

AVERY "KID" HOWARD  
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Also present: Anders Dyrup, Richard B. Allen.

Kid Howard was born April 22, 1908 [in New Orleans] on (he thinks) Bourbon (now Pauger) Street near St. Claude. He lived in Phoenix, Louisiana from about age 5 until about age 12. He remembers little of the music he heard when living in Phoenix; there were only guitar players, who played [and sang?] the blues. KH attended (a Baptist) church, where the choir, unaccompanied by instruments, sang standard hymns (i.e., "Nearer My God To Thee" and "What A Friend We Have In Jesus"). Upon his return to New Orleans, he got a porter's job in a curio store on Canal Street, next to Werlein's [music store]; he became interested in music then [about age 12], and began playing drums when he was 14. KH heard bands on the street playing to advertise some occasion [dance, prize fight, etc.]. Answering a question about bands in stores, KH says Manuel Perez and others played at various clothing stores on [South] Rampart; Sam Morgan played at Maison Blanche, both inside and on a truck. With Morgan during that time were: Jim "Big Jim" Robinson [trombone]; Sidney "Little Jim" Brown [bass]; Johnny Dave, [banjo]; Alfred Williams [drums]; Earl Fouché [alto sax]; Andrew Morgan [tenor sax and clarinet]; [Isaiah] "Young" Morgan, 2nd trumpet.

KH took his first [trumpet] lesson from Chris Kelly. He began playing drums just by talking about it, saying that he could play

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drums; one night, at a dance where Isaiah Morgan's band (with Jim Robinson) was playing, the band needed a drummer; when KH walked in, he was forced to play. He played well enough to decide to buy a set of drums the next day. Andrew Morgan heard him play that night and hired him for his band, which included in it: Dr. [Leonard] Bechet, trombone; "Son" Legier [sp?], trumpet (is now a barber, on Prieur, between St. Philip and Dumaine, KH thinks); Bouton [check sp.], bass. KH played with various bands after that, including that of Chris Kelly. Kelly's band played for anybody, but mostly for colored. His special song was "Careless Love," featuring Kelly's using the plunger (the first use for wa-wa effect, according to KH). (RBA plays the George Lewis Climax recording of "Careless Love.") KH says Kelly would play the tune almost exactly as it is recorded on the record; he agrees with RBA that most of the men in the band played with Kelly at one time or another (KH names Jim Robinson and George Lewis), and that they should know how Kelly sounded; [KH himself is the trumpet player on the record]; KH says he played just like Kelly years ago. All the bands KH knew about, in his time, had solos, the same as the bands of today; he doesn't remember any band which was mostly ensemble.

KH was with Andrew Morgan's band (with Son Leger) between

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six months and a year. He was never with Kelly as a regular, but substituted some. When KH began playing trumpet, he also worked with Kelly some, playing 2nd trumpet. When Sam Morgan died, KH joined the Morgan band as 2nd trumpet, Isaiah Morgan moving to first trumpet. Kelly's regular drummer was Roy Evans. Personnel of Kelly's band changed, but he had, at various times George [Lewis], Georgie Boy[d], Zeb [Leneries] [all clarinetists]; [Butler] "Guyé" [Rapp], banjo; Peter Pappin [sp?]; Yank Johnson and his brother, Buddy Johnson; Earl Humphrey, Kelly's usual trombonist; Chester Lizardi [i.e. Zarādis], bass. KH doesn't remember that Kelly ever had a piano in his band. Israel Gorman also played with Kelly, on alto sax; [Henry] Pajaud, a barber, played tenor sax. The saxes were added when the band was enlarged (i. e., when Kelly's band played every Tuesday night at the Bulls' Club, where two or three bands would be playing competitively -- Bulls' Club is now the Elks' Club, near Danneel Street [on 8th or Harmony?]).

Talk about Milneburg and activity there every day. Sometimes seven or eight bands playing there--Kid Rena, Kid Punch Miller, Kelly's, Jack Carey's, Sam Morgan's, others.

Kelly would sometimes have three or four jobs in one night; he would send other musicians to fill the engagements, appearing

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at only one himself, although his name was used at all the jobs; most of the leaders used to do that, says KH, with the exception of Sam Morgan and Papa Celestin. KH, on Kelly's jobs, got his first jobs as leader from the people he would be playing for, as they could not tell any difference in the music, except by sight, and they had more confidence in him than they did in Kelly.

