

GEORGE "HAPPY" SCHILLING
I [of 4]--Digest--Retyped
September 8, 1957

Also present: William Russell, Johnny
Wiggs, Mr. and Mrs. Charlie/Devore,
Mrs. Schilling. (Charlotte)

The last job Happy Schilling played was on a New Year's Eve, in Kenner, [Louisiana] where he played bass.

[Check Sardis] HS tells of playing a job with Tony Capone [spelling?] and Charlie Fishbein [spelling?] for a man named Ackerman; there was supposed to be another man, a guitarist, on the job, but he didn't show up; HS comments about the sound without a chord instrument. Johnny Wiggs said the same thing happened to him when playing at City Hall for a Carnival parade; he mentions Chink Martin, Jr., who was to be the guitarist but also plays bass, and Sherwood Mangiapane, bass.

HS played the balls for many Carnival clubs. He says he had so much work people would call him to ask what dates he had open so they could have a dance with his band playing. Wiggs says HS had a log of bands, that he had the music business of New Orleans tied up. HS names some of the Carnival clubs he played, including Hermes (his band was the first to play for Hermes). HS also did a lot of parade work; he says he had one of the best 10-piece marching bands; members were: Harry Shannon, Leonard Denena (who also played piano and string bass with HS at various times; Denena, formerly director of Fortier High School Band, is at present director of the New Orleans Police Department Band) and George Barth, trumpets; Johnny [Gedde?], alto horn; Herbe Dantagnan [spelling?], alto sax; George [Schilling, Jr.], tenor sax; Eddie "Lefty" Eiermann, sousaphone (which he bought from Red Mackie); [?] Frisco, share drum; [?] Spora [spelling?], bass drum; [HS, trombone?]. The band played from music. HS says the band sounded much larger than ten pieces. He says the members played for the pleasure of playing rather than for what money was involved.

HS talks about his health and property he has sold.

HS mentions his E-flat trombone, one he played with Jack Laine when he first began playing for Carnival. A picture [photo, or reproduction of photo] is shown of a group, including [Edmond] Souchon and Earl Crumb. A picture of HS's band is shown; Wiggs points out [Clay] Pinner [sousaphone], Monk Hazel, HS, one of the Loyocano brothers (father of "Tootsie" Loyacano [Hug]), HS's son [George Schilling, Jr.], Elrey Maser (who was clarinetist on JW's recording for Victor [John Hyman's Bayou Stompers], re-issued on Label "X" lp). [Check ANOJ's photograph file] The picture is a clipping from the New Orleans Times-Picayune, September 28, 1952. As HS shows the trombone he mentioned, he comments that the horn is fifty-four years old. Charlie Devore plays the horn.

HS says he went to Chicago in 1913, in the second jazz band to go there from New Orleans, right after the Original Dixieland Jazz Band went [Compare p. 4, below]; HS and band arrived during cold weather, but wearing straw hats [warm in New Orleans]; they went to work at the Arsonia Cafe, operated by Mike Fritzel, who also operated the Chez Paree; WR says Fritzel is still alive.

JW talks hopefully of a recording session to use HS on trombone, Jack Laine on bass drum, etc.; HS says he heard Laine had become blind, or had died, but WR and JW assure HS that Laine is still alive and is not blind, that Laine's son, [Alfred] "Pansy" [Laine] died [several years previous]. Laine still gets around very well. HS says Laine was the most powerful man he ever knew, that he was a blacksmith in earlier days.

