

June 9, 1957 Also present: Wellman Braud, Charles DeVore, William Russell

RESTRICTED

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LD was born in LaPlace, Louisiana, April 30, 1887. LD remembers being in New Orleans when Jack Johnson [] in 1901, but LD was in town long before that. [Cf. Nat Fleischer (sp), (The Heavyweight Championship?).]

LD started on guitar in a "Brothers"[sic] band in LaPlace. His mother was a singer, his grandmother a dancer, his father played violin, his older brother played trombone, a doctor played bass and guitar and a cousin played too

LD took up the clarinet when the clarinetist died. He played tuba [before this?]. He first played with [A. J.] Piron at the Pythian Temple Roof Garden. WR mentions that he took a photograph of the wrong building. WR says it's a big tall building. LD says it's been torn down. [Musicians have told me that it was where the Montluzin building is now, JDJ.] LD came to New Orleans with Kid Ory's band, but it disbanded because Ory's head got too big. Each member wanted his own band [i.e., wanted to join another band]. LD went to the Frankie Duson Eagle Band with Bunk Johnson. Then LD played (with this band) at Fewclothes' 101 Ranch [i.e., Foucault's and the 101 Ranch? cf. other sources]. Harry Wills [the boxer] was managed by [John?] Lala from across the river [cf. RBA's notes], and Arnold [DuFouché With Piron LD played at white places: Fabacher's, Tranchina's The Roosevelt Gold Room, Antoine's, Southern Yacht Club, and [the] Italian Hall. LD says "Don't talk about colored" [because they played at so many colored places?]. They played every night at Antoine's. WR says "right in the main dining room" and LD does not correct him. They played every Sunday at Spanish Fort on the Lake. There would be twenty bands on the Lake.

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Duhé made one trip on the [?] excursion boat with Sidney Des-
vigne and A. J. Piron [on this boat?]. [Confusing here. SD was a member of
AJP's orchestra? SD had his own orchestra also? The J.S. and the Sidney
were not the same boat.]

LD played with Tig Chambers in New Orleans. TC was also in the band
[Piron?]. TC was a good trumpet, while he stayed "in his class" [i.e. jazz
musicians?]. Bolden "put out" the blues. TC played blues. LD used to go
listen to Buddy Bolden. New Orleans musicians got the idea of jazz from
Buddy Bolden. BB played in a style more like to Bunk Johnson's than Like
Louis Armstrong's, but BB was more powerful than Bunk.

LD went to Chicago around April of 1917, according to a contract which
LD has. The band which left New Orleans consisted of according to WB [rather
than LD], Herbert Lindsay, "Sugar Johnny [Smith], Eddie Garland, Louis
Keppard, gu; Roy Palmer, Tubby Hall, d [Cf. photos and other interviews].
LD says they added Lil Hardin. At the Deluxe Café WB says that LD had WB,
b; Roy Palmer, Sugar Johnny. WR says that the contract has the name of
Thomas Smith. [Other interviews on Sugar Johnny Smith. Someone said he
changed his name frequently.] WB and LD say this is Sugar Johnny Smith.
They talk of LD's original photo with LD band with WB and Lil Hardin. Lil's
face is scratched. WB replaced Eddie Garland. "They" paid \$80.00 to each
member. According to the contract LD's group was called the New Orleans Jazz
Band. They mention the Original Dixieland [Jazz Band] and Freddy Keppard and
Manuel Perez who were there [in Chicago] before Duhé. The bookers were
Mitchel Lacalzi and Lee Krauss [sp]. They booked the band into the Deluxe.
They talk about Louis Keppard and Willie [J.] Humphrey. WJH took LD to see
WEH the last time LD was in New Orleans. [Willie E. Humphrey] had a stroke.

LD always used the Albert system [clarinet]. Old style clarinetists
were Willie Warner, Frank[Lewis], Zeb Leneris, "Kaiser" [Willie Joseph].
CD says that he has heard "Fess" Manuel Manetta speak of Zeb. LD played for

one or two years with MM in the red light district. They mention Peter Bocage, Walter Bocage, Walter Nixon, and Walter Brundy.

Big Eye Louis [Nelson] was the [best] clarinetist in New Orleans. He played lead, i.e., violin part [in C] as he used a C clarinet. George Baquet and Lorenzo Tio played B[b] and A clarinets. Several clarinetists started the arpeggiated style together. The clarinetists listened to each other, but each had his own style. Clarinet players in New Orleans didn't play alike. [Alphonse] Picou composed the clarinet "chorus" on "High Society". [Cf. other sources.] WR says AP played with WB around two weeks ago. LD can still play, but not as well as formerly. He uses plastic reeds. They talk about old-time [cane] reeds. He had difficulties with cheap reeds. LD has tried to play the Boehm system, but could not play it. He says your tone has to come from your lips, not the instrument. LD would advise youngsters on reed pressure and lip control. He says not to use the teeth, i.e., use double embouchure. LD says you get better reed pressure if you don't use your teeth. Teeth kill tonation [i.e., tone]. LD demonstrates. They talk about lip slurs. Barney Bigard uses French embouchure, putting both lips together. LD says that Sidney Bechet used his lips to get effects. e.g., a chicken cackle. LD used to take his clarinet apart and play the parts as Sidney did. LD was in Chicago during the race riot of (1919, according to WR). He left about 1923. LD played lead and Sidney Bechet was the featured hot man. SB couldn't read, but only had to hear a piece once to be able to play it. WB says that SB was the best for second [part]. LD says you can't beat Louis Armstrong on trumpet. LD thinks Louis got his style from Bunk Johnson.

After they worked with the Eagle Band, LD and Bunk went to New Iberia and played in the Banner Band. It was hard to keep Bunk from drinking. They see a photo of this band. It had BJ, [co?]; Gus Fontanet, tb; Robert Stafford, still in New Iberia, d; Evan Thomas, [co?]; William Burner, p,

who is now in Los Angeles; Ed Reedom, now dead, bj; Tom Edwards, ts; LD [cl?]; [Placi?] Roy, as; John Sandis, b. WR talks about [Bonner, s]. [Cf. Gus Fontanet interview.] New Orleans bands couldn't come into New Iberia. They would kill Papa Celestin [defeat him musically]. Bunk Johnson wanted to use LD. Bunk told WR he would like to use LD. LD says that [after or before?] the last album Bunk came "right here" two or three times in the rain and told LD he was the only one who could play those old numbers. [BJ's last LP used some of these orchestrations of rage.] The red back book [of rags] is mentioned. LD is sorry he didn't go with Bunk. George [Lewis] got a break though.

