

JOE LYDE
Reel I--Summary--Retyped
May 18, 1959

Those Present: Paul R. Crawford

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Joseph Henry Lyde was born in Worcester, England on July 13, 1934. Joe left England just as he was twenty-one; he plans to return to Belfast, Northern Ireland. Joe has been in the United States for three and a half years; he came in October 1955. Joe landed in Boston where he heard Count Basie on his first night in America. He sailed from Boston to New York on a freighter. He heard a little music there, but not much. Joe played with Wild Bill [Davison] on about his second night in America. He played with Eddie Condon at his old club in [Greenwich] Village, Eddie Condon's. Eddie Condon's was about three blocks from Washington Square. The band consisted of: Wild Bill, Pee Wee Russell, Cutty Cutshall, [Gene] Schroeder on piano, and an unidentified bassist and drummer. Condon didn't play at all that evening.

From New York, Joe caught the bus to New Orleans. New Orleans was his destination from England. Joe wanted to come to New Orleans after reading Jazzways. New Orleans is very different from what he supposed it to be; he had no idea that there were four brass bands still marching. He knew the Eureka existed, but he did not know that they still marched. He had an idea that George Lewis played here, but they weren't here when Joe arrived. George Lewis returned several months later. They weren't all that good, didn't think, at the time. Of course, I've been initiated now to appreciate the finer points, I guess." He had to learn what to listen for; he was listening for a different thing when he got here.

The first record that Joe ever heard that he could class as jazz was Pee Wee Hunt's record of "Twelfth Street Rag" which came out when Joe was about fourteen. That was the first time he ever noticed jazz. Joe was in school in Belfast, Ireland, in boarding school. All they had to do was to listen to records. Some fellows got interested

in jazz. There was a band in Belfast, a Dixieland band, which always got very offended when anyone ever mentioned the Dixieland revival, because they played straight through. They copied the Muggsy Spanier records of the late thirties, and they never stopped through the entire war right through till Joe got interested. They played for Joe's high school dances. It was called Ken Smiley's Band. He has since given up music and gone into the newspaper business. He was the guy who handled Louie [Armstrong]'s tour to West Africa. He is high up in the newspaper business; he has quit playing the trumpet. He is a Belfast man. They played, and the fellows who bought the record which Joe first listened to used to listen to him. They bought a lot of Chicago stuff--had pretty indiscriminate taste in buying the music. But they did buy all the Bunk [Johnson] records which were available in England at that time. All of them were on HMV and none of them are available in this country at this time to Joe's knowledge, or ever have been. They were recorded late about '47, '46 maybe. [check this] Also "Wingie" Manone, and Condon. They all bought Condon records. Also Bunny Berigan playing "I Can't Get Started" which was one of the first records [Joe heard], and he likes it as much as he did then.

Joe played trombone in the little band at school. One of the fellows liked to imitate Bobby Hackett, late Chicago smooth stuff. They played [the odd job at the Kennett ?] high school dances. He played Joe a Bunk Johnson record once, and Joe asked him about the clarinet player, [George] Lewis. Joe was very impressed that he knew the name of another player who wasn't listed on the label. "Yes, a very old style that, not much good, nothing to compare with Pee Wee [Russell]," was the fellow's comment. This "sounds funny now when you consider the amount of fuss made about Lewis and how Pee Wee has

kinda fallen off." The first band Joe ever heard was the Ken Smiley band which was a pretty smooth band; it would have held pretty well by any standards. It was good white Dixieland. They went on and on, but the good of the better fellows in the band dropped out because they got better jobs and left Belfast. They stuck in Belfast during the entire war years. There was a kind of a little jazz continuity going on in Belfast because there wasn't any war in Northern Ireland to speak of. There was no conscription there. If they had gone to England to get better jobs then they would have been drafted, so they stuck on there and played. Then when the war was over, and they were too old to get drafted they went and got good jobs in England. Smiley was in West Africa working for the Daily Mirror.

