

Hug says that when he was about 9 or 10 years old he chanced upon a masked trio of musicians on Mardi Gras day--bass, alto sax and guitar--who were so good that he followed them all day; he says that they didn't play ragtime or old style jazz, but were playing more of a swing style. He also saw a wagon which had a good tailgate band on it, including a piano, and he was inspired to decide that he had to play that kind of music from that time on. Until then, Hug had had a little instruction from his mother, who could teach him the notes and time, as she knew enough about music and the piano to be able to pick out tunes. Then he began studying with Mrs. Asset, the wife of a now-retired detective, Henry Asset; Mrs. Asset gave him good, formal basic training. Hug says that after about a year he became quite balky about learning her way, and many times he made Mrs. Asset cry. He didn't want to learn her way, but she did impress upon him the need to get a good foundation and a need to learn to play the piano correctly. He says that his uncle [Dewey Schmid] wasn't much help in his learning to play correctly, as he would show Hug how to improvise--Hug's mother would chase Schmid out of the house for his encouragement. Hug thinks he began studying with Mrs. Asset when he was about 8 or 9 years old, but he is not sure; he studied with her for a year, perhaps a little more. Then he began practicing chords, listening to the various sounds, getting pointers from various pianists. He says he wishes he could have met Jelly Roll [Morton], but he had already left town; he had heard of him, and had also heard of Steve Lewis. He had heard a lot of good pianist, but says that the names didn't register then. In response to RBA's question, Hug says that he doesn't know whether his grandfather [Schmid] played by music or was a faker. His uncle, Jasper Hug, played by music; he could also fake, but Hug does not know whether he was a real jazz drummer. Hug says that the turning point in his

jazz career came when he was about 11 or 12 years old; his uncle Dewey Schmid brought Buzzy Williams to Hug's house. Williams was always ready to show anyone his tricks, so as to help them. Hug mentions that one of his tricks was that of playing tenths in his left hand, sort of a walking bass. He says that some people said that Williams was not a good jazz man, but Hug disagrees; he says that perhaps Williams' style would get in the way of some of the horns, and the players would say that he wasn't a good band pianist. Williams was noted as an accompanist for singers; he could play in any key, no mean accomplishment in those days. He could transpose at sight. He showed Hug quite a few tricks on the piano, including the use of tenths in the bass. Hug says that he learned that from Williams in about 1926, and says that he thinks that Williams was a pioneer in that technique. The tenth was broken, or rolled, not played simultaneously. Hug says Williams' style was funny, very fast, and that his nickname was given him because someone said that he made the piano hum--hence, Buzzy [not Hummon--PRC]. Hug doesn't remember the name of Williams' home town; Williams came here about 40 years ago [see The Second Line]. Hug doesn't remember the names of singers Williams accompanied in the older times, but he says Williams was accompanist for all the big-time singers through here. He says that recently, in the past 10 years, Williams has accompanied Tommy Lyman. Williams played such places as the Club Forrest and the Silver Slipper, the latter being the top spot on Bourbon Street at the time. Hug remembers that Williams was in a trio including Oscar Marcour on violin and Bill Eastwood on banjo; Hug used to hear them over crystal radio sets. They played in a very spirited manner. Oscar Marcour played very fine violin, and his brother, Mickey, was a very good pianist. Hug compares Oscar's violin style as similar to Joe Venuti's.

Hug used to play at silent movie houses with a trio; they made \$1 each per night. In addition to Hug on piano were Grashoff on violin and Serpas on drums. They played at suburban movie houses, among them being the St. Maurice Avenue Theater. He says the movies got a bad deal [from them] in those days, and explains that the trio might be playing "Tiger Rag" when a love scene was being shown, or something on that order, but that nobody ever said anything about it.