During the Twenties, KH usually had his own band; he played at the La Vida [dance hall] (Jim Robinson was in charge of the job, but KH was the leader). KH's band played at the Palace Theater, his own job. KH was at the La Vida in 1926 (he remembers because social security cards were first issued then). In the band: KH, trumpet; Robinson, trombone; Paul Barnes, sax; Sidney Pflueger, guitar; Bennie Turner, piano; Robert Davis, drums. (Barnes could play clarinet, but didn't at the La Vida; he played only sax on his recordings with Papa Celestin, Jelly Roll Morton and on jobs with Joe Oliver, too.) [Cf. discographies and Walter C. Allen & Brian Rust, King Joe Oliver.] In the Thirties, KH played at the 802 on Bourbon Street [name of club?] for Sam Colombo, right across the street from the Paddock Lounge which had just opened. In the band: KH; Sammy Hopkins, piano; Charlie Sylvester, drums, Chester Lizardi [i.e. Zardis], bass. John Handy was later added on [alto] sax. When Handy was known as a clarinet player, he was playing at the

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Hummingbird Cafe (Bienville and Marais), and KH was working at a night club on Iberville, between Marais and Villere. JH was about the best clarinetist here. RBA comments that JH's lip was down [on clarinet]. KH says he has lost interest in clarinet. KH had JH in his band at Sid [Davilla]'s Mardi Gras Lounge, and JH was dissatisfied with his clarinet playing. (Handy has recorded in recent years on clarinet, with Punch Miller.)

KH took quite a few lessons from Professor [Delmar, Dalmas? Check spelling] (as a lot of musicians did); Delmar, from the country, was most often located at a pressing shop at Rampart and Common, with Professor Pritchard. Chris Kelly was KH's first teacher; he taught KH how to read some--Kelly was about an average reader, although not generally credited with being able to read. Kelly didn't play arrangements, like Papa Celestin and Sidney Desvigne, but he kept up with the latest tunes; he bought orchestrations and would play the introduction and the chorus. Yank Johnson, with the band, was a good reader. Paul Barnes helped KH a lot with his reading; Louis Dumaine helped KH, also. Dumaine did a little faking; he was also an arranger (RBA says the Eureka and Young Tuxedo, both brass bands, play some of his arrangements). KH has a lot of arrangements [lead sheets?] written by Dumaine.

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KH usually had a big band. Bill Matthews worked a long time with him; Willie Pajaud played 2nd trumpet with him. Manuel Crusto, sax and clarinet (also trumpet) worked with him. KH had a ten-piece band. Matthews played trombone in the band; KH never heard Matthews play drums. KH worked with Matthews' brother [Remus

] in the [Original] Tuxedo Brass Band. KH led the brass band when Papa Celestin and Eddie Jackson [?] split up. KH was lead [trumpet], Pajaud played 2nd and Maurice Durand was solo (KH says "we two was on solo" [meaning that he and Durand were both playing what is technically the lead, or melody--PRC]). The drummers in the band were Batiste Moseley, bass drum, and Remus Matthews, snare drum. Eddie Jackson played tuba.

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Also present: Anders Dyrup, Richard B. Allen.

KH worked with practically all the brass bands during the Twenties; during depression years, he practically made his living off funerals. During the Twenties, he worked with the [original] Eureka Brass Band, led by [Willie] Wilson [trumpet and leader], with [Louis] "Shots" [Madison], trumpet; Johnny Wilson (brother of the leader, [baritone horn]); [Isidore] Barbarin [alto horn]; [Joseph] "Red" [Clark], trombone; [Willie] Cornish, trombone. When leader Wilson became ill, KH became leader. KH also played with the Pacific Brass Band, led by Kid Rena; when Rena quit, KH became leader of that band. Others in it: [Elmer] Talbert, trumpet; Edgar Mosley, bass drum. George Lewis was quite often on clarinet with the Pacific; Manny Gabriel played alto sax. Flowers, a "Jewmaker" [i.e., Jamaican], also played alto horn in the Pacific. KH also played with the Tuxedo Brass Band when Eddie Jackson [brass bass] took over [as leader].

Joe "Gossoon" Phillips, a banjo player, worked with various bands, including those of Chris [Kelly], Kid Rena and KH.

