagine what a band will sound like--course they always had trumpets in England, and they always had trombones and they always had, you know, legit[imate] clarinets. But the average band that we had to buck up against, playing at a place where we at, was two banjos, piano and a drum. They all had colored drummers--had to, they had a--in order to be a jazz band, they thought it had to be a colored drummer. And what they would sound like--you know, two banjos. Then, later on, they were going to go to town and bring something to kill us, because we were getting too much of their money. The brought a band that hadn't even seen each other, on the boat. I know all the boys; I still see 'em in New York--some of 'em are still living. The band consisted of a fiddle, a



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banjo, a trombone, piano and drums--I still see the fiddle player, Romano; I don't know where the trombone is; I still see the banjo, "Banjo" Wallace; and I still see Dave Muller, the piano player. Now Eddie, the drummer, stood over there, and he married a rich girl.

[Christian:] Dave is dead.

[Sbarbaro:] Who's dead?

[Christian:] Dave Wallace, the banjo player.

[Sbarbaro:] Well, I don't know who is..., but I didn't see him.

[Christian:] I heard he died.

[Sbarbaro:] But you can imagine what a fiddle, banjo and trombone, piano and drum band sounded like. So this boss, he almost flipped his lid--you know, it cost him all that money.

[Russell:] To bring 'em over.

[Sbarbaro:] You know--I remember it cost us about \$250 one, you know, one-way, in those days.

[Russell:] Yeah.

[Sbarbaro:] And after paying all that money then, well, we had him against the wall--he had to do what we said, from then on. But the place that we opened, after we got finished working for all of 'em, that Palais de Dance, is still a big thing in Europe--still a very big thing. I walked into a--in the Commodore Music Shop, which Jack Crystal--I do, you know, a lot of that stuff on 2nd Avenue for him?

[Allen:] Uh-huh.

[Sbarbaro:] And they got a very bad man run--overseeing--the father, about 70 years old. When you pick up a book, you got to buy it. So, I felt embarrassed, because the book was only a quarter. I took the book, and I opened it up, and the middle page of this big magazine--you know this is a second-hand magazine;

[Russell:] Yeah.

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[Sbarbaro:] It would be old by.... And there's a whole thing with the Original Dixieland picture smacked over there. He didn't know he was doing me a big favor; if he'd 'a saw me look at that, he'd 'a charged me a \$1.25 for it.

[Allen:] Say--when was Sidney Arodin in New York? Maybe you could help us--

[Sbarbaro:] I don't know. The last place I saw Sidney Arodin was while I was playing out in--what's that consumptive country out West?

[Allen:] New Mexico, Arizona--

[Russell:] Denver?

[Sbarbaro:] Denver, Colorado is the last place I was with Sidney, went to his house, he fed me, made us, you know--made me some red beans and rice. That's the last time I saw Sidney.

[Allen:] He said that--he told Raymond Burke that he was up there with Phil Napoleon soem--you know, around the time Jimmy Lytell was in.

[Sbarbaro:] Angelo Schiro was with Phil 'cause I'm working with Phil right now and I hear him mention Angelo Schiro--and maybe Sidney Arodin did.

[Allen:] Yeah, you could ask Phil. I'd like to know that very much--well, I'll see him when I get up there.

[Sbarbaro:] Well, drop him a letter in the care of Nick's; he'll answer you.

[Allen:] Yeah.

[Sbarbaro:] He called me last night, or the night before.

[Allen:] Well--Phil is in New York, still?

[Sbarbaro:] Phil came out of part retirement out of Florida, and went back to Nick's.

[Allen:] Oh, yeah(?).

[Sbarbaro:] You see, I was seven weeks when I left. If they don't clear the hours up there, I won't stay seven more minutes--New York's got bad hours; it's even worse than around Bourbon Street. We work ten hours on a Sunday.

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[Russell:] Oh, I didn't know that.

[Sbarbaro:] Yeah.

[Russell:] Have Sunday afternoon, too.

[Sbarbaro:] At least you work hard in Chicago, but Chicago's got five days a week.

[Russell:] Yeah, sure.

[Sbarbaro:] New York's got still got six days a week. Sure, they pay you money; they pay you a little bit more than the rest, but it isn't worth it--it isn't worth that extra money.

[Russell:] Kill yourself, huh?

[Allen:] Yeah.

[Sbarbaro:] Not when you're playing jazz music--it's too hard.

[Allen:] What about [Lawrence] <sup>Vega</sup> Vega? Was he a straight cornet player, or what?

[Sbarbaro:] Vega was a good trumpet player, anyway you look at it.

[Christian:] He was a good trumpet player.

[Sbarbaro:] That's a hard thing to [say]--for a man like [Billy] Butterfield.

[Allen:] Yeah.

[Sbarbaro:] A fellow will say, "How?"--that man can play anywhere. What could Vega do? Vega could play trumpet.