Hug went from the movie houses to the Fern Dance Hall, and he says that was a good deal for him. Harry Shields was the clarinetist; Buzzie Willoz, banjo (and very good, according to Hug); Von Gammon, drums, and Bill Gillen [sp?], trumpet. The year was 1926. The band played for five hours straight, no break, eating sandwiches and drinking cokes when they could. The sets consisted of four tunes, the slow drag being the feature of each set. Also in the set were a slow tune and a fast tune. During the waltz in each set, the pianist kept playing, but the horns would be able to take a little break of about 2 or 3 minutes. Then the next set would begin. All the musicians would always be looking for some musician to come by the place to sit in, because then they could take a break. Hug says that some of the finest musicians of the city came by at one time or another, and he mentions Sharkey [Bonano], [Irving] Fazola and Eddie Miller.

Hug says that some pianists of those days were Von Hecht [sp?] and Ernest Barbet [sp?] and Bill Voorhies; the latter two preceded Hug at the Fern. He does not know what became of Von Hecht, who he says was good.

Hug says he stayed at the Fern for about 6 months, and he says he got a good foundation there; when he came on the job he had a few tunes rolled up [the music] with him; Von Gammon told him he wasn't going to use any music on the job, one reason being that it was too

dark to read it. Hug says they told him they would show him how to play. As an aside, Hug says that this is an interesting point about how jazz got started; he says the old-timers considered having music on the stand as being square. He goes on to say that Harry Shields, who was sitting next to him on the Fern job, told him that he would learn the chords of the tune they were to play, although Hug had never heard of it. Hug says he had a hard time of it at first, and Shields was giving him dirty looks because of the mistakes he made, but Shields would tell him what chords to play, and after a while he had learned most of the old tunes. Hug says that in the old days the pianist didn't have to be a great soloist to be considered good; if he played the correct chords and had a good beat he was considered all right; if he did happen to play good solos too, he could be featured on some tunes, but he didn't have to play solos. Hug says that the piano rhythm emphasized the second and fourth beats of the measure; he was taught to play two-beat ~~rhythm~~^{rhythm}, and was cautioned to play the bass notes (on the first beat) lightly, and the right-hand chord (on the second beat) stronger. Later after a few years, when the pianists began playing four-beat, they would still accent the second beat, so that the feeling was still two-beat. In response to RBA's question about the role of the left hand in two-beat, Hug digresses a bit and mentions that Freddie Neumann was a fine band pianist. Neumann played with the remnants of the [New Orleans] Rhythm Kings at the Ringside--Sharkey, Chink Martin and Joe Capraro. Hug and Eddie Miller used to go to listen to that band, and Hug admired Neumann's orchestral playing. Neumann used single notes in the bass [left hand] sometimes, because Chink used sousaphone sometimes, and the piano didn't need to be strong in the bass. The piano used octaves only in the absence of a bass. Hug says that he learned to use single-note runs, which he

demonstrates], by playing the tune "Zero", the introduction of which has a run of fast eighth notes usually played by the sousaphone; Hug often played the run when working in a band without a sousaphone. He and RBA agree that single note bass often swings more than octave bass. Hug says he varied his bass work, using single notes sometimes and octaves sometimes, until he began to play solo work. He says the role of the piano in the old times was to support the drums and banjo, and to be felt in the band rather than to stand out as an individual instrument. The banjo played four beats to the measure, accenting the second beat, and the drums also accented the second beat. Earl Hines revolutionized the role of the band piano when he began playing fill-ins and runs, getting away from the regular alternating hands [left bass, right chord] style of band piano. Hug says that Jelly Roll Morton did things other than play alternating hands style piano, not much in bands, but especially on his trio recordings.

In response to RBA's question, Hug says that Bill Gillen was a fine lead trumpet, and he would have been a very good New Orleans trumpet if he had continued playing, but that he gave it up quite some time ago. Hug hasn't seen him in 10 years or so. Gillen liked Bix [Beiderbecke] very much, and could imitate some of his solos very well. Gillen played a couple of Bix solos from "Jazz Me Blues" so well that the other members of the band sometimes called him "Bix". Hug says that Gillen, aside from being able to play like Bix, was a pretty good trumpet player in his own right. Gillen, still alive as far as Hug knows, hasn't played in the past 25 years.