KH played second trumpet (i.e., first [harmony part]) in the Eureka Brass Band his first job (Ernest Rogers, drums, who had also played with the Pacific, recommended KH for the job.), until he proved his ability to read and play; he was then moved to first,

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along with Willie Wilson, and Shots was moved back to second. When Wilson left the band and KH took over as leader, Louis Dumaine and Huntley Gardette often played trumpet with the band. Gardette, who was taught by Dumaine, usually led his own band; he died in California. Gardette played with "a lot of those fellows," including Jack Carey; he played with [other] "ratty" bands, too.

Talk of KH's father; no musician (none in family except KH), he would make kazoo-type instrument from a comb and cigarette paper, put a broom on his shoulder and pretend to play trombone; accompanied by guitar[s].

Rudolph Beaulieu (related to Arnold Depass, drummer) played drums with Sam [Morgan] for quite a while; Beaulieu is still alive.

Besides trumpet and drums, KH has "fooled" with the guitar, "rapping the blues," but he didn't make much progress.

KH tells how he got his first cornet,--he was playing drums at the time--, and how he went to Chris Kelly for his first lesson; describes first lesson.

Pratt, a banjo player, was the right[-hand] man of Chris Kelly. He was a relation of Edgar "Sambo" Joseph.

The first tune KH played was "Yes, Sir, That's My Baby." While studying with Kelly, he began playing the blues, "Maryland,



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My Maryland," "Going Back To Jamaica," (same as "West Indies Blues") and most everything Kelly played.

A jitney dance [hall] charged 5 cents per dance for men to dance with the girls employed at the place. KH tells how the bands at such places worked--the routine of tunes, lengths of tunes, etc. Mentions Paul [Barnes, who worked in the band with KH at a jitney dance hall--see Reel I of this interview]. KH worked there [La Vida ], and also at the Moonlight, upstairs, on the riverside-downtown corner of St. Charles and Poydras.

KH tells of making [home-type] recordings when he was working for Sam Colombo [on Bourbon Street--see Reel I]; he doesn't have any of the discs anymore. He recorded "Mahogany Hall Stomp," "Chinatown, My Chinatown," "When You're Smiling"--all the numbers associated with Louis [Armstrong] at the time.

KH first met Armstrong in Chicago, 1929; KH played excursions from New Orleans to Chicago; his first excursion was for the L & N [Railroad], in 1928; the rest of them were for the Illinois Central. The entire excursion trips required 8 days; the band played the [big] dance in Chicago, at the Warwick Hall. Armstrong came to visit an old acquaintance, Joe Howard (playing tuba with KH on first trip only). Also in KH's band: Percy Humphrey, second trumpet; Edmund Washington [alto sax]. The

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band was eight pieces-- two trumpets, two saxes, bass [tuba], drums, banjo, and [sometimes?] trombone (once Hamp [Benson] was hired in Chicago, to play trombone; KH says Hamp was from New Orleans). The band played in the baggage car, at stops only. Henry Harding played tenor sax in the band. Joe Phillips played banjo. Bat[iste] Mosley was the drummer. KH tells how he took Guy Kelly [trumpet] to Chicago; Kelly's people were in Chicago, so KH took Kelly along on an excursion without pay or paying; Kelly played when he wanted to play; he stayed in Chicago. Eddie "Big Head" Johnson (who works at Werlein's) made a couple of trips to Chicago with KH; he played alto sax. (There was also a "Little Eddie" Johnson who played sax.) KH saw Punch Miller in Chicago; he also saw Lee Collins, who was making an excursion run for the L & N when KH was making one for the IC; their bands met on the street in Chicago, while advertising their dances, and had a "bucking" contest. In Collins' band: Collins, trumpet; George Washington, trombone; Theodore Purnell, alto sax; Davy Jones, tenor sax; Danny Barker, guitar; Al Morgan, bass; perhaps Roy [Evans] on drums, but KH is not certain; Joe Robichaux, piano.

[Abbey] "Chinee Bebe" [Foster, drums] played slide whistle in New Orleans; KH also played that instrument; he says the people seemed to enjoy it.

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Black Benny [Williams], drums, also worked with Chris Kelly, although KH never worked with Benny.

Hickman, alto sax, played with Kid Rena. KH worked quite a bit with Hickman--at Milneburg, and also advertising on a truck for Maison Blanche Annex [clothing store]. On the Milneburg job with Hickman: Louis Gallaud, piano; KH, trumpet; Albert Jiles, [KH thinks], drums.

[Albert] Burbank worked with KH; KH would also take over Burbank's job of advertising for MB Annex when Burbank couldn't play it. MB Annex had bands advertising about twice a week.