There were not many jazz clubs in Ireland, when Joe left, as compared to England. Joe left high school in 1951, and at that time there was only Ken Smiley's band. Ken Smiley left about that time, and the band was taken over by the trombone player, Jimmy Compton. He has kept the band going, and to Joe's knowledge, it is still going. Smiley's band wore old school blazers, had nice accents, played smooth like the Muggsy records. They didn't play anything dirty. He liked to croon and all that. The Smiley band was very similar to the Last Straws here in which Joe has been playing. They have been publicized as a society band, and they have certainly gotten all their jobs as a society band: through contacts rather than ability, Joe would suggest. "Gradually the peasants are taking over." The sort of people who can play better, but do not have the social contacts. That is what happened to Ken Smiley's band. The trombonist, Jimmy Compton took over, and it is now called Jimmy Compton's Dixieland Band. The pianist was a very good fellow too; he was in the regular army; he was posted somewhere in England. [Jimmy Compton's] pianist,

"Hoppy" Compton, told Joe Lyde he wanted to be a trumpeter and play like Bix [Beiderbecke]. He didn't have a trumpet, but [Maurice] Ravel and [Claude] DeBussy were Bix's favorite composers, and he was stashing away every Ravel and DeBussy disc he could lay his hands on. It was a pretty good band. He played very good piano, but he was anxious to be refined about it. He was the trombone player's brother. They play all kinds of jobs; they were a Dixieland band, but they played sambas and rumbas or whatever the dancers wanted. A real New Orleans Band does the same thing, whatever the dancers want. It was a seven piece band. They had a guitar rather than a banjo. They played spot jobs. They had one regular weekly job at the Belfast Royal Academy in the gymnasium, every Saturday. They have been playing at the boat club, which is very different to some of the boat clubs where Joe has played here. In Belfast as here, they were anxious to satisfy the dancers rather than having this big pretentious "'we're gonna revive the original New Orleans Jazz at all costs' even though no one can put their finger on what the original New Orleans jazz is." In London you have anything to satisfy all tastes.

In Joe's last year of high school, he went to London in 1949, where he heard Ken Colyer's band, the Crane River Jazz Band. Ken Colyer has a "little" name: he came over here in 1953. Colyer got some American Music records when he was in the Merchant Navy in the war. He brought them home, and they decided that that was the real jazz. He got a bunch of fellows together. He had another cornet playing with him, Sonny Morris. Colyer also had Monty Sunshine who in those days played a steel clarinet which he had seen a photograph of George Lewis playing. Joe used to have a record of Bunk playing "Tishomingo Blues" on Brunswick, and the Crane River band played every note identically: the clarinet phrase coming through. Colyer had no drums. Colyer

said until he could find a drummer who was fit to play with a New Orleans band, he wasn't going to have one. He had [Julian Davies] on a three string bass; [John] Davies was the trombonist; and Pat Hawes on piano. They were very enthusiastic, but played a pretty sluggish sound altogether. Joe has one of their records on the Delta label "Kenrucky Home" [on AM 514] and "Moose March" [on Jazz Man 9]. Joe also heard [Humphrey] Lyttelton's band which was much better to his mind, much more lively, much more imagination, much looser; they weren't really worried if they deviated from the "party line." Joe doesn't think they ever came up to what they were playing in those days, but they have changed a lot. He is a man who believes in re-grouping everything round; he is trying to play "main stream", now.

Paul Crawford heard possibly from Mike Slatter that they consider over in England now that if a person playing traditional gets any better he feels he has to start playing a different style of music until he gets so good that he is playing progressive. Joe guesses that it is a tendency. Some of the traditional bands have some pretty good technicians in them who are anxious to stay in the bands. The idea of pushing forward, wanting to try out new things is natural unless you have already settled for what you like and are ready to play that. You get some pretty modern stuff played by the brass bands in this town. Joe heard a parade yesterday in Algiers where they had Kid Thomas, two regular trumpeters with the Tuxedo, not Jefferson, but the other one [Vernon Gilbert and Herbert Permillion]. There was kind of a cutting match. Thomas was in there playing his regular stuff, and very strong, too. The other guys were playing all over like they do in the Tuxedo record, but it wasn't Albert Walters or [Herman] Sherman. Neither of the latter were there. It was a very strong trumpet section, very clashing styles. That is the kind of

thing that people like Slatter don't want to happen. Joe doesn't think Slatter is a musician or that he plays an instrument. He has often tried to start, but never got around to it. In summary, Joe wouldn't say that that was the tendency at all. In fact, he would say that the tendency is to try to restrain yourself and keep on playing traditional in England even if you don't want to, because that is what the kids have all got interested in. It has caught their imaginations. They think that they are being led back to an old Storyville fairyland by hearing these old tunes, and Joe guesses that in its way it is harmless enough.