HS was born April 27, 1886. He began playing mandolin and guitar when he was about fourteen years old, first playing with the father of trumpet player Pinky Gerbrecht; the father played violin, HS played guitar; ["Moochy" Bowers?] also played guitar. HS played bass parts on his guitar, while the other played regular guitar parts. (JW says he played violin in a string band.) HS bought his valve trombone for four dollars, on Rampart Street, and began playing during Carnival season with Laine, when Laine needed extra men for his extra bands. HS also began playing bass violin about the same time. In 1904, Laine took a band to the St. Louis [Missouri] World's Fair [i.e., Exposition]; other New Orleans bands absorbed some of Laine's men, HS joining a trio led by Phillips (who called himself [Johnny] Fischer), replacing Johnny Bauman--Bolman [spelling?](deceased) on bass. Then Fischer added Lawrence Veca, cornet; later Achille Baquet, a printer by trade (and known by Fischer to be a Negro, although very light-skinned), was added on clarinet (HS says Baquet turned out to be one of the best clarinet players in town. Next, valve trombonist Bill Gallity (father of present-day trumpet player of same name) was added; the group then consisted of violin [Fischer], bass [HS], clarinet [Baquet], cornet [Veca], trombone [Gallity] and guitar [(Philly Meyers?)]. Then "Ragbaby" Stevens was brought in on drums (a proud addition in those days, says HS). Stevens was later replaced by Freddie Williams (who later became a police detective). George Barth later became the trumpet player, and Fischer switched from violin to clarinet; HS was now on trombone, Williams on drums, Tony Varenholt [spelling?] on brass bass. Nick LaRocca, who had had a job

GEORGE "HAPPY" SCHILLING
I [of 4]--Digest--Retyped
September 8, 1957

4

advertising for prize-fights on a wagon, got a job to go to the Schiller Cafe, in Chicago, with a band, so Fischer's band took over the fight advertising job. Then Fischer's band got an offer to go to Chicago; besides Fischer on clarinet, Barth on cornet, HS on trombone and Williams on drums, (although JF wanted Emil Stein) [check spelling] they had Arnold "Deacon" (name given to him by HS because he walked around like a preacher) Loyocano on piano; they auditioned at the Pup Cafe, a night club on Iberville Street, were hired and went to Chicago; HS says the time was before the [World[War [I], around 1913, and that they came back before the War began, because many men were being drafted [when did U. S. draft begin?]. Tom Brown had taken his band to Chicago years before that, to Lamb's Cafe, but had not been successful, according to HS; Brown's Band became a vaudeville act. Brown had been back in New Orleans a long time before LaRocca's group and the band HS was in went to Chicago. HS tells of the trip to Chicago and the arrival. . . . [Johnny Stein's group which became the Old Dixieland Jazz Band with LaRocca, arrived in Chicago on March 3, 1916].

End of Reel I

GEORGE "HAPPY" SCHILLING
II [of 4]--Digest--Retyped
September 8, 1957

Also present: William Russell, Johnny
Wiggs, Mr. and Mrs. Charlie Devore,
Mrs. Schilling.

Continuing the story of his trip to Chicago to work for Mike Fritzel, at the Arsonia [check spelling] Cafe, HS says he and the band were met at the Arsonia by George Fritzel and the porter; the Negro porter was very excited that a jazz band was there, and became more excited when they played later. The cafe operators had put up a sign--"New Orleans Jazz Band here tonight"--and there was a large crowd waiting to get into the place to hear them. HS mentions playing "Who you For, Brownskin"?. [Check title, lyrics, and melody] [BROWN SKIN, Who you For TERENCE WILLIAMS, 1916] Ferdie Grofe, later arranger for Paul Whiteman, was pianist for the show (presented when the jazz band was not on), along with a drummer, named "Pinky." After about two weeks at the Arsonia, [Johnny] Fischer and Freddie Williams suddenly disappeared [back to New Orleans], leaving HS, George Barth and Arnold Loyocano "holding the bag." The three tried many drummers, including aforementioned "Pinky", and many clarinetists and saxophone players, including Ted Lewis, but none could catch on to the rhythm that was necessary. About that time George Brunis [sic] and his brother, Merritt Brunies came to town to play at the Schiller Cafe, replacing [Nick] LaRocca [and the Original Dixieland Jazz Band], who went to New York; they argued too much for the comfort of clarinet player Red Rolland (brother of a present-day New Orleans locksmith), who joined HS; then Frisco [or Brisco. Compare Jack Laine's reel], a drummer from New Orleans, came by and was hired. After a while, the Arsonia was closed because of a fight; the band and Fritzel had a falling out over money, also. The band went to work for Tommy Thomas, an ex-prizefighter, who had a place near the Arsonia; they played there until the war began, at which time HS