END OF REEL I

July 14, 1960

Continuing the discussion of Bill Gillen, trumpeter, Hug says that Gillen quit playing about 25 years ago, unless he played spot jobs here and there; Gillen never was a member of the musicians' union, as far as Hug knows, so they were out of touch after the Fern Dance Hall job, the only job Hug ever worked with Gillen. [When did Hug join the union?--RBA] The band at the Fern was led by Von Gammon, the drummer. Hug does not know of any other bands that Gillen played with. After Hug left the Fern, he went to work at the Valencia, a night club, then called a cabaret, on Bourbon Street, his first night club job, about 1927. In the band were Jimmy Lamare (brother of Hilton ["Nappy"] Lamare) on alto sax, Chink Martin, Jr., on banjo and at one time, Buck Rogers on drums. Lamare was replaced by Eddie Miller on alto sax--this was the first time Hug ever worked with Miller. The job began at 11 PM and ended about 6 or 7 AM. Hug doesn't think that Miller was ever on time for that job; at that time Miller was courting his future wife, and he always gave some good excuse for being late. He usually came in by 12 [midnight], and the boss never seemed to mind. Hug says that even in those days Miller was playing great saxophone; he had nice tone, good ideas and nice taste and it was enjoyable to work with him. Hug replaced Hal Maranto, who he says was a good pianist, on the job at the Valencia. Hug says that he does not remember that the drummer, Emmett Rogers, ever played at the Valencia. Hug was at the Valencia for quite some time. Then he went to the Silver Slipper, also on Bourbon Street, and played with a band led by Abbie Brunies on trumpet, with Emmett Rogers on drums, Eddie Miller on alto sax and Sidney Arodin on clarinet. Hug says that Arodin could not read a note, but he was really a fine clarinetist. In response to RBA's question, Hug says that he doesn't know where Arodin got his style, that he doesn't sound like [Leon] "Rapp" [Roppolo] or anybody

else. Hug agrees with RBA that one hears clarinetists who sound like Arodin. [possibly early Benny Goodman, Teschmacher, Rod Cless, Pee Wee Russell--RBA], but Arodin is never given credit for the influence. Hug says that Arodin had beautiful tone and good ideas, and cites Arodin's composition, "Lazy River" as an example of his ideas. Hug replaced a pianist at the Silver Slipper, a pianist who never became great, but who was always trying to improve; he would talk about various piano methods and ways to strengthen the fingers; Hug says that people on the street cars must have thought he was crazy, as he was always practicing piano exercises on his leg when riding the cars. Hug can't remember his name. Hug says that Red Long was another good pianist; Long made some records with Abbie Brunies and the Halfway House orchestra, on which Hug's brother-in-law, Joe Loyacano, played alto sax; Hug thinks that his brother-in-law Freddie Loyacano, played banjo or guitar on some of the records, but he is not sure. RBA says Long sang on some of the records; Hug says he doesn't know that Long did, but that Freddie [Loyacano] sang on some of them. Hug says that Long had some good tunes, one of them being "I Want Somebody to Love". Hug says it's a shame that Long never did anything with his tunes, as he was quite a composer, and played very nice piano. The pianist whose name Hug can't remember played at the Silver Slipper before Fed Long did. Hug remembers, at RBA's suggestion, the pianist Bill Whitmore, who wrote "New Orleans Shuffle" and who died in Florida; Hug says Whitmore was short and stocky, and was considered a good pianist; he does not remember what bands he played with. Hug does not remember Tom (or Tony) Zimmerman, (no relation Roy Zimmerman) a pianist who worked with Tony Parenti at one time, about the time of Irwin Leclere. Hug does not remember ever having heard Leclere play, but he knows him well, and tells a story concerning him. Hug, working at the Bienville