Joe heard some good bands around 1949, '50, '51. They had an Australian jazz band which was touring England, Graeme Bell's. They made a big impression. The band went to Ireland. They didn't do too well financially, but the people who went really enjoyed it. They made a tour of Europe after that. They had two trumpets; somebody got a hold of a King Oliver band photograph with Oliver and Louis two cornets which really struck their imagination. At that time, there wasn't a jazz band in England without two cornets, except for Lyttelton, who compromised by having two clarinets, which is the same idea. "You sort of have to have a four-man front line." There were no saxes [used] at that time. Those are the only bands, really, Joe heard in his last year at school, which is really when he was interested in it.

Then Joe went to Cambridge where they had kind of a jazz band, a university jazz band.

Joe took up the trombone at fifteen or sixteen when he took up the trombone to play with the little band in high school, Campbell College. They played around. Joe played the cornet at the same time. He didn't own any instrument. These were all instruments owned by the school. Joe took lessons from the school. They played "Washington

Post" [March], "that kind of junk." They played that kind of thing in the official school band, but some played a little jazz as well.

Joe bought a cornet when he was sixteen from an old Salvation Army musician. It was a very old cornet, a little silver plated cornet. It cost Joe five pounds, which was equivalent to fourteen dollars. Now it has been converted into a lamp by a friend of his. Joe just played the trombone, but he never owned one. The main thing was to appropriate the instruments of the school where you were going and sneak off with them for a session or job.

Joe came to Tulane in 1955 as a graduate student in English, on a scholarship. For the last three years he has done teaching and studying, as a graduate assistant.

Favorite musicians: The Eureka, the whole works. That was the biggest surprise; that was the best day when he first heard them. Joe was amazed. It was a funeral starting from Felicity and Dryades. When you live in New Orleans there are certain corners that stick in your mind. It was the club that wears the long frock coats and the cocked hats with yellow feathers on them. Same club which is in Jazzways. [Y.M.O.B.A. ??] [Patriarchy of the Odd Fellows ?? MTZ] They marched from Felicity and Dryades up to Jackson to pick up the body and then over the Claiborne overpass down to the cemetery at Canal and Claiborne. Joe was very impressed. John Bernard told him about it. They are still all good--the trombone section--although Sunny [Henry]'s out of business now--and Percy Humphrey is definitely Joe's favorite trumpeter, if not his favorite musician. It just goes to show you can have genius and everything that goes, that any jazz musician can have in any field, modern, or progressive. You can have it all and still be a New Orleans musician. That is the thing which impressed Joe. ["Kid] Sheik" [George Colar] is very solid, all are

very solid. Joe's favorite guy is the bass drummer, because it is the drums which can not be reproduced by Englishmen. They can't get that rhythm. You just have to do it without trying; you don't even have to know you're doing it. [Joe names Robert "Son Fewclothes" Lewis] Joe has never heard an English drummer that sounded any good to him; he always sounded like some cheap Dixieland drummer on Bourbon [Street] who is out to make as much row as possible. He heard a record by Ken Coyler's Omega Brass Band, which has been formed in England; they could make a passable stab at it instrumentally, but the drums are nowhere. Alfred Williams was playing with the Eureka then; he is not with the Eureka anymore. "Black Happy" [Christopher Goldston] was playing a funeral over in Algiers one afternoon several weeks ago with the Eureka. Alfred Williams played yesterday with the Tuxedo, but he and Fewclothes were the ones [that Joe liked] with the Eureka. Since Joe has been in New Orleans, [Willie] Pajaud has dropped out and come back. Williams dropped out from the Eureka, Sunny. dropped out and Reuben Roddy the alto saxophone player dropped out. The Eureka still has a good sound. In the four years Joe has been here they have gone up and down; they have gotten apathetic at certain times, but they have really revived. They are on the up swing at the moment. Percy is playing [hard or high]. Percy didn't make it to Hahnville Sunday before last.