Discussion of what makes a good jazz musician--no conclusion.  
Discussion technique. Kid Clayton, trumpet, is mentioned.  
Papa Celestin is mentioned.

Trumpet players KH liked when he was growing up, other than [and including] Chris Kelly: Punch Miller, Kid Rena, Sam Morgan--all of them. Sam Morgan played in a sweet style (Earl Fouché was in the band); he had a solid style, was not a rough trumpet player. Morgan had a big name on the [Gulf] Coast; his band also played at the Astoria, but most of his work was out-of-town. KH says Morgan's recordings sound like Morgan did in person and do him justice.

Manuel Perez was a loud trumpet player; he played jazz, in

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his way. Brass bands of Perez's time didn't play jazz, as the brass bands of today do; they played all straight marches. KH doesn't know of any "tonk" [i.e., jazzy] brass bands during that time.

End of Reel II

Also present: Anders Dyrup, Richard B. Allen

Chris Kelly and Kid Rena, among others, would sometimes get together brass bands which would play in the rough style associated with the New Orleans brass bands of the present. KH describes the kinds of music used for playing a funeral, saying the band would "put 'em in the alley" when coming back from the burial; the term is applied to blues.

KH had a "get-together" band to play Buddie Petit's funeral; the Eureka [Brass Band] also played; Louis Armstrong was a pall bearer (he was then in New Orleans at the Suburban Garden [check spelling]). Some in KH's band that day: Jim Robinson [trombone]; Edgar Mosley [bass?] drum. The operator of a speakeasy, a friend of KH, Ernest Delarose, paid the band for playing Petit's funeral; the funeral began at his place and KH's band returned there, bringing the crowd with it. KH played a lot of dances for Delarose, at various dance halls; Delarose died in Chicago, several years ago. Mention is made of the Delarose brothers, musicians, who have a shoemaker's shop on Claiborne. Petit's funeral attracted not quite as many people as that of [Alphonse] Picou.

Hamp Benson was the trombonist KH picked up in Chicago for some jobs [when KH's band was up on excursions--see Reel II, this interview].

(Anders Dyrup questions KH.) The first time KH went to

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Europe was with George Lewis Jazz Band [1959?]; the band played in England three or four weeks, in Denmark, Sweden, Germany (where they did television shows, not concerts). Lewis remained in Germany, joining Ken Colyer's band [English] for a tour. KH has had previous television experience--New Orleans, New York, Los Angeles, and San Francisco. European [concert] audiences were wonderful. KH heard European bands; talks about jam sessions; level of music good. Brass band which greeted Lewis band in London was good; played same tunes New Orleans brass bands play. Brass bands greeted Lewis band at almost every city they played; smallest group was a three-piece (sax, banjo and one other), in Sweden. Talk of arriving in Copenhagen and some difficulty due to bad weather. In London, Colyer had about a 20-piece band; many people, some on sheds; one shed[s?] collapsed, injuring people. Lewis band met a lot of fans, were interviewed. KH would like to go to Europe again. KH mentions John [Selton, <sup>Eric the lute (sp?)</sup> Selter?] a young trumpet player who plays exactly like KH. KH knew Ken Colyer in New Orleans. Joachim Berendt had the Lewis band on TV in Germany. Dyrup says the Lewis band did a concert in Copenhagen's largest hall, the KB Hall--very successful, AD says. Lewis was talked into staying in Denmark to open the Montmartre Club, Copenhagen; Lewis' band was the first to play that

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place. Lewis band very successful there; remained eight or ten days. Stan Getz there over a year; also successful; Mose Allison has played there. George Lewis draws about as well as anyone appearing in Europe, except Louis Armstrong, who draws better than anyone [in jazz?], including a lot of classical artists. [AD was one of the owners of the Montmartre].

(RBA questions KH again.) KH demonstrates the recall to the bandstand used by Chris Kelly; same as the one used by street bands today; KH doesn't know who started that practice.

Huntley Gardette died about 10 years ago, although KH is not quite sure.

KH played drums once or twice with Jack Carey; Mutt Carey played trumpet with him; Gardette also played with Jack Carey. KH remembers that Mutt Carey played second trumpet occasionally with Chris Kelly, at the Bulls' Club; Mutt went with Ory about that time. [MC left (about 1919?)]