[Hotel?] about 1946, saw Leclere coming in, so he began playing "It's Too Late To Be Sorry", which was written by Leclere and Joe Verges. Leclere was amazed, and said that he didn't know that anyone remembered that one; he was so amazed that he tipped Hug \$5. Hug still plays the tune, and says that he recorded it, among others, for Cosimo Matassa, to be released on ACE label, according to Matassa; however, the recording was made about two years ago [1958--As of July 20, 1962, the recording has yet to be released. PRC]. Hug mentions that Leclere wrote other good tunes, including "Triangle Rag". Joe Verges, previously mentioned, wrote "Don't Leave Me, Daddy" and "Bungalow of Dreams"; Hug says he still plays both of them, and says that the reason he remembers the latter so well is that Bix Beiderbecke and [Frank] Trumbauer made a nice recording of it. [A. J.] Piron and Clarence Williams were other good composers here; Hug still plays a lot of Williams' tunes. He says that he plays "Wildflower Rag", which was published by Williams in the 1300 block of Tulane Avenue, and that he may have even been born near Williams' publishing house. Hug remembers "Uncle Sammy" Rosenbaum, who, Hug says, wrote a tune with Joe Verges. Hug says he didn't know Nick J. Clesi personally, but he knew his niece, who said that her mother used to play "I'm Sorry I Made You Cry" before Clesi claimed authorship. Hug remembers Joe Clesi [the band leader], but he never worked with his band; he thinks his brother-in-law Freddie Loyacano used to play some jobs with him. PRC says that Francis Murray [clarinet and tenor sax] tells some good stories about Joe Clesi and his band. Hug says that Red Long was one of the good composers [as mentioned before], and that Steve Lewis, pianist, also composed, although Hug does not remember having ever heard him personally. RBA says that Harry Souchon [who is Hug's age] remembers Steve Lewis well from having heard him at Victor's [Cafe, Chartres

[Downtown/14th CORNER. - D.C.M.]

and Toulouse streets]. Hug says he heard a lot of good pianists when he was young, but he never knew the names of most of them.

Hug used to hear Tony Parenti's band, which worked at the Liberty Theater once; Parenti was very popular with the ladies, being a handsome man, and was also a very good clarinetist. Hug says the Parenti band also worked at the La Vida night club, which was next door to the Fern Dance Hall; the Fern men would go next door to listen whenever they could get someone to relieve them. Parenti had a very fine pianist named Dave Lewinter [sp?]; RBA says he went to Chicago to play at the Pump Room [of some hotel] and Hug agrees. Hug knew Vit Lubowski, another pianist with Parenti, very well; Hug took lessons from him. After Hug quit taking lessons from Mrs. Asset, he went his own way for a couple of years; then he decided he wanted to improve his technique, so he took lessons from Lubowski for about six months. Lubowski said he did a lot of things wrong [technically], but they came out right. Hug says that was one of the things about old-time jazzmen, that they might do un-orthodox things on their instruments [such as fingerings], but the music came out so good. He mentions Leon Roppolo and Bix Beiderbecke as two who made regular use of non-legitimate techniques (and possibly Louis Armstrong). Hug says Lubowski was a fine legitimate musician, and says that he once took a copy of "Rhapsody in Blue", then very new, to Lubowski to play. Lubowski played it through, at sight, leaving nothing out, no mean accomplishment, according to Hug, who says he himself has been trying to play it for 30 years. Lubowski liked to show off his technique, and did so at every opportunity; Hug would not classify Lubowski as a great jazz musician, but says he certainly was a wonderful technician. Lubowski had a band once at the Little Club; Hug does not remember what or who was in it, but says that Tony Papalia [sax] may have been in it. Lubowski also played at the Saenger Theater,