Joe likes the Eureka best, but there are lots of others. He liked it at Luthjen's, liked it when Kid Thomas's band was playing. Kid Thomas's band was a fine band whomever they had. Percy has a band at the Paddock now which is good enough for Joe's money. It is completely different from the bands on Bourbon Street. Percy has his brother playing clarinet, Willie [Humphrey]. He has a bit of the Bourbon Street style. Joe doesn't know if he is intentionally satirizing

it or whether he thinks that is what is wanted. They used to have Andrew Morgan, and then Morgan got another job. Willie holds one note for eight choruses. That is what the people like at the Paddock. Wallace Davenport was telling Joe last week that he finally got up the courage and went and bought a fluegel horn when he was playing with [Bill] Matthews. Davenport had seen a picture of Miles Davis playing it up North. The horn cost him \$250 which must be several times what he makes at the Paddock in a week. Mrs. Valenti said, "Why can't you get a regular trumpet, that looks cheap." Davenport took both of them [the horns] along. It sounds great. Morgan was very nice when he was with them. Percy has Louis Nelson on trombone and playing very strong. Joe says that he [Nelson] has been feeling good every time he has heard him. They started up a little before Mardi Gras, started up in Lent when George [Lewis] went to England. Sweet Emma [Barrett] is there on piano and "Si-E" Frazier on drums, a very tasteful drummer. "Si-E" is Joe's idea of what a [unintelligible] drummer should be.

Speaking comparatively of the popularity of jazz in the U.S. and England, Joe asserts that first of all it is a foreign business in England, something from somewhere else. The kids have caught on to it; they like it--the same kind of kids listen to it that would be going to hear a rock and roll band over here. Also it is culture; you have a lot more pretentious people writing little articles about jazz in the intellectual weeklys than you do in this country. The big Sunday papers, that sort of thing, have nice big articles about why George Lewis is no good. "It is the same thing as the way the Americans have gone ape about the Beef Eaters [gin], Chaucer, or something like that." It is something else, make a pilgrimage over there, go and look at Canterbury Cathedral, see where Chaucer was. That is the same way a

lot of English people come over here. Joe would say it is a lot more popular than jazz is here. Joe still doesn't think that jazz is accepted in America. All the people who seem to like jazz a lot seem to him to be oddballs to a large extent. Joe says he has often made the remark that the only people who follow parades are lunatics and children. It has caught on in England; it is very popular there. Most of them go along because they think they ought to, because it is the thing to do. Joe thinks that it is still largely an artificial kind of appreciation; they don't appreciate as much as people who liked it when it started without noticing it. The jazz clubs are cheap; they don't serve drinks in English jazz clubs.

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Here they throw drinks at you. That is the way they make their profit; they want you to buy drinks here. Not even the private jazz clubs in England have drinks. Now and then they get a little bit of jazz in a bar, but not much. Just soft drinks are served. Paul adds that you get high on the music. Joe always did, but he's a little more jaded nowadays after having lived here for four years.

[On a trip with the Last Straws Joe saw] a festival in Cuba very much like Mardi Gras here, but it wasn't on Mardi Gras. It was on May 1 and around that time. Joe thinks it has been going on about a month, mainly on the weekends. Very much like Mardi Gras here only a little wilder, more frightening. Like here, if you're not with Zulu all you have is a lot of drunk people wandering up and down with drinks in their hands. There they all seem to be dancing in the streets packed on mass, like soldiers, tight as soldiers. Streets of them doing the Cha Cha Cha and hitting all sorts of things. They had a big parade. Since the Revolution they have been kind of scared that the tourist trade is falling off. All the gambling casinos are empty. The municipality of Havana invited representatives, Joe thinks, from every country in the hemisphere to come and have a representative of some kind of festival that those countries have. They picked New Orleans to represent America. Mayor Morrison went over with three bands. The one Joe was in was one of them--the Last Straws. Also the bands of Roy Liberto and Hector Fontano. The Last Straws were suppose to portray a brass band, a Negro marching band. They had about a dozen other people dressed up as typical old New Orleans characters. It sounds corny, but it was pretty impressive for what they wanted. Every one had blackened face, and some one would have a basket of strawberries or selling firewood. Joe's bunch got huffy and refused to black their faces cause they thought it would be in bad taste, but it was