They talk about being on the road. Travelling is hard on you; it requires meals and rest. Bunk Johnson played second trumpet under E[van T. Thomas in the Banner Band. All the members read; they used music. They even played "Doll Dance", a number which had a very difficult piano part, but their pianist could make it. They played everything but overtures. LD was in the band until 1927 when there were in a flood in Texas. LD was in the Banner Band for about eight years, but quit in 1927. WR says that LD started in the band in 1921 or so. LD got Bunk and other New Orleans men into this band as he did with the Black Eagle [a band led by E.T.T.]. LD got Earl Humphrey and John Joseph for the Black Eagle Band. Also he got Irving Joseph, d, who is WB's cousin, and Tom Benton. They "reinforced those country bands." Bunk was in the Black Eagle, but not the same time as was LD. [Marks? of LaPlace?] was also in this band; he carried a sack of mutes. Johnny French, [tp?], [brother of] Morris, is now a preacher in Baton Rouge. WB says, "That's a good racket."

The best trumpet for the high register was ETT. ETT trained under professor Osier of Crowley. Osier was trained largely in foreign countries. He had five years of conservatory preparation. He played from the bassoon on up. If one whistled a tune, Osier could make a n arrangement for six

pieces in an hour.

LD had Freddie Keppard and Joe Oliver on the same job [cf. Paul Barbarin, reels ?]. (WB says FK was his favorite trumpet player.) FK wanted more money than Joe Oliver, and, according to WB, FK got it. He wanted \$50.00 a week.

SB wanted the same price as the manager of the band [LD], so he quit LD. LD read. SB then went to Europe with [?]. LD says he is going to sail around the world. They talk on Roy Palmer and his wife also being a trombonist. WB had no wife there; he had a borrowed woman. LD and WB "raised some sand around Chicago." They discuss Chicago and, Royal Garden, Rhodes Avenue, The Dreamland, The Elite #2, and other night spots.

Sugar Johnny played smooth trumpet like Bunk.

LD was with the Black Eagle before he was with the Banner Band. The Black Eagle broke up. LD took ETT into the Banner Band in New Iberia. Then LD went to Lafayette where LD organized a five piece band with Frank Brown, Bill Newton, b; Joe [?], d; Clifton [?], bj; [Beau Frère?].

LD wrote three songs and also taught under Professor Osier. He taught reed section at [Professor Fabreaux?] school in Lafayette. He also taught some others.

LD says there are no good old-style bands around there. Gus Fontanet is still playing good trombone. He's a bartender during the day.

Johnny Dodds replaced LD with Kid Ory. Jimmie Noone was playing in a cabaret when LD was doing the same "up the country" [in Chicago?]. He was another "good tonation" clarinet [had a good tone or played in tune?]. The Tios, Warner and Baquet played variations in various registers. Charlie McCurdy was good with [John] Robichaux.

According to LD and WB, Frank Lewis, Willie Warner, cl; Brock [Mumford], g; Jimmy Johnson, b; Henry Zeno, d; Baptiste Delaney [Delisle?], tb; were in the Bolden band. Good trombonists were Zue Robertson, Earl Humphrey and Kid Ory. WR asks about Roy Palmer. LD allows that he was good, "but Earl...

had that stuff in him." As did Ory.

LD had been in Lafayette 31 years. He bought a home there and is comfortable. He has a wife and one daughter.

[End of interview.]

LAWRENCE DUHÉ

Reel I [of 1]

[where?]

June 9, 1957 Also Present: Wellman Braud, Charles DeVore, William Russell

Transcription: Jane D. Julian Check: Richard B. Allen

RESTRICTED. See tape box. Property of William Russell.

[Russell:] [Like it's gonna stand up?] Want me to turn the volume up? (Automobile horn in background.) (A record of "I Like to Take My Girl to the Beach", written by LD, is played. A man sings it with piano accompaniment. Lyrics as follows:)

"Remember the umbrella in [your] hand,

[?] right on the sand;

I worry when you are in [reach?],

To be with your own little [peach?]

I like to take my girl to the bathing beach." [End of record.]

[Braud?] Yeah.

[Russell:] [They?] might have gotten a little of that on it.

(The end of the record is played. A man announces: " 'I Like to Take My Girl to the Beach', written by Lawrence Duhé", then some more of the record is played. Lyrics as follows:)

"Summer brings [a lot of joy?]--"

[Russell:] I say you've got the introduction on there.

[Duhé:] Yeah, that's [all you want?] [Just the introduction?]

[DeVore:] That's got it. (Laughter)

[Braud:] I bet you don't remember Old Man Sweeney--the [stockyard?]

[Duhé:] [Oh, man, What are you talking about?], [I don't remember?]

Braud, [I got as good memory as you?]

[Braud:] You remember him?

[Duhé:] Yes

[Russell:] Maybe we have to turn that fan off is we're gonna-we won't have that off long, just a few minutes. (Silence, fan off, machine off.) Maybe put this thing on here.

[Braud:] No, you [don't have to attach that?] That's all right.

[?:] [?]

[Russell:] Is it all right on that?

[DeVore:] Yeah, [?]

[Braud:] [Picking it up ?]

[Russell:] If you want to put a little cloth or something on there, of course. I don't think--it won't rattle or anything.

[DeVore:] I think it'll be O.K., Bill [Russell]. (Telephone rings)

[? the?] telephone. Better turn it off for a second. (machine off)

[Duhé:] Mutt Carey died up there, too.

[Russell:] Yes, he died in 1948, I think, September, [19]48.

[Duhé:] You all keep track [on them?] pretty good there.

[Russell:] Yeah, I knew Mutt very well and--

[Braud:] [?]

[Duhé:] Wonderful trumpet player--

[Russell:] We wanted to ask you--

[Duhé:] In his style of playing.

[DeVore:] Papa Mutt.

[Russell:] We wanted to ask you a few questions--

[Braud:] Papa Mutt was from Hahnville [Louisiana].

[Russell:] About your life.

[Duhé:] (Laughs)

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Reel I [of 1]
June 9, 1957

[Russell:] He was born right in the city, weren't the Careys, I think?
Or were they from the country.