[Allen:] That's it, huh?

[Sbarbaro:] That's the answer. You want to know if he could read to perfection, that's a horse of a different color. But he was a good trumpet player, you know.

[Christian:] Yeah, Lawrence <sup>Vega</sup> Vega.

[Sbarbaro:] Just like, whoever's down here now--you say Al Hirt or any mention of the boys, there's a good trumpet player. What particular style you don't like about him, that's, you know,--you can pick on most any man.

[Allen:] Well, I mean, did he have a good ratty tone, a good beat, or all that?

[Sbarbaro:] How many trumpet players in New Orleans, in those days, could hit the

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high notes the fellows are hitting today?

[Allen:] I don't know. I don't even care, really.

[Sbarbaro:] That's what I mean.

[Christian:] They didn't go for that, ya see.

[Sbarbaro:] You see, today's a different school.

[Allen:] Yeah.

[Sbarbaro:] God, we have some of these fellows that can go, and they never stop--  
they don't know what "stop" means. Can they play hot? Yes, but their style.

[Allen:] Yeah.

[Sbarbaro:] Depends if you like his style, if he plays, or, but--

[Christian:] See, what they like to do is see how many high notes they can hit.

[Sbarbaro:] I don't like lotta their styles and I can't do nothing about it.

[Christian:] That didn't mean anything if it wasn't a high note,--

[Allen:] I can not go and listen to 'em. That's what I do.

[Christian:] That swing, that punch in there. Ha, there he is; look at him.

[Allen:] What about the Owl Club [Owl's Hall]?

[Christian:] Look at him.

[Sbarbaro:] The Owl Club was mostly a colored place, wasn't it?

[Allen:] I don't know; I just read about it in a book, you know, and I wanted to  
find out what that was, you know--the Owl Club.

[Sbarbaro:] It didn't register with me, no.

[Allen:] Yeah.

[Sbarbaro:] Places we played in those days was the Lusitania,--

[Allen:] Uh-huh.

[Sbarbaro:] Which is still on Elysian Fields and Dauphiné, I think.

[Allen:] Yeah.

[Sbarbaro:] The Tonti Dancing School, which is out of existence for many a year.

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[Allen:] Uh-huh.

[Sbarbaro:] And Milneburg and those places, you know.

[Allen:] Who was out there at the Tonti with you?

[Sbarbaro:] Giardina.

[Allen:] Giardina.

[Christian:] Giardina, Raquet, me and Tony, Ernest.

[Sbarbaro:] There was only two trombone players could play for Giardina: one was a fellow--

[Christian:] Didi Stevens used to play drums.

[Sbarbaro:] Didi, Didi Stephens (sp?) played; then they got me in the band.

[Christian:] Yeah.

[Sbarbaro:] Sure.

[Christian:] Didi--

[Sbarbaro:] There was only two trombone players: one was named Eddie Edwards and the other was named Henry Brunies.

[Allen:] Uh-huh.

[Sbarbaro:] And there must have been, in those days, another good seven or ten-- you know? That's the only fellows could play with Giardina.

[Christian:] Yeah. Georgie [Brunis]--when I was playing with Laine, in the parades, Georgie used to play alto horn with us.

[Sbarbaro:] Giardina wouldn't take a parade; he wouldn't march his men in a parade.

[Allen:] Oh, by the way--you're not going to hurt George's feelings by answering this because--

[Sbarbaro:] Who's George?

[Allen:] I mean George Brunis' feelings--but, how did George compare with Henry?

[Sbarbaro:] I don't think any--I don't [think] George played as good as Henry, but George is still a terrific trombone player.

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~~March 23, 1960~~

February 11, 1959

[Allen:] That's what George says.

[Russell:] George says that himself--his brother was the greatest.

[Sbarbaro:] Henry had an awful lot of stuff; I think Henry, today playing trombone on the street, then, playing like he played then, right today, would be a sensation.,

[Allen:] Uh-huh.

[Sbarbaro:] Henry played. I was in with, in Chicago, just a couple of years ago, I was with George pretty near every night, you know?

[Allen:] Uh-huh.

[Sbarbaro:] And he was playing fine; he was playing real good. Oh, Henry was a good trombone. But, you see, you're going to go into that same old argument again: he wasn't a schooled musician like Edwards was.

[Allen:] Uh-huh.

[Sbarbaro:] You understand?

[Christian:] He was, he wasn't what you'd call a <sup>real</sup> hot man.

[Sbarbaro:] No. He had a lot of stuff.

[Christian:] He had a good execution and all, you know.

[Allen:] Uh-huh.

[Sbarbaro:] And he'd blow his head off.

[Christian:] Yeah, he'd take--he took lessons from Dave Perkins.

[Allen:] Who did?

[Christian:] Henry.

[Allen:] Henry--Henry took lessons?

[Russell:] Oh.

[Allen:] Yeah, well, that's the end--

End of Reel II.