impressed on them that they were lucky to go over there by the woman who nominated their band to represent New Orleans so everyone swallowed their pride and blackened their faces. They rehearsed like mad to try to play like a New Orleans brass band. It wasn't quite the right line up, but they did pretty well. They have a film of it at WDSU [Get Film strip]. They also had a couple of floats and Vic Schiro on a horse, representing someone with a flag, presented a flag to the mayor of Havana. They had the big Rex floats. They [the Last Straws ?] led the parade. The only ones which Joe remembers seeing after they got off the route were the Brazilians. They had some kind of troupe from their Mardi Gras in Brazil. They were wonderful; they had Joe's bunch beat. It was very interesting, and everyone was very pleased about it. They don't have much jazz over there; they have so much of their own stuff, more rhythmic stuff. Paul asks if they have a lot of steel bands there. Joe thinks that they are further South. He, of course, hasn't been all around trying to find it. He just heard what ever [he happened on ?]. They have some nice little bands, trio or quartet with guitars and one of those steel bases that vibrate, [a box with vibrating ?]. They were singing old Spanish type, Cuban type songs rather than the Calypso. Joe was in Jamaica two years ago, and it was fantastic when you could get way out in the hills where they didn't have any electricity, miles out, practically the jungle, people living in huts. Every Saturday night they would have a dance and bring the jukebox that was run from a battery on a truck. They would have all the "Fats" Domino records, all the Elvis Presley records. Joe went out there expecting to hear the real calypso. It has always interested Joe the way all the different forms that music has taken around the Caribbean, this city, and in Mexico. It is a fine instrumental thing in Mexico, Mariachis [check

[Mariachis]

sp ?], trumpeters, beautiful stuff.

There is a proposed trip to Vienna in August. [See Moose Zanco, Reel _____] They are having a recording session tonight. Everybody is very excited about it. It still doesn't seem to be definite. The idea is that they will not be paid for it as they were not paid in Havana. The whole trip in Havana was paid. They don't know if the band is going to get its trip paid to Vienna. Joe plans to be in Europe. He is leaving next Friday and sailing on Monday. They are going to decide tonight. He thinks there is a very good chance of their going to play for the Communist Youth Festival in Vienna. It is the first time they have had the festival outside the iron curtain and the American youth organization is very anxious to get as many people to go voluntarily. Paul saw something in the paper a few days ago, a letter from a member or officer in the local American Legion. There was also an article in the paper today that the American Legion has offered to help the organization now and acquaint them with Communist tactics. Joe doesn't think there will be too much to worry about. Everyone was pretty scared that they would get shot in Havana.

When Joe goes back home, he plans probably to teach. Also he wants to do a bit of studying on his own, mark time without having the pressure on. He wants to play a little too. He would like to start a brass band. If they have one, [the Omega. See Ken Colyer] he feels another one could help. Joe has played with the Eureka Brass Band here in New Orleans where he learned a little about it, "the main thing is play slowly, march slowly." Joe played Mardi Gras day. Paul adds that the manner in which he played with the band would be termed possibly a "walk in" [as opposed to "sit in"]. The first time Joe played with the Eureka was Mardi Gras 1958. He

just played one number; everyone was loaded and Shiek wanted to rest. It was late in the day. Then he played a big parade across the river which was one of those parades where you go to different houses and have lots of drinks. It was probably the Young Mens Olympians. [Not correct] Now, everytime Joe goes over there, everyone claims that he was in their house drinking, but he doesn't think that he was in that many houses. Pajaud had a big sore on his lip the size of a penny this Mardi Gras so Joe played his trumpet for three or four hours. Joe got so tired; he played from about noon till the rain came on. That was for Mardi Gras day for the Zulus. Paul started at Eads Plaza and played to La Salle [St.] just off Jackson [Ave.] where he is usually pooped so he leaves then. That is only about an hour's playing. Joe stuck with them from nine to four.