[Braud:] No, he was born in Hahnville [Louisiana].

[Russell:] Oh, he was up there?

[Braud:] Hahnville, Louisiana.

[Russell:] Oh, up Hahnville.

[Braud:] Yeah.

[Russell:] We were up there at a parade--

[DeVore:] For a parade just about two weeks ago--

[Russell:] Hahnville. [Probably the annual Mothers Day parade in
Hahnville. See the Eureka Brass Band folder.] I didn't know what you
meant. Now where were you born, Mr. Duhé?

[Duhé:] I was born in LaPlace, Louisiana, 1887--

[Russell:] What's the exact--

[Duhé:] April the thirtieth.

[Russell:] April 30th. And when did you go to New Orleans then? (Bell
rings)

[Duhé:] When you're alone you have to answer all day long.

[Russell:] That's right. [Machine off?]

[Duhé:] Because I remember when in nineteen one--when Jack Johnson
[lie down--just woke up, ?] it was 1901. But I was in New Orleans long
before then, but I can't remember what year was it. Long before 1901.

[Cf. Nat Fleischer (sp), The Heavyweight Championship?.]

[Russell:] What was your first instrument. What did you start to play?

[Duhé:] My first instrument was the guitar.

[DeVore?] Guitar.

[Braud:] Oh, the Eagle Band.

[Duhé:] The Eagle Band. (Laughs.) That's right.

[Braud:] Bunk Johnson was playing in [the Eagle Band ?]

[Duhé:] Yeah, Bunk, [?] the Eagle Band.

[Braud:] [Then?] I remember you went to Few clothes [George Foucault's]

[Duhé:] I went to Fewclothes' [George Foucault 135 N. Basin St., see Soards' Directory several years] One Hundred and One Ranch [i.e., Foucault's and the 101 Ranch? See other sources] where [?] Harry Wills [the boxer].

[Braud:] Yeah, Harry Wills [?]

[Duhé:] One Hundred and One

[Braud:] That's right.

[Duhé:] Arnold DeFouché [sp?] and that Italian from across the [Mississippi] River, [Lala [John Lala?], [they was the one managing Harry Wills. And I played at that time with [A. J.] Piron, I played Tranchina['s Restaurant], Roosevelt Gold Room, Fabacher, Antoine's; those were the white place I mentioned.

[Braud:] Southerⁿ Yacht Club.

[Duhé:] Fabacher, Southern Yacht Club, the Italian Hall, [?]

Then they don't talk about colored musicians [all the way ?] don't talk about colored.

[Braud:] Spanish Fort.

[Duhé:] Oh yeah, we had that Spanish--

[Braud:] West End--

[Duhé:] Excursion on Sunday there; take that old train and we buck.

'Bout twenty bands out there on that beach, on that Lake [Pontchartrain] (Laughs) Good old days, good old days.

[Russell:] Well, when they played at Antoine's, did they have music regularly or just for a certain party?

[Duhé:] Nightly, nightly--

[Russell:] Every night, nightly.

[Duhé:] [A.J.] Piron played there nightly.

[DeVore:] Piron the--

[Russell:] Right in the main dining room.

[Duhé:] Yes.

[DeVore:] Gee, I never knew they had music--

[Russell:] No, I didn't know--

[Braud:] You all played on the J.S. Sidney [the Streckfus Steamer J.S. or Sidney?] a while too, didn't you?

[Duhé:] No, I didn't go with Sidney [Des]vigne [sp?] but Sidney [Des]vigne left me--was playing with me at [Huntz?]--

[Braud:] No, I mean--

[Duhé:] Playing with Red--

[Braud:] The boat that leave Canal Street going on to Reserve [Louisiana].

[Duhé:] No, no, I made one trip; I made [?]

[Braud:] And I remember Piron--

[Duhé:] Piron, yeah.

[Braud:] [on that job ?]

[Duhé:] And "Red" Sidney Desvigne, you remember Sidney (laughs)--

[Braud:] Yeah, yeah--

[Duhé:] We used to laugh at Signey; we used to [cut off ?]

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[Braud:] [He's ?] in Los Angeles.

[Duhé:] He used to cut off. We used to laugh at him. (Laughs).

[Braud:] Yeah, I remember.

[Russell:] Any other bands in New Orleans that you played with that you can remember?

[Duhé:] Well, I played with Tige Chambers.

[Russell:] Who else--

[Duhé:] Me. [?] Tige Chambers, Piron--

[Russell:] Who else was in Tige Chambers' band? How did they spell that name? Is it Tig or Tick?

[Duhé:] Tig--

[Braud:] T-i-g--

[Duhé:] T-i-g-h-e, something like that [confusing here].

[Braud:] T-i-g.

[Duhé:] T-i--

[Russell:] Tig, T-i-g.

[Braud:] It's in there. T-i-g-h, I believe.

[Russell:] I wondered. Was he a pretty good trumpet player?

[Duhé:] He was in his line, yeah; he)laughs) had a pretty good tone.

[Braud:] Yeah, in his class, he was--

[Duhé:] His class, yeah. He wasn't class with us, but in his class he was o.k.

[Russell:] He play more blues or [?]--

[Duhé:] That's all; that's mostly they played in those days.

[Duhé:] Catch on. See Buddy Bolden would put them out; then everybody go listen. That's how [came-- ?] jazz came about.

[Russell:] Did you hear Bolden--

[Duhé:] Oh, yeah--

[Russell:] Much before--

[Duhé:] That's where we learned how that--to bring that-- stole the jazz. That's where all New Orleans musicians got that idea, from Buddy Bolden. He's the first to bring it out there. We used to go listen.

[Russell:] What style did he play? Something like Louis [Armstrong] or Bunk [Johnson]?

[Duhé:] More like Bunk Johnson, more like.

[Russell:] Did he have a big tone? Most people say he had--

[Braud:] Oh, he was a much powerfuler man than Bunk Johson--

[Duhé:] Much powerful--

[Braud:] But that style.

[Duhé:] That style...

[Russell:] When you went to Chicago, what was that date? It tells here on this contract. That's April 1917. [Apparently Russell reads contract].

[Duhé:] Seventeen. That's correct.

[Russell:] And who all was in that band?

[Braud:] Sugar Johnny [John Smith], Louis Keppard on the guitar, Roy Palmer,

[Duhé:] Herbert Lindsay.