as a stand-by and also as featured soloist on the stage on many occasions. Hug mentions that Howard Tifft, who played at the Orpheum Theater, and with whom Hug also studied, was a fine legitimate pianist who could play almost anything [else], too. Don Chase was another fine pianist; he worked at the Saenger Theater at the same time Lubowski did, and was in Lubowski's shadow, but Hug says he was a fine pianist in his own right. Hug mentions a pianist named Wilson, who played at Loew's Theater. Hug says that Lubowski, Tifft and Chase, and others of the same talent, probably did play with dance bands, but that he doesn't know that he would call them jazz musicians; he doesn't know whether they could even fake, as in those days the reading musicians usually were not too good at faking. Hug says that because the readers didn't fake much, or were not good at it, he and other fakers had an advantage [in some circumstances]. He tells of going to the old Suburban Gardens, in 1931 or 1932, to replace Wilbur Dinkel, who was leaving the band of Johnny DeDroit; Dinkel was a good reader. An act there was rehearsing "The Mexican Hat Dance", and Hug was given the piano part, which was written in sharp keys. DeDroit started the band, and Hug got throught about three measures and had to quit. When asked if he had been playing, he said he had not, that he had gotten lost. DeDroit told him that the trouble with musicians who were fakers was that they couldn't read. He was nice about it, however, and went on to the next number. A girl singer wanted to sing "Who's Sorry Now?", but she didn't have the music, and DeDroit said they needed it. Hug told them that he could play it, so he played an introduction in the girl's key, and backed her up, along with a few of the other band members. The girl said it was great that they could play without the music, and DeDroit admitted to Hug that the ability to fake had worth, too. He told Hug to take his music home and "woodshed" it; Hug did,

and got along all right. Hug says that a jazz man should be able to read, too, for just such instances as related, and that it's a mistake not to learn how to read at all.

In response to RBA's question, Hug says that he did hear Louis Armstrong at the Suburban Gardens either just before he himself worked there with DeDroit or just after that time. RBA says Armstrong was there in 1931.

In listing his teachers, Hug mentions his mother, his uncle Dewey Schmid, Buzzy Williams and Emile Schindler, who played fine ragtime piano, but never professionally. Then Hug studied with Vit Lubowski, Howard Tiffit, Madame Eugene Schaffner [sp?] and the niece of the latter, whose name is something like Miss Voltaire. Hug also mentions that he can't forget that Bix Beiderbecke taught him how to play "In A Mist", when Bix was in town with Paul Whiteman, and they were at Paul Mares' house. Hug says that most of the old-time jazz musicians learned how to play by listening to others, and that they were not too proud to ask somebody to help them learn. RBA says they were kind of like [H. J.] Boisseau, who just went around listening and picking up things to play for fun. Hug says his association with Buzzy Williams was great, and that playing spots with old-timers like Chink Martin and Harry Shields, among others, was great. He says that Leon Roppolo sat in once on clarinet when he was at the Valencia, and played a few numbers; Roppolo was playing well; Hug says the year was about 1927. Hug played picnics at Milneburg, although that type of entertainment was in its decline then. There were pianos at some of the camps; Hug imagines that Jelly Koll [Morton] must have played at picnics, so that there would have had to be pianos at some of the camps in the earlier days. Hug played with pick-up bands at picnics, but does remember that he worked with a bassist named Tom Early [who

had the (Harmony?) Band]. Angie Gemelli played sousaphone on some of the picnics Hug played. Some of the trumpet players were Tony Fougerat and Red Bolman. Hug says that among good trumpet players one must not forget Bill Padron, with whom Hug played in the Owls orchestra at the Halfway House; also in the band were Eddie Miller on also sax, Angelo Palmisano on banjo, Frank Netto, bass and Dan Leblanc, tenor sax. Hug says that Leblanc was a very under-rated musician, and that he also played fine bass. The year was 1928. Hug did not record with the Owls, his first records being in 1936, with Sharkey Bonano, when they were playing at the Chez Paree, which is now called Masson's Beach House and is on Pontchartrain Boulevard. The records were made at the Roosevelt Hotel. In the band besides Hug on piano and Sharkey on trumpet were Ray Benitez [bass], Augie Schellang [drums], Meyer Weinberg (also known as Gene Meyer), clarinet, Julian Laine [trombone] and Dave Winstein, tenor sax; Hug says there were two or three saxes on the recording, but he doesn't remember who they were. They recorded "Everybody Loves My Baby" and "Yes She Do, No She Don't" and about six or eight other tunes which were never released [Check discographies]. Hug says the session was rough; there was no air conditioning, it was hot, the equipment was not set up well; they stayed at it so long that Sharkey's lip was getting bad....