Recently, Joe played Arthur Ogle's funeral who was an old drummer for the Eureka. He is on the Pax record, had both legs amputated before Joe got to town. He died about a month ago; Joe played, but there was no money involved. Shiek asked Joe to play; Percy couldn't make it. [Peter] Bocage wasn't there; "Jim Crow" [Robinson] wasn't there; he was playing with the Eureka at that time. Someone had to fix his TV set so he had to stay at home. Red Clark couldn't make it. They couldn't get in touch with the drummer so it was just about a pick-up band. Paul Barbarin played bass drum; they got him at the last minute. Kid Howard joined them when they were half way through. The funeral was at a church right opposite the bar where Howard drinks on Liberty. It is very close to the Civic [i.e., Municipal] Auditorium [Probably Auditorium Bar] where Jim Robinson lives and Sonny Henry lives there too, Howard lives there. They all live just on that corner. This is around Marais Street and St. Philip Street. They finished the funeral, which was very short, at the Caldonia Inn

[1140 St. Philip]. They played a couple of spirituals not dirges: Joe can't play dirges. He can play the spirituals slowly. They went in the Caldonia Inn and played for about an hour just for kicks; no one was getting paid so no one seemed to care. That was the only funeral Joe has ever played. He doesn't think the practice of playing music at funerals could be revived in England if they ever had it. Joe has enjoyed playing with the Eureka more than the little band he is with [The Last Straws]; it is nice but a little rushed, still confusing speed with heat which infects ones own playing. If you play with good people then you tend to play better. Like at the Paddock, a lot of it is what you expect is demanded of you.

Percy Humphrey is Joe's favorite trumpeter, but he doesn't think he sounds much like him but instead thinks he sounds more like Wild Bill [Davison] every time he hears the playbacks. Joe doesn't really want to, and he doesn't know why he does. He listens to him a great deal. Joe would like to play like Bunk [Johnson] who played simple, very swinging. Joe reminds Paul in his playing or maybe in his phrasing of Louie [Armstrong]. Everyone is influenced by Louie to a certain extent. Joe thinks he could never get close to the way Louis played in the twenties with the Hot Five. Paul didn't mean that he thought Joe came up to his greatness, but just sort of the feeling. If you listen to anyone who played after Louie you tend to get a lot of Louie through that. However, you can pin sort of pin down an influence with everybody. You can sort of say Bunk is one of the originals, maybe Joe Oliver is, and Louis sort of followed them, but he is an original too. And after that everybody built on that, but Percy, Joe can't pin down; he can't think where he got that style. Joe thinks that Percy is an original, too, which is mainly the attraction for him. Paul says Percy might be an original. Someone told Joe that he [Joe]

was a jazz snob because he only wanted to listen to the older stuff. If you are going to put a term to it, Joe would call it being a jazz antiquarian, which he doesn't feel that he is. But, there is something really nice about a man, about Percy who is playing in his own field, the New Orleans brass-band field, yet he is completely original, completely fresh. He has a lovely tone and all the lovely fresh phrasing. Joe has never heard anything like it; he doesn't know anyone who imitates him, maybe Ken Colyer tries a little. Ken played with the Louis band when Percy was leading it when he was over here in 1953. Joe would like to sound like Percy, but it is ridiculous saying that you would like to sound like somebody.