[Braud:] Herbert Lindsay and--

[Duhé:] Eddie Garland.

[Braud:] and Eddie Garland and Tubby Hall [Fred Hall] on the drums.

[Duhé:] Tubby Hall on [the drums?]. And we [added?] Lil Hardin.

[Cf. Photos and other interviews.]

[DeVore:] That was at the DeLuxe [Cafe].

[Duhé:] DeLuxe, and switching to DeLuxe to Dreamland--

[Braud:] That's when they left New Orleans with, that's what I'm calling.

[Russell:] Yeah, that first contract. . .

[Braud:] The DeLuxe, they had me on the bass--

[Duhé:] Yeah, that's the DeLuxe--

[Braud:] Roy Palmer--

[Duhé:] Yeah, yeah, [?] (Laughs)--

[Braud:] Sugar Johnny [John Smith]--

[Duhé:] [?] DeLuxe [?] (Laughter)

[Russell:] This contract says something here I believe about Thomas
Smith. Was that his reall--

[Braud:] Johnny Smith.

[Duhé:] Johnny Smith.

[Russell:] Name. Oh, Johnny Smith [it should be ?]

[Duhé:] That's Braud, here, when Braud was with me [pointing to photo?]

[DeVore:] Yeah, I've seen [this ?], but I never seen the original
[of the LD band photo]. Well, [that's an original ?]

[Russell:] [That's the original picture ?]

[Duhé:] That Lil's face is scratched on there but that's [the way Braud--?]

[DeVore:] Yeah, Lil's face got--

[Duhé:] Braud took over Eddie Garland.

[Russell:] It tells here they paid--what was it--eighty-five or eighty dollars to each member then of the band.

[____?] (whispers) [Nice?] picture.

[Russell:] That's a nice old contract.

[DeVore:] What did they call themselves, the New Orleans Jazz Band? Bill, wasn't that in the first part [then?]?

[Duhé:] That's right that's [what this book--?] in that book there, New Orleans Jazz--

[Russell:] Yeah, the contract here says "The New Orleans Jazz Band."

[Duhé:] That must have been number two, but they had two orchestras left--the [Original] Dixieland [Jazz Band] you remember, Braud, used to [put ?] that "Livery Stable Blues"?

[Braud:] LaRocca [Nick LaRocca].

[Duhé:] Yeah, LaRocca & Shields [_____] ?] the Original--

[Braud:] [That's] the Original Dixie--

[Duhé:] And they had a colored man, Manuel Perez: all that was up there [Chicago] before me. Kep-- Freddy Keppard, the Imperial Band [led by MP in New Orleans. RBA. Cf. (Esquire's Jazz Book 1945?)]

[Braud:] Yeah, Keppard and the Creole Band.

[Duhé:] Yeah, all that was up there before--

[Russell:] These men--is it Mitchell Lacalzi--c-a-l-z-i--

[Duhé:] That's the name. Lacalzi, yeah.

[Braud:] That's the booker.

[Russell:] He was the booker. And this Lee Krass--

[Duhé:] Krauss, that's two partners.

[Braud:] Two partners--

[Duhé:] [?] bookers.

[Braud:] Lacalzi and Krauss.

[Russell:] They're the ones who booked you.

[Duhé:] That's correct.

[Russell:] Into the DeLuxe.

[Duhé:] That's right.

[Russell:] Yeah, that's a nice--we saw Louis Keppard. Have you seen him lately?

[Duhé:] No, I've seen--haven't seen him something like, haven't seen him--

[Russell:] Really--

[Duhé:] Since 1919.

[Russell:] He's over in the city all the time. I'm gonna go to see him pretty soon.

[Duhé:] I was there at [Camp (Leroy?) Johnson ?] I didn't know that, I thought he was dead.

[Russell:] Louis Keppard, he moved. He used to be on Roman Street--

[Duhé:] That's where I knew him from, yeah, Roman--

[Russell:] He's on--he moved--I'll send you his address. Next time--

[Duhé:] I sure will--

[Russell:] Next time you get over--

[Duhé:] I'll appreciate it--

[Russell:] You can go to see him and. . .

[Duhé:] You can avoid that because I'm going there pretty soon. I can easily find him through Willie [J.] Humphrey [the younger].

[See Willie Humphrey ?]

[Russell:] Yes, yes. He'll know.

[Braud:] I had dinner with [Willie] Humphrey Sunday [before last?]

[Duhé:] Yeah, Willie [J] Humphrey. He carried me all around there when--

[Braud:] Carried me around [the corner to ?]

[Duhé:] [When?] [?] [that band ?]

[Braud:] See the old man [Willie E. Humphrey].

[Duhé:] Yeah, I went to see the old man too--stroke--I didn't know the old man had had a stroke.

[Russell:] You always used the Albert system [clarinet].

[Duhé:] Always did, yeah, always did.

[Russell:] Can you tell us about the old-style clarinet players, the first ones you heard, different style? Who were some of the better players?

[Duhé:] Well, they had, we had, Willie Warner (Laughs) and Frank Lewis (Laughter), that's old ones--

[Braud:] Zeb [Leneris]--

[Duhé:] Zeb (Laughs)--

[Braud:] "Kaiser" [Willie Joseph]

[Duhé:] "Kaiser".

[DeVore:] I've heard "Fess" [Manuel Manetta] talk about Zeb a lot.
Manuel Manetta.

[Russell:] Did you ever play with Manuel Manetta?

[Duhé:] Oh, yeah. We played in Storyville [the Redlight District]
one or two years.

[DeVore:] I told him yesterday we were coming up to see you, and he
said to say hello to you.

[Duhé:] Yeah. Manuel Manetta, Peter Bocage and all that bunch from
across the [Mississippi] River there.

[Braud:] Walter Nixon-- [Who is he? RBA, March 21, 1972]

[Duhé:] Yeah, Walter Brundy--

[Braud:] Yeah, Walter Brundy.

[Russell:] I wondered about the early clarinetists. Did they some-
times play more [of?] the lead, or did they always play the part of
the chords--

[Duhé:] Well, I'm going to tell you. At that time Big Eye Louis
[Nelson Delisle] was the clarinet man in New Orleans.

[Braud:] Yeah, he was tops.

[Duhé:] He played the lead cause he used a C clarinet; he played
the violin part.