KH was leader of the Eureka for a long time, although he doesn't know exactly how long. Afterward, he worked with Eddie [Jackson], and with various other bands. KH didn't ever have a day job. In later years, KH has worked with various brass bands. The Eureka and the Young Tuxedo (the latter led by John Casimir) use a lot of the same men, says KH. [Wilbert] Tillman [regularly]

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and [George] "Sheik" [Colar] [occasionally] work with both bands. KH worked steady for a long time with John Casimir, until KH became ill.

McNeal Breaux worked with KH; he even lived with KH, where KH left him when he went overseas, with Lewis. Breaux played in KH's big band. KH played with Lewis on recordings made for Bill Russell in [19]40 [cf. discographies.]; before Lewis was with Bunk [Johnson], Lewis worked with KH's band. KH worked with Lewis at Mannie's [Tavern] off and on; Jim Robinson worked in that band once in a while; the time was before Lewis 's band went into the El Morocco [club on Bourbon Street], some time during the [late] Forties. Lewis played in KH's brass band which played in the movie New Orleans, which featured Louis Armstrong. The brass band played a staged funeral which was never shown. In the band: Jim Robinson, Bill Matthews [trombones]; Sidney "Little Jim" Brown [tuba]; Louis Dumaine, [Henry] Allen, Sr. [and KH], trumpets; Arthur Hogan [i.e., Ogle], John Batiste Mosley [drums]; Howard Davis, George Lewis, clarinets. There were two others in the band (perhaps saxophones, but KH doesn't remember). The funeral was staged from Algiers to the McDonoghville Cemetery.

RBA says KH listens to records more than most musicians. KH likes jazz records. He likes Armstrong, always has; he plays



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mostly Armstrong and spirituals. He likes everything Armstrong ever made, and all the spirituals. RBA says he heard "Walking With The King" on Arthur Godfrey's program. KH thinks he [with Lewis' band] is the only one who ever recorded that spiritual; RBA says Nappy Lamare and Ray Bauduc have later recorded it, and imitate KH in his vocal.

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Also present: Anders Dyrup, Richard B. Allen

KH likes recordings by Louis Armstrong and of spirituals; he likes all of Armstrong's records, from any years and with any band.

KH likes all the trumpet players.

Clarinetists he likes: [Louis] Cottrell [Jr.]; from an earlier time, when KH was beginning to play music: George [Lewis]; Zeb [Leneries]; Georgie Boy[d]; [Emile] "Mealy" Barnes. Barnes played with KH when KH was "just getting together with the band" [i.e., finding out how to play in a band?]; KH could play the songs, but he didn't know how to make jazz endings. Barnes was playing with Chris [Kelly] who gave KH a job in Buras, [Louisiana], on which Barnes played; Barnes made all the endings--KH says, "When he come to stop the band, ... I couldn't stop; I could play, but I couldn't stop." Comparison by RBA of Barnes' style and [Sidney] Bechet's style; some things similar, but a lot of difference. KH says "he was tops at that time." After Paul [Barnes] went into the service, Emile Barnes played with KH at the Palace Theater for a while. The band rehearsed on Tuesday, played that night at the Ritz Theater, and played at the Palace on Wednesday and Saturday nights. (The Ritz was [and is now--Sept. 1965--a church] at Howard [now LaSalle] and Felicity.) Later they played at the Gem. Movies were shown between the stage shows; KH and

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band played for the stage shows. Acts: comedians, chorus girls, singers, etc. Individuals: Alma Purnell, song and dance; Harold Dejan's wife, who was leader of the chorus girls; <sup>[probably Memphis Lewis - Tad Jones]</sup> Milford Lewis; "Lollipop" Jones, comedian. KH played for Jones in 1927, when Jones first came to New Orleans, with the Twenty Dots, at the Lincoln Theater; KH was to go on the road with Jones, but didn't, because he didn't want to leave town. Another individual: "Sweetie" Walker, comedian. Jones was a singer and comedian, had funny costumes [cf. Photographs in Ralston Crawford Collection. RBA]. Butterbeans and Susie ~~are~~ mentioned; "Pigmeat" Markham is mentioned --KH didn't play for either of them. KH was playing at the Palace when vaudeville was discontinued there.

KH worked with Abby Williams' band on a lot of different jobs, among them one around Pauger and Burgundy; he was working with Williams in 1959, when KH became ill. RBA mentions that he heard and danced to the music of KH [with Williams] at Fump and Mannie's.

KH was for years in charge of the two bands which played for the Lyons Club at Mardi Gras; when he began playing with George Lewis, he gave up that job. KH played many Mardi Gras parades, including that one of the Eleonore [check spelling] Club; he first worked that job with Willie Parker (bass drum and leader)

KH has played for the [Jefferson City] Buzzards, also.