In 1949 when Ken Colyer was intentionally sounding, copying from Bunk [Johnson], the band was meant to be like Bunk['s]. George [Lewis] and Jim Crow [Robinson] both play in styles which are, Joe gathers, fairly easy to imitate even if it doesn't have the same swing. It is basically simple stuff; Joe thinks that it would be much easier to copy George than to copy Johnny Dodds, no one could copy Johnny Dodds. They try to imitate George's style; they still do, everyone, wholesale. Joe doesn't think Colyer ever sounded much like Bunk; he tried to sound like every record he ever heard. He got a bit of Mutt Carey, a bit of Percy Humphrey after he got back from New Orleans. Russell once pointed out to Joe that what he didn't like about Colyer was that he tried to imitate the bad stuff as well as the good stuff. He would take a record with Kid Howard playing when his lip was terrible, the notes were wavering; Colyer would think that was vibrato and very high class and try to play that. He has a record of himself doing that. Joe thinks that is why Russell doesn't approve him too much, and Joe thinks that he is largely justified except Russell is one of the few of us who have ever heard the really good men when they were

really good. You have to make do with what you have, especially if you are stuck in England. And at the time Joe left England, there wasn't any American jazz allowed over there. The Lewis band has been over there a couple of times, Joe thinks, now, but at that time the union[s] was in some terrible deadlock and no one was allowed to go over there. Colyer was fitting some kind of a gap. People couldn't even buy most of the records; they were unavailable over there and still are unavailable, for example, American Music Records. They get pirated now and again. Paul adds that he, too, heard that.

Joe didn't think all that much of Bunk until he heard Russell's records when he got over here on the American Music label. Joe thinks the records were made toward the end when the band was kind of splitting up.

Joe hasn't been to many out-of-the-way places other than Kid Thomas's and Luthjen's. He hasn't done at all well that way. He has never been out to Happy Landings. Joe has always had a transportation problem; he doesn't drive and by the time you can talk someone into taking you, they want to go somewhere where they are sure it will be good like Kid Thomas's or something. As far as Paul is concerned you can be pretty sure if it is Kid Thomas's. Joe has heard that at Happy Landings the music is more swinging. Joe has always been fairly conscientious about going to the parades; there have been more and more of them since he has been here. Or maybe he is just finding about more of them; Sheik calls him up whenever the Eureka is marching. Joe thinks that the Eureka has had a dozen funerals since January first, at least, that is what Red Clark told him. It is a pretty staggering number. Maybe the generation that started all the clubs is dying out and the clubs are rich enough to pay by this time for the band. Joe noticed that the fee for playing a job has gone up from \$5 to \$6 since

he has been here. You can see inflation ever there! Paul adds that as soon as inflation gets to those old guys, it really--Joe thinks that it is fantastic; they can march all that in the hot sun for miles, hours, for just \$5 or \$6.

Paul has only been to one parade where those old guys complained. Now some of the younger guys complain, Paul adds. They were complaining, Paul thinks because they didn't get to play enough. They had to hang around, and they had to march from one spot to another without playing. Joe tells of a funeral up in Shrewsbury which started off from church on Jefferson Highway by the overpass which goes to the lake, called the viaduct. And they marched right along the river road to the Adams Street cemetery which is on Adams, two blocks above Broadway and then marched all the way back. It was a hot day in the early part of September. Albert Warner was the only trombonist. The band marching was the [Young] Tuxedo. Albert played all the way. Paul says that it must be something about those old guys; they are strong men, Joe adds.

Joe says that the Gibson [Brass] Band is an interesting band. Paul has heard them once. They are non-union. They play very well at times. They have Eddie Richardson on trumpet; he used to be with the Eureka. [Played together ?] even before [they ?] joined the union. He plays very well.

Joe has played at Luthjens and at Kid Thomas's on and off. He played at Luthjens with Dede and Billie Pierce. When Lawrence [Milton—] "Toca" [Martin ?] took over, Joe played with him for a little bit. When he left, they got a band there, but it didn't sound like jazz. Joe played with Kid Thomas at the Moulin Rouge and at the Tip Top. Then he went to play with them at the Westwego Fireman's Hall where the Jefferson Parish Jailer wouldn't let him play.

Another Irish fellow who was over here, Bill McCletchie [sp?] who played the bass. Joe used to play with him in Belfast on vacations from Cambridge. Bill played the bass with Kid Thomas. They really loved him; he played hot. He was here winter before last. He went off to New Zealand via New Orleans.