[Braud:] Him and George [Baquet] and [Lorenzo] Tio. George Baquet--

[Duhé:] George Baquet, but George Baquet--

[Braud:] Yeah, but they played B [b] and A clarinet, but Louis

[Nelson Delisle] used only C, played violin--played a violin part.

Played lead sheet all the time.

[Russell:] Who was the first one to start to play that other style of, you know, the [broken] chords and the arpeggios? [Arpeggio. . . a term applied to the notes of a chord when they are played one after another instead of simultaneously*]

[Duhé:] Well, look like they mostly have mostly start--two or three start together because we all used to go listen, and then everyone had their different ideas in playing the fingering and the execution, you see. This guy play one way, he make a diminished scale; the other play another way, make straight scale and [also ?] so that you can't hardly tell, because mostly--there's no hardly a clarinet player in New Orleans played alike.

[Braud:] Played alike, no.

[Russell:] Everyone a different style--

[Braud:] Different style.

[Duhé:] Different style.

[Braud:] That's right.

[Russell:] That chorus to "High Society", you know, that they all play, do you know who started that? Was that a piccolo part or something?

* Willi Apel, Harvard Dictionary of Music, 1950, Harvard, Cambridge]

[Duhé:] [Alphonse Picou] Picou composed it. [Cf. orchestrations.]

[Russell:] You think Picou composed it.

[Duhé:] Yeah, he is a clarinet player downtown.

[Russell:] Yeah, yes, I know Picou.

[Duhé:] Well, I went to his place too the other day, yeah. He wrote--he composed it.

[Russell:] He was playing with Mr. Braud, you know.

[Duhé:] That's right. (Laughs). [He plays plenty clarinet right now, plenty clarinet.

[Russell:] Still can play all right, maybe not quite like he used to, but he still gets around all right--

[Duhé:] Well, no [but he gets around, yeah?]

[Braud:] He do pretty good for [an old man?]

[Duhé:] For an old fellow I don't do like I used to but I let 'em know what I'm playing....What I want to play (Laughs.).

[Russell:] I see you have a plastic reed. You think they work all right?

[Duhé:] Yes, [sir, that's--?] you know, those other old ten cent reeds, we used to have them a long time ago, two for a quarter and three for a quarter, sometime they get stick up [i.e., stuck up] in your shirt, and then you wouldn't have no reed to play, you see? And you have to get the nickel, and put two nickels together to get it even, you see. And you get a cigarette, and a match, and you light

[Duhé:] it [so that it's even ?] [i.e. burn off the end of the reed.

RBA. March 28, 1972]

[Russell:] I've seen people do that. Do you like the Albert system better? Did you ever try the Boehm system--

[Duhé:] I tried it, I couldn't do no business with the Boehm, I couldn't do no business.

[Russell:] You think this has a better tone than the other one' [?]

[Duhé:] No, the tone is [that there ?] is not the instrument. The tone is in the lip.

[Russell:] It's in the lip.

[Braud:] Comes from the artist.

[Russell:] Do you have any advice for a young kid that would be starting clarinet? Would you advise him to take up the Albert system?

[Duhé:] Well, I would advise him how to use the reed, the pressure on the reed.

[Russell:] What would he do to get a good tone?

[Duhé:] Well, you see, to get a good tone out of clarinet is simple. Now, the fellow what uses his teeth, he don't have good pressure like the one that don't.

[Russell:] Yeah--

[Duhé:] You know what I mean--

[Russell:] Cover your lip over--

[Duhé:] Your teeth, yeah, you see, your teeth kills that tonation, your teeth.

[Russell:] Yeah.

[Duhé:] But by not having none, why, your tone's [gonna ?] (LD demonstrates).

[Braud:] In other words, you have better lip control when you use the lips.

[Duhé:] (Blows the clarinet.) Well, you know, it needs some repair. Some [?]

[Russell:] Yeah, sure; some players I know put their upper teeth on there and others--I think Barney Bigard uses what they call the French embouchure, putting both lips--

[Duhé:] Yeah, I think so, yeah.

[Russell:] You advise that, putting both lips--

[Braud:] Together, yeah, because you can s-s-s-s-s you can if you have to slur--

[Russell:] Under, yeah--

[Braud:] You can make what they call the lip slur--

[Duhé:] Lip slur, yeah.

[Braud:] If you use your teeth--

[Duhé:] Like Bechet, Sidney Bechet, he use that because he used to make whole lot things. He make (LD demonstrates cackle.) He make-- imitate a chicken or something. Well, he--and some other things he used to make.

[Braud:] Comes from the lip.

[Russell:] [Using his lips ?]

[Braud:] [Vary ?] control of the lip.

[Russell:] Well, somebody told me once, I believe, Wilbur Sweatman used to have a act: he'd play two clarinets at once, and then Sidney [Bechet], he'd take his clarinet, and he'd take one piece off--

[Duhé:] Off, and play with just the--I used to do that too--

[Russell:] The mouthpiece. Just on the mouthpiece. How long did you stay in Chicago with that band?

[Duhé:] How long I stayed in Chicago with that band? The race riot; I was in there. (Laughs.)

[Russell:] The 1919 race riot.

[Duhé:] Oh, yeah, I was there--

[Braud:] You left there around 1921, [huh ?], or '22?

[Duhé:] A little later than that. About 1923, I think.

[Russell:] Oh, I was going to ask: I always wondered, you know.

I mentioned to Mr. Braud the other day too, when I was talking to him, about when you had two clarinets in the band, you and Sidney [Bechet], what kind of parts did you play? Who played the lead, or did one play the--

[Duhé:] I always played the lead, and Sidney was the hot man, always--

[Russell:] He was the hot man--

[Duhé:] Hot man, always was featured.

[Russell:] And you played the more the straight melody.

[Duhé:] Straight, to let him know what was coming on, cause he never could read, see, at that time. But the minute you play it once over,

[Duhé:] that's all. He'd tell you "Let me have it." Whole lot of it he'd take too. (Laughs.) I'm talking about. (Laughs.)

[Russell:] Great clarinetist.

[Braud:] He's the best in the business for second man--

[Duhé:] I'm telling you--

[Braud:] Play obligatos--

[Duhé:] I'm telling you, [hot ?]

[Braud:] The phrasing and the coloring. Natural ability.

[Duhé:] Just like Armstrong with the trumpet. Can't beat Armstrong with the trumpet, I don't care where you get them from.