One of KH's favorite trombone players is Sam Williams, who worked with KH when he first started; KH has been trying to get in touch with him, but without success. When KH first began [his own band?], Williams played trombone in the band; Sam Robinson (brother of Jim Robinson) played clarinet and sax; Walter Arnolia (close friend of Chris Kelly) was the drummer; Lawrence Martin (now a letter carrier) played banjo; [Jose, Hosea, Hosey?] Harris was on bass violin. KH had played with [Andrew] Morgan and with Son Legier before that time, but on drums; the band he has just named was his first when he began playing trumpet. KH and band were jobbing at the time, here and there; Chris Kelly would send him on jobs he himself couldn't take care of.

Other trombonists KH likes: Jim Robinson, Sunny Henry, Albert Warner, Yank Johnson, Buddy Johnson, Bill Matthews (who at "that" time [when KH was starting on trumpet?] was with Papa Celestin's big band).

Piano players KH mentions: Jeannette Kimball (then also with Celestin, he thinks); Benny Turner (also worked with Celestin); Mercedes Fields (who worked a long time with KH).

Good drummers around when KH began playing drums; Roy [Evans]; Alfred Williams; Black Benny [Williams]; Red Happy [Bolton] (at

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the Lyric Theater when KH heard him).

Earl Fouché was a great saxophone player; John Handy and Son Johnson are mentioned.

Banjo players mentioned: [Butler] "Guyé" [Rapp]; Jonny Dave (who worked with Sam Morgan); Percy Severe (now in Natchez [,Mississippi]); John Marrero (brother of Lawrence Marrero). KH mentions no guitarists; banjo was the thing then.

String bass was in then. [Sidney] "Little Jim" [Brown] played string bass, doubled on tuba when he was with Sam Morgan. Ransom [Knowling] was a great [string?] bass player; he worked with Sidney Desvigne. Herman "Bassie" [sp?] Mitchell was good, on both string and brass; when Eddie [Jackson] died, Mitchell took his place in the [Original] Tuxedo Brass Band, on bass horn.

KH thinks Chris Kelly died after Buddie Petit; KH was playing with "Young" [Isaiah] Morgan at the time, having replaced Sam Morgan, sick or deceased. KH played Sam Morgan's funeral, with his own "get-together" band; Isaiah Morgan didn't play the funeral, contrary to some information.

KH's favorite European musicians are all of them.

(RBA plays George Lewis' recording of "Caldonia" with Kid Howard, Jim Robinson, Joe [Watkins], Alton [Purnell, vocal], Lawrence Marrero [and Slow Drag Pavaeau. Storyville 12" LP,

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SLP 106.) RBA comments, says KH's style, tone, etc. are different from his other recordings; KH says he played the way Lewis told him to play. (The record must be ordered special from Denmark [~~where it was recorded?~~].)

KH did not know Dave Perkins, but he played DP's funeral; Papa Celestin and the Original Tuxedo [Brass] Band also played it; KH and Chris Kelly played with a get-together band led by trombone player Joe Harris.

[Adolphe] "Tats" [Alexander, Jr.] worked many times with KH, several years ago, on all kinds of jobs--funerals, big band, small band.

Steve Angrum worked with KH, off and on, in George Williams' [brass] band.

KH started Edgar Mosley on trap drums; Mosley played bass drum in [brass] bands, but KH helped him with the traps. (RBA heard KH play drums at Fump and Mannie's when Abby Williams left the stand once.) KH never tried to teach anyone trumpet, as he doesn't have the patience.

During the depression years, Sidney Desvigne's band got the most work; William Houston, the pianist, was the arranger; the band played all the top tunes--those which were popular on the juke boxes. Herbert Leary did all right in those times, too, and

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KH did pretty well.

Towns in Mississippi where KH has played: Pass Christian, Gulfport, Biloxi, Pascagoula, Picayune, Poplarville, Lumberton, Hattiesburg, Electric Mills, Meridian; in Alabama: Mobile, Bessemer; in Florida; Pensacola; Mississippi again: Hazlehurst, McComb; in Louisiana: Emmett, Hammond et al.

KH has played the rags in the Red Back Book, in his own band.

Types of jobs KH has played: picnics, parades, parties, dance halls, night clubs, fraternity parties, et al.

End of Reel IV