Joe had a band when he was in Cambridge University. His first year there he played with the University Jazz Band, then he started his own band up. On vacations, he would go back to Belfast and play with McCletchie's band. They were straight in the Bunk Johnson tradition. He was the first guy who ever played Joe an American Music record; he played Joe a Wooden Joe [Nicholas] record which had been smuggled into the country by a man named ["Solly" Lipschitz ?] and have since been confiscated by the British Customs and Excise. Joe's band at Cambridge used to run dances in the Masonic Hall in the summer vacation when there were only one or two people, a lot of foreigners there. They did pretty well. It was a Dixieland Band: a Turk Murphy imitator on trombone, a fellow who tried to imitate Dodds on clarinet. The trombone player was a very fat fellow weighed approximately 300 pounds.

There are probably some bands in other Irish towns, other than Belfast, now. There are all sorts of school kids, high school children starting up playing this kind of thing. When Coyler got back from New Orleans he made a big impression by not having a piano, just bass, banjo, and drums in the rhythm section. Just before Joe left to come over here, he was in Belfast for two weeks to say goodbye to his parents before he sailed for America, and he went down to the boat club where there were a bunch of very young fellows trying to play just like that, and they didn't have a piano. They did a pretty good job, too.

Joe feels that the whole scene will have changed when he gets home. Perhaps the fad is dying out; George Lewis was over there recently, and there have been pretty mixed reviews about him. All the "angry young men" who have gotten lucrative jobs writing columns in the intellectual weeklys and papers think it is fashionable to say that he [George Lewis] is no good. Jazz doesn't seem to be the fashion here; you don't get too much of it. The kids don't seem to like it. There was some talk of Joe's little Dixieland band [The Last Straws] catching on; they played at Newman High School a couple of times, but the trouble is that the kids can't dance to it. Until a Dixieland imitators can learn how to play for dancing, they will never be playing real jazz. They play too fast. Paul feels the same way. He [Paul] feels that if you could play Dixieland and still play it with a sort of rock and roll feeling you would get along fine, and you can do that. Joe wouldn't be surprised if that wasn't the kind of thing that Bolden--you can talk to someone like Peter Bocage who says that Bolden played nothing but the blues, strickly to low class people with no musical imagination. Well, that sounds like rock and roll to Joe. Of course, it is not the same with the electric guitars and all that, but that's probably more of the spirit. People liked to go and dance to it. "Bumping" music as Paul would define it. Joe thinks it is a shame for the poor little high school girls, just in their first high heels practically, trying to dance to the speed at which they play. But you can't tell them [the band]; they have slowed down a bit since they marched in Havana.

Joe will be leaving New Orleans on Friday, but he won't be sailing until Monday. He is going to spend a couple of nights in New York, and see if he can hear some music. He has been looking at the New Yorker, but didn't see too much on--He would like to hear some of

the modern bands; he is interested in them as well as traditional jazz. Paul heard that some of the moderns, extreme moderns like [Theolonius] Monk are interested in recording Jelly Roll tunes. Jimmy Giuffre, says Paul, is now playing "Santa Claus Blues" and things like that with a modern--Jelly Roll was a great composer, wasn't he? Sure he was. He wrote some great tunes.

Wallace Davenport is interested in starting a brass band with a slightly modern lilt. He doesn't know much about it, but he is interested in the idea. Bob Reinders was telling Joe that there were some kids that he teaches out at Xavier [University], colored kids, a younger generation which is lacking really in the brass band business. They were interested in not letting it die, but somehow the idea fell through. Joe feels that this business of letting the brass bands have some instrumentalists who are more modern within the frame of brass-band music is the inevitable thing, and he feels it is far better than nothing. [Paul says that] the Tuxedo is so much different from the Eureka, but they still go. If they [Tuxedo] just had a little bit more control: all those discordant notes at the end like on the record; everyone seems to be finishing in a different key [or out of tune possibly]. That is better than letting it finish completely which is what might happen if you tell everybody off who wants to play a modern phrase. Joe feels that it is mainly a question of taste rather than ability; you can play modern and still be very tasteful. As far as Paul is concerned the latter is true.

Joe does not read at sight. He can read if he figures it out.

END OF REEL II.