[Russell:] We were talking about Louie [Armstrong] a minute ago. Where do you think he got his style? From Oliver or--

[Duhé:] Bunk [Johnson], I think.

[Russell:] Bunk. When did you play with Bunk? You say first in the Eagle Band a little bit, way back--

[Duhé:] Then we went to New Iber¹tia, [Lou¹siana].

[Russell:] Can you tell me about that Banner Band, because i don't know much about that--

[Braud:] Oh, there's a cutting there [a clipping?]

[Russell:] Oh, that picture. Just a minute, let me see if I can find that. You can mention who's in that.

[Duhé:] Oh, yeah, surely.

[Russell:] Because, Bunk doesn't even look natural to me.

[Braud:] Yeah, but he's young, [Bunk Johnson ?]

[Duhé:] [?] keep him from drinking that, when he was
in the Banner Band. I kept--

[Russell:] Yeah, here it is, yeah.

[Braud:] I hardly could keep Bunk from drinking.

[Russell:] Who is the trombone player?

[Duhé:] Trombone, that's Gus Fontanet.

[Russell:] Oh, I met him, then, sure, at Bunk's funeral, he was
there.

[Duhé:] Yeah, sure, that's his home; that's his home.

[Russell:] [And I stopped by his home ?]

[Duhé:] He played his horn.

[Russell:] And he played at the town down a little bit farther.
Yeah, I met Gus. Yeah, I forgot his last name.

[Duhé:] Gus Fontanet.

[Russell:] And that's Bunk [looking at photo], and who's the--

[Duhé:] Evan Thomas--

[Russell:] And the drummer--

[Duhé:] Robert Stafford.

[Russell:] Stafford--

[Duhé:] Drummer-

[Russell:] You say he's in California?

[Duhé:] No, in New Iberia.

[Russell:] Oh, he's still in New Iberia. Oh, the piano.

[Braud?:] He's in Los Angeles. William Burner.

[Russell:] Burner?

[Braud:] B-u-r-n-e-r.

[Russell:] Burner. Oh, I knew something like a Burner played sax, a friend of Dink Johnson. [Bonner? Cf. Gus Fontanet interview] Did you ever know Bill Johnson and Dink Johnson?

[Duhe':] I know Dink Johnson.

[Russell:] He's dead now too.

[Duhe':] That's Ed Reedom, he's dead.

[Russell:] The banjo is Ed--

[Duhe':] Reedom: R-e-e-r-d-o-m.

[Russell:] Reedom. And the tenor sax?

[Duhe':] Tenor sax, that's Tom Edwards.

[Russell:] Tom Edwards. And this is you?

[Duhe':] That's me.

[Russell:] And that's the alto.

[Duhe':] That's Placi Roy, Claci [sp?] Roy, played third saxophone.

[Russell:] Placi-

[Duhe':] Roy, R-o-y

[Russell:] R-o-y. And who's the bass player?

[Duhe':] John Sandis.

[Russell:] John Sandis. That was a big band: one, two, three, four, five, six, seven, eight, nine, ten--

[Duhé:] New Orleans couldn't come in New Iberia then.

[Russell:] Really liked that band--

[Duhé:] Oh, we killed New Orleans. When Celestin come in there, we kill [Papa] Celestin['s band]. (Laughter.) Don't come in New Iberia, Not there when we was there.

[Russell:] I know Bunk always wanted to play with you again--

[Duhé:] Oh, yes--

[Russell:] [?] the last few years--

[Duhé:] Yeah, Bunk came--

[Russell:] He always mentioned he'd like to have Lawrence Duhé--

[Duhé:] That last album [BJ's Columbia LP ?], he came right here. Two or three times--it was flood rain. "Lawrence, you the only one can play those numbers [I want ?]." He named them: all them old numbers he wanted.

[Russell:] The old Red-Back Book and all those.

[Duhé:] Oh, yeah, he had all them. [He could remember ?]. (Laughs.) I'm sorry I didn't go; I could have gone.

[Russell:] Yeah, I wish you had made some records with him.

[Duhé:] Yeah, I'm sorry I didn't go, 'cause George [Lewis] wouldn't have had that break. Well, I give George a break. George Lewis got a break. [You see ?], everything happen for the best.

[Russell:] Yes, that's sometimes--well, anyway, you've been here and been happy. [?]

Reel I [of 1]

June 9, 1957

[Duhé:] Yeah, I've had mine, so I let the other fellows have a chance.

[Russell:] George [Lewis] has been travelling around lately, but he's not so well. I guess the road hasn't agreed very well with him either. It's tough to be on the road--

[Duhé:] On the road, yeah. Unless you know how to take care of yourself. You got to be like this guy and I, you see, we know the road question. It requires meals and rest.

[Braud:] I'm telling you.

[Duhé:] Meals and rest. (Laughter.)

[Braud:] That'll get it.

[Russell:] In the Banner Band, what part did Bunk play? I may be asking a lot of questions about Bunk, but he was a very close friend of mine and I admired him so much--

[Duhé:] Bunk played--

[Russell:] I'm just interested in him.

[Duhé:] Bunk played second trumpet under E[van] T. Thomas, cause he know how that second part go. He--with his tone.

[Russell:] Did you all use music in the Banner Band?

[Duhé:] Oh, yes, everybody was reading--

[Russell:] Everybody was reading.

[Duhé:] Oh, yeah, everybody read then.

[Russell:] Play all the popular tunes? Did you play--

[Duhé:] All of them. We even played that "Doll Dance". That was a difficult number [for play-- ?] the piano player. We had a piano player who could knock that off, "Doll Dance". (LD scats it.) That

[Duhé:] was difficult for the piano. We knocked that out, the Banner Band. (Laughs.)

[Braud:] Full of triplets.

[Russell:] Play the old rags too?

[Duhé:] Oh yeah, all rags. The Banner Band played everything but overtures.

[Russell:] And when was that Banner Band? About when were you with it, and when was Bunk with it?

[Duhé:] Well, I was there until [19]27. I don't know how--that's during the flood, the flood ran us up from Texas--New Iberia--I stayed there [in the band, no doubt. RBA March 29, 1972] about eight years I can remember.

[Russell:] When do you think--how long--you started there in 1921 or so, maybe then.

[Duhé:] Yeah, I guess so, around the twenties.

[Russell:] [Around?] the twenties. Was Bunk in it then? When you joined?

[Duhé:] Not when I first joined, but after I was in there a while, I got him in there.