END OF REEL II

July 14, 1960

In response to HB's question about the qualities (both technical and aesthetic) of the piano playing of Bix [Beiderbecke], Hug says it is odd that Bix's cornet playing and piano playing should be so different, to Hug's way of thinking. He goes into some detail about Bix's piano playing, saying that he played with good rhythm, freely used modern chords and yet his playing retained an old-time flavor. Hug says that a man named Si Girard [sp?], who played saxophone and had a printing company, should be interviewed, as he had a great store of tales about jazz musicians; Girard was more dilettante than musician. Hug does not know that he is still around. Hug remembers a story Girard told of Beiderbecke's hanging around the New Orleans Rhythm Kings when they were in Chicago. Bix idolized the NORK, and he was almost always around the place they were playing. Between sets he would play the piano, using chords which the NORK hadn't thought about-- as Hug says, the chords were quite advanced, and "too far out" for the NORK and what they were accustomed to hearing. They wondered what Bix was trying to do, and sometimes they would make him leave the stand because they didn't like what he was playing. They let him sit in [on piano] a couple of times. Hug then tells of the time the [Paul] Whiteman orchestra came to New Orleans, in 1928. He, Eddie Miller, Monk Hazel and perhaps Dan Leblanc, who were working together at the time [with the Owls? RBA], were talking to Beiderbecke, Frankie Trumbauer and Izzy Friedman in the alley of the St. Charles Theater, where the orchestra was appearing. Paul Mares invited them all to come to his house after they finished work; they accepted, and played music at Mares' house. Bix played trumpet for a while, and then Hug asked him to show him how to play some tough spots in "In A Mist", which Bix had just recorded, and which Hug was trying to take off the record. Bix showed Hug what he wanted, saying that it wasn't really

hard. Hug says Bix's use of chords was unusual--he does not think that Bix thought of the chords in terms of names, that he just played them as he heard them in his mind. Hug says that Eddie Condon said he had never heard a seventh chord voiced the way Bix voiced them.

In response to NBA's question, Hug says that he never did hear Emmett Hardy play, and that he wishes he had. Hug's cousin, Steve Loyacano, banjoist, played several jobs with Hardy and when asked by Hug to describe Hardy's style said that he played in a pure New Orleans style, but with very fine tone. Hug says that Monk Hazel says Hardy's playing was in the Beiderbecke style, more or less. Hug says he respects the opinions of both Loyacano and Hazel, so it's possible that Hardy played like Beiderbecke sometimes and sometimes he played like King Oliver and Louis Armstrong.

Hug says that he did hear Norman Brownlee's band, but that he does not remember what it sounded like, or if there was anything outstanding about the style of the band. He says that Brownlee was a pianist, and that he also played something else, which, it turns out, was string bass. PRC tells Hug that Brownlee now lives in Pensacola, Florida, where he has been [and perhaps still is] president of the musicians' union there, and where he is in the insurance business. [He is in the cemetery business--see Brownlee interview, 5-5-61.] PRC and Raymond [Burke] saw him [in 1957] in Pensacola, and he was still playing piano and playing very well.

Hug says that the good trumpet players around New Orleans included several he played with, such as Bill Gillen, Bill Padron, Abbie Brunies and Red Bolman; he says that Bolman and Brunies played good, strong lead trumpet style, with Brunies being quite swingy. He says that Eddie Miller, when interviewed by Downbeat or Metronome about 1935-6, said that Bill Padron was his favorite lead trumpet player.

Hug says he can remember having heard Kid Pena and Buddy Petit, but that as he was not around them [the Negroes] as much as he was the others [the whites] he does not really remember how they sounded. He says he wishes that he could say that he remembers Buddy Bolden; RBA says there are numerous other people who never heard Bolden but who say they have. Hug says that he heard Bunk [Johnson], and says there is no need to comment on his playing. He says Louis Prima was a good trumpet player, playing better in the earlier days than now, he thinks. Hug worked with Prima at the Avalon Club in the early thirties, and says that Prima sounded like a good copy of Louis Armstrong.