[Russell:] You don't know when he joined, then.

[Duhé:] No, I don't know when. I used to go to New Orleans and get substitutes, you know, [and put in places?]. Just like I did in the Black Eagle [a band led by E. T. Thomas]. Black Eagle, I went and got Earl Humphrey, and John Joseph, and Irving Joseph on drum, (Laughs),

[Duhé:] Tom Benton--

[Braud:] Irving, that's my cousin.

[Duhé:] Yeah, Tom Benton.

[Russell:] Oh, yeah, banjo or guitar [I knew him ?]

[Duhé:] Yeah, I went and got--reinforced those country bands. (Laughs.)

[Russell:] Was Bunk in the Black Eagle Band too for a while?

[Duhé:] Yeah.

[Russell:] With you? The same time as you?

[Duhé:] No, not the same time.

[Russell:] A little later, I guess. [Unanswered here.]

[Duhé:] [Marks ?] was in the same time. [Marks ?] was another home boy. Carried a sack of mutes. (Laughs.)

[Braud:] 'T.' Boy was playing with that band once too. Little T' Boy.

[Derived from "Petit Boy". RBA March 29, 1972]

[Russell:] 'T.' Boy Remy? [Unanswered again.]

[Duhé:] You remember Johnny French?

[Braud:] Johnny French? No.

[Duhé:] Oh yeah, you know Johnny French. You remember Johnny French and Morris [French]. One was a trumpet player--

[Braud:] Oh, yes, I do.

[Duhé:] Johnny French is a preacher in Baton Rouge; got a big church. (Laughs.)

[Braud:] That's a good racket. (Laughter.)

[Duhé:] Oh, well.

[Russell:] Who were the best trumpet players you ever heard, would you say?

[Duhé:] I've never heard no one no better than E[van] T. Thomas, for [high, higher ?] work, high register. He was [good as ?] Louis Armstrong in those days. High C's.

[Russell:] Somebody said he was trained up in Boston or so--

[Duhé:] No sir, he was trained under Professor Osier, right in Crowley, [Louisiana].

[Russell:] Oh, right in Crowley.

[Duhé:] We had a man there, Professor Osier, had five years conservatory, pretty near all foreign countries. He played from a bassoon up. And you whistle a tune, and he have a white shirt, and he write the lead sheet. In about an hour he have [a ?] arrangement for six-piece band. That's how great he was.

[Russell:] Did you hear Freddie Keppard, too? I guess you--

[Duhé:] I had Freddie Keppard--

[Braud:] That was my favorite [trumpet player ?] [?]

[Duhé:] I had Freddie Keppard and King Oliver [in/or ?] the same job. [Cf. Paul Barbarin, reels ?]

[Russell:] How did they all compare?

[Duhé:] They didn't get along, 'cause Freddie always wanted more money than Joe [Oliver]. Freddie thought he could get it better--
(Laughs.)

[Braud:] Well, he got it--

[Duhé:] Yeah, he did, 'cause, [you see ?] "I don't want no [union

[Duhé:] problem ?], I want fifty dollars a week." Called him "King Keppard. (Laughs.)

[Russell:] What was that story you said how--the reason you and Bechet broke up, the reason he left the band--

[Duhé:] Oh, Bechet wanted the same price as the manager; that's the trouble. Because I read and he didn't read. He wanted the same price. I told him, "You don't get it."; he said, "Well, I don't stay." Well, he goes there. John Europe grabbed him right off the reel. I believe he went to Europe. Plenty everything. [Confusing!! Cf. other sources, e.g., Sidney Bechet, Treat It Gentle. RBA March 29, 1972]

[Russell:] He's a great guy anyway--

[Duhé:] Oh, yeah. (Laughs.) I like--I'm gonna see him someday; I'm gonna do like Braud; I'm gonna go sail around the world, to see who living.

[Russell:] I wish I'd brought some pictures of Roy Palmer, but I'll send you a picture and show you the way Roy looks. He looks wonderful; he looks as good and young as ever, he really does.

[DeVore:] Yeah, he looks almost like he does in that picture [?]

[Russell:] He's hardly changed. His hair isn't gray. I'm not saying-- I'm trying to--I don't have any hair at all. (Laughter.) But Roy looks--his hair's still dark and he doesn't play trombone any more, but he's still interested in it.

[Duhé:] He had a laundry I've heard, six or seven years back.

[Russell:] Well, he gave that up, and he's on Wells Street, about fifty-one--can't remember the number.

[Duhé:] I can easily get that because I got a nephew there; he's a extra specialist in Chicago. I got two or three there, barbers.

[Russell:] Yeah, well, I'll send you that number anyway.

[Duhé:] All right, I'll appreciate it.

[Russell:] Down near 51st Street and Wells Street, across from the little school. And his wife used to play trombone too. She [did ?] very well, too. I don't know if you knew her. I don't believe she came from--

[Duhé:] No, I don't remember about her--

[Russell:] Here.

[Duhé:] Didn't have no wife up there. Just like Braud, Braud didn't have no wife. (Automobile horn.) He had a borrowed woman. (Laughter.)

[DeVore:] That sometimes works out for the best. (Laughter.)

[Duhé:] Boy, we raised some sand around Chicago, huh Braud?

[Braud:] Oh, yeah, we had a time.

[Duhé:] Me and Minor [Hall]. (Laughs.) Thirty-nineth--how you call that street, Rhodes, huh?

[Braud:] Yeah.

[Duhé:] Where [James and them ?] (Laughs.)

[Braud:] Rhodes Avenue. Rhodes Avenue.

[Russell:] That's where the Royal Garden was, right on Rhodes--

[Duhé:] No, Royal Garden was Thirty-First Street and Cottage Grove.

[Avenue]

[Russell:] Oh, I thought that Rhodes ran in there too, didn't it?

[Duhé:] No, Rhodes don't go that far--

[Braud:] That's-that's--

[Duhé:] Rhodes cut off at Thirty-fifth Street, I believe.

[Russell:] Thirty-Fifth.

[Braud:] Thirty-Fifth Street is--

[Russell:] It's all torn down, the old Royal Garden--

[Duhé:] That's what they tell me; eveything is down there. [?]
a project.

[Russell:] [But ?] old Dreamland, the Dreamland on Thirty-Fifth Street
[and State] may be there, and one of the--

[Duhé:] Porter's Drug Store, that's down too. Upstairs over the
Deluxe [Café], I believe. All that's down.

[Russell:] There's one little place, one of the Elites--

[Duhé:] Elite Number Two. (Laughs.)

[Braud:] [?] I know.

[Russell:] One of them's there at Thirty-Fifth and State [Streets]
about--

[Braud:] Elite Number Two.

[Duhé:] Number Two, yeah, Tee-nan Jones. (Laughs.)

[DeVore:] Mr. Duhé, what kind of a style did Sugar Johnny [Smith]--
didn't you--you told me before that he was your first trumpet player.

[Duhé:] Nice trumpet.

[DeVore:] What kind of a style did he play?

[Duhé:] I don't know. I couldn't tell you, but he was a smooth
trumpet player. He played on the style of Bunk. Bunk played [mumbles]
smooth.

[DeVore:] On the order of Bunk, too.

[Duhé:] Oh, yes, smooth trumpet player.

[Russell:] When was your last band about then? After the Banner Band

you give up playing dances and just start teaching--

[Duhé:] After the Banner we--I was with the Black Eagle before I joined the Banner; [that's way it was ?]. And we decided to break the Black Eagle up to reinforce the Banner Band which we did. And I stayed there ever so long, and I came here [Lafayette] and organized a little five-piece band right here. Had Frank Brown, Joe [last name not given], drums; [Beau Frère ?] [?] Clifton, who was playing banjo, played quite a--played plenty of banjo.

[Braud:] Very good.

[Duhé:] And I had Bill Newto on bass. I had a pretty good [five ?]--regular aggregation right here. Good one. [Is "Beau Frère the same man as Clifton?]

[Russell:] You're writing songs now, and--

[Duhé:] I'm not, not no more. I wrote three-

[Russell:] You have written some--

[Duhé:] I wrote three and stopped, but I got two in the trunk that they're supposed to, be some words added to them. I'm not ready for writing wordings now. I'm trying to see how those three make out.

[Russell:] Do you do any teaching now?

[Duhé:] I taught under Professor Osier--the reed section right there at Professor [Fabreaux's ?] School here in Lafayette. Reed section. And I taught Gaubert too, a couple of players around here. Abraham on banjo.

[Russell:] Are there any good old-style bands here around in this part of the country any more?

[Duhé:] No.

[Russell:] The trombonist, Gus, I can't remember his last name.

[Duhé:] Fontanet, Fontanet.

[Russell:] Does he still have his band?

[Duhé:] Oh, yeah, still got that Banner Band here, guess they call it something else but it--

[Russell:] I've heard them--

[Duhé:] He still play; play plenty trombone.

[Russell:] Yes, he's very good.

[DeVore:] Playing right now?

[Duhé:] Yeah, playing trombone--bartender in the day for the Duplantiers. (Laughs.)

[Russell:] Well, that tape is just about to run out. Any other questions you'd like to [think of ?]--

[DeVore:] No, I was thinking if Lawrence knew Johnny Dodds.

[Duhé:] Oh, for sure.

[DeVore:] Johnny is one of my favorite clarinetists.

[Duhé:] Oh, yeah. Well I--Johnny Dodds took over after I left Kid Ory. [that's who I used to-- ?] Yeah, he started with Kid Ory after I left Kid Ory.

[Russell:] And Jimmie Noone, I guess you knew him.

[Duhé:] Oh, yeah. he would play in one cabaret, and I would play in the other one when we went up the country. Another good "tonation" clarinet player.

[Russell:] Yes, he got around very fast on the clarinet. Did the old time fellows though, like the Tios and Warner and some of those get all over the clarinet, up high and low--

[Duhé:] Both high and low--

[Russell:] Run all over the clarinet--the same as they do now?

[Duhé:] Baquet did, Baquet--

[Russell:] Baquet--

[Duhé:] And Tio. Oh, yeah, they's bad--

[Russell:] With all the arpeggios and the chords. They didn't just stick to the melody then.

[Duhé:] Oh, no, no; they run up that scale.

[Russell:] Somebody told me--

[Duhé:] Diminished--

[Russell:] Did you hear Charlie McCurdy?

[Duhé:] Oh, he's a good one, too, with Robichaux. He's a good one, too. Charlie McCurdy, yeah.

[Russell:] Who was in the [Buddy] Bolden band when you heard them? Can you remember?

[Duhé:] No, but they're listed right there; I can't remember them.

[Russell:] I think Frank Lewis they said played with him.

[Duhé:] I think so. Frank Lewis and how you call that black fellow?

[Braud:] Mum--Brock.

[Duhé:] Brock [Mumford], guitar; Willie Warner. They had two clarinets, Willie Warner--

[Russell:] They had two clarinets.

[Duhé:] Willie Warner.

[Braud:] Jimmie Johnson on the bass--

[Duhé:] Jimmie Johnson, that's a Buddy Bolden [?]

[Braud:] Henry Zeno on the drum. And Baptiste Delaney [i.e., Delisle] on trombone.

[Duhé:] That's I think that's Bolden's band.

[Russell:] Who were some of the best trombonists you ever heard that you can remember, aside from people like Ory--

[Duhé:] Zue Robertson, Zue Robertson--

[Russell:] Zue--

[Duhé:] Zue Robertson, Earl Humphrey. Earl Humphrey [was a ?] good trombone player. Earl Humphrey and Zue Robertson.

[Russell:] How did you like Roy [Palmer]?

[Duhé:] Roy Plamer, good trombone player, but Earl, you know, Earl had that stuff with him. Ory too, good trombone player, Ory.

[Russell:] Well, I think--anyway, we have your birth date down, and when you went to Chicago, and a few of those bands straightened out now, [so ?].

[DeVore:] How many years have you been living here in Lafayette, Mr. Duhé?

[Duhé:] I been here--I came here--I been here--I'm here now thirty-one years [I'm not sure ?]

[DeVore:] Thirty-one years.

[Russell:] Thirty-one.

[DeVore:] You living right in the same house?

[Duhé:] No, I came here rooming, and I got tired moving, so I bought here.

[DeVore:] Well, you have a very nice house here.

[Duhé:] It's not like it's supposed to be, but I'm comfortable.

[DeVore:] Well, that's the main thing.

[Duhé:] That's enough occupation for three people. That's all [it is ?] I lodges my family, one daughter and a wife, that's all.

[End of reel, end of interview]