In response to RBA's question, Hug says that the goofus style of playing is hard to explain, that the Goofus Five made records which illustrate perfectly the style, that Red Nichols was pretty close to the goofus style. Hug says the goofus style employed fast accents in places that New Orleans musicians would not ordinarily accent. He says that Chicago-style Dixieland sort of followed the general lines of the goofus style. The bass sax played an important part in the style. Hug mentions that there was an instrument called the goofus, which had a keyboard like a piano, except that the keys were buttons [a la concertina--PRC]; the performer blew through a long rubber tube, and the sound was like that of a harmonica. Hug had one, which he played back in 1929 and 1930, when playing with Eddie Miller and Bill Padron. RBA says there is a goofus [correct name, cuenophone (sp?)] in the museum at the Cabildo. Hug says the goofus style was not taken to by the New Orleans musicians, that the style was used mostly in the North. Hug does not think that he played with Johnny [Wiggs] Hyman until 1946, when they were together at radio station WSMB [as the staff band], although he knew him in his early days. RBA says that Hyman's two recordings under the name of

Bayou Stompers sound sort of like Ned Nichols' recordings. Hug asks if those records are the ones which have Horace Diaz, a fine pianist, on them, and RBA says they are. Hug also mentions Vic Pellegrini as having been a fine pianist; he worked with various bands--Hug says he thinks he worked with Johnny DeDroit at one time--and did a lot of solo work in the early days of radio; Hug says he would definitely classify him as a jazz pianist. Horace Diaz was a fine pianist and a very good arranger. He went up north somewhere, and Hug doesn't know what he is doing now, although he has talked to men who have met Diaz up north. Hug thinks he arranged for Eddy Duchin at one time. PRC mentions that Diaz makes a lot of stock arrangements, including many latin rhythm numbers. Diaz worked at the Silver Slipper at one time in a band including Chink Martin on bass and Steve Loyacano, who was also the leader, on banjo; Hug says the band was a nice, swinging little band.

Hug mentions the good clarinetists he heard, including Sidney Arodin, Harry Shields, Bill Bourgeois, Raymond Burke and Leon Roppolo. He mentions another good jazz pianist, Julius Chevez, who worked with Raymond Burke at Pete Herman's Club Plantation around 1930-31, in a band including as members Henry Waelde [banjo and leader] and Al Doria, drums. [Chevez is still active, playing some spot jobs now and then--PRC] Hug says the band used to broadcast from the club, using as a theme song some weird thing featuring Burke on harmonica. In response to RBA's question, Hug says that Burke was considered outstanding even then, that he was playing some wonderful stuff back in those days. RBA and Hug agree that there were many good men who never got any recognition for their ability, or that the recognition has come in later years, as in the case of Burke and Bill Bourgeois. Hug says that the place that Sharkey [Bonano] and Leon Prima had once, the Hollywood Dance Hall on

St. Claude Avenue, was a good spot around 1932-33. [Irving] Fazola played there. Hug played there with Fazola and [Nunzio] Scaglione, who were a good reed team; Gene Meyer (same as Meyer Weinberg) was playing lead sax, Scaglione was playing tenor and Fazola was playing third sax. Joe Loyacano played bass, Augie Schellang was the drummer, and Sharkey played trumpet. Hug says he thinks that Leon Prima had gotten out of that business with Sharkey by that time, but when they were in it together they both played trumpet. Julian Laine played trombone there at one time; Hug says the trombonist was changed two or three times. Hug mentions that he worked with a band at the Roosevelt Hotel; Harold Jordy, who was a good saxophonist and clarinetist, led the band; Marion Suter and Red Bolman were the trumpets; Augie Schellang played drums; Von Gammon played drums and vibraharp; Bill Wiley was the vocalist, and also played guitar. Hug played at the Original 25 Club, which was back off the Pontchartrain roadway, and across the road from the Honeysuckle Inn. Sharkey was the first to play at the Original 25 Club, but he moved to the Honeysuckle Inn. Hug was playing with Eddie Miller and Bill Padron at the Original 25. There was a very keen rivalry between the two clubs, and each had a man with a lantern flagging cars to come to their places. RBA says that Bob Coquille told him about a place called the Original Two-bits Club, and Hug says that was the same as the Original 25 Club. Everything that could be bought at the club cost 25 cents. Hug also played at the Honeysuckle Inn, before he played at the Original 25; in 1926-27 he played there in a band with Henry Ferrio [sp?], banjo, Fletch Flick, drums and Steve Massicot, alto sax, who was also the leader.

When Hug made the records with Sharkey in 1936, he was a regular member of the band, although the recording band was quite different from the regular. Members of the regular band were Leo Broekhoven,

1st trumpet (Sharkey played 2nd), Adrian Goslee, drums, Dan Leblanc, bass; one of the saxophones was [] ⁻⁷Scorsone, and the section included at one time or another [Sal] Franzella and Doc Kando. Hug says that when Decca recording company let Sharkey know that he was to record for them, Sharkey picked up a band that he thought would play better in the jazz idiom [Hug, Reel II, 7-14-60]. Ben Pollack, who was playing at the Blue Room [Roosevelt Hotel] in 1935, used to come out [to the Chez Paree, now Masson's Beach House--Hug, Reel II, 7-14-60] and sit in with Sharkey's band. Others who would sit in or come to listen included Glenn Miller (who had just started his band), Bob Crosby (about 1936 or 1937), Ray Bauduc, Eddie Miller, [Bob] Haggart and Bob Zurke. RBA and Hug agree that Zurke still has a tremendous influence on piano players today. Hug says that Zurke's span was very small, and that all of his tenths had to be rolled because he could not reach a tenth--Hug says he thinks he had trouble reaching an octave. Freddie Loyacano, Hug's brother-in-law, was playing guitar in the Chez Paree band at the time of the recording, but he was not on the recording session, as guitar was not used.

Hug began playing solo piano in 1941 or 1942. He joined the U. S. Maritime Service and played in a nine-piece band in 1943 through 1945; some of the men in the band were from Tommy Tucker's band, and there were also Billy Newberger, drums, Nina Picone, sax and Johnny Senac, bass. Hug, who has never been further than 150 miles from New Orleans, was only 60 miles from here all during the war [WW II]. He has had offers to travel; Joe Venuti, passing through, offered him a job; Hug had an offer from the Hangover Club in San Francisco, and just recently was offered a booking in New York by Joe Delaney [an agent]. Hug says circumstances just have not allowed him to accept any of the offers, so he is still here.

END OF REEL III July 14, 1960

This interview was made in Room 104, History Building, Tulane University.

Armand Hug was born somewhere on Tulane Avenue, December 6, 1910. His maternal grandfather, surnamed Schmid, was a French horn player who traveled with circus bands; he was hardly ever at home. Hug thinks he may have played with the Christian brothers here; Frank Christian was a next-door neighbor of the grandparents. Hug says he has heard that Frank Christian [was the cornetist who] was supposed to have gone with the Original Dixieland [Jazz] Band [at its inception], but he is not sure. Frank Christian died quite suddenly, and at an early age. ^{C. interview} Hug's uncle, Jasper Hug, was a drummer who played at vaudeville houses in the suburbs. Hug's uncle, Dewey Schmid, was an entertainer who also played a bit of piano; Dewey Schmid is at present a district fire chief ^F in this city. He once went under the name of Wilbur Leroy, and worked with vaudeville comedians such as Eddie Chittenden, Ralph ^{Burton} [Bugess?] and Paul Serpas, at places such as the No Name Theater and other theaters. Dewey Schmid knew many of the old-time pianists, including some who worked either at Tom Anderson's or near there. Hug names [Joe?--RBA] Martinez and Buzzie ^{Williams} Williams as having been two of the pianist with whom Schmid worked. Hug says that Schmid gave him a lot of encouragement in playing the piano, and that he loved the old style of playing.

Hug says that the pianist he remembers hearing when he was a child all played in a ragtime style. He mentions one pianist, a good friend named Edward Bordeaux [sp?], who moved to Memphis in the past. Hug loved to have Bordeaux come to his house, because he would play all the old rags, and he played them well. He played strictly from the written music, and always carried it to places where he was going to play.