returned to New Orleans. HS was drafted, although he had a wife and two children. When he returned to civilian life and New Orleans, he and Harry Shannon (who was carrying on a band...for Fischer at the time) formed a band; in it were: George Barth and Shannon, trumpets; HS, trombone; "DeDe" Stevens, drums, who was only playing parades for Papa Laine; Achille Baquet, clarinet; Eddie "Lefty" Eiermann, sousaphone (they were not able to induce Tony Varenholt to leave Fischer's band); HS's brother, alto horn. There was no piano or chord instrument (trumpet player Johnny Bayersdorffer played piano with the band at one time). It was organized during the war; all the men were declared unfit for military service [except HS, who was already out of service]. HS tells of being hired by the Cotton Exchange to play for the celebration of the signing of the armistice. After that job, the band began getting a lot of work. HS tells of hustling for jobs, mentioning the Garden District [Marching] Club and the Jefferson City Buzzards. Shannon quit playing when he got married. The band was [then?] called Schilling's Dixie Jazz Band. HS, at the suggestion of Barth, then organized a brass band, for the purpose of playing parades. HS says he [and his bandsmen] joined the union soon after that [or around that time], getting in two weeks after the charter was granted; he tells of playing a job at the San Carlos Hotel, Pensacola, Florida; although there was no musician's union there, the carpenters's union wanted to force the band [and/or the hotel management] to add three violins for for the engagement.

In HS's brass band, the parade repertoire consisted of jazz and popular numbers, i.e., "High Society", "Margie", ["Ten Little Fingers"...] along with regular marches (JW says it was the same when he played with HS's brass band); some of the men could read, others could not. HS tells an anecdote concerning Jack Laine and his band at rehearsal; Laine said one member had a tin ear, so Achille Baquet handed Laine a can opener to open the tin ear. HS mentions working Carnival balls for "Three Well-Known Gents", [Compare Russell Leavy's notes. Storyville collection] which had headquarters at Tom Anderson's; the band was locked in its gallery at the beginning of the affair, but beer and sandwiches were provided. He talks about a ball held [Carnival night?] at the old Odd Fellows Hall, which was where the post office [Camp Street?] is now located. HS tells of playing for the Overton campaign for the [state?] Senate, in Plaquemine Parish. He mentions Huey Long, who spoke at one of the rallies; he mentions playing for the golden wedding anniversary of [Leander] Perez's mother. HS's daughter was born while he was on [or just after?] that tour [political, etc.], forty-four years ago [chronology a bit confusing].

HS had a band working various casual jobs until he went into the Beverly Gardens; the job was offered to Charlie Deichman, who was working at the Patio Royal on the lake, but he couldn't take it, so recommended HS to manager of the Beverly, Felix Palmisano, whose [brother?]-in-law, Tom Getz, ran a restaurant on Baronne Street. HS got Johnny Hyman [Wiggs's real name] on cornet and Jimmy Cannon, of Shreveport, on clarinet and saxophone. (JW remembers that Cannon played with him in a band in Shreveport

which included Snoozer Quinn). HS played banjo; Frank Pinero (who later went with Louis Prima) played piano; [Clay] Pinner (who could not fake "Home, Sweet Home") played sousaphone; Monk Hazel played drums; Paul Piquet [spelling?] was the other saxophone; Freddie Loyocano later played banjo and sang with the band. . . . George [Schilling, Jr.] replaced Cannon, Elrey Mazer replaced Piquet; HS played trombone after Loyocano came in on banjo. Palmisano quit the manager's job after about eight months; about two and one-half months later the new dining room manager, hired by Getz, wanted to give the band work to Max Fink, [Spelling?] so HS's band was given notice, although they had a year's contract. HS happened to see the sheriff [of Jefferson Parish], a friend of his, who (on his own) put the pressure on Getz to retain HS, threatening to close his gambling game if he fired HS. HS, however, left the next week, going to play at the dog races. George, Jr. left the dog race job to work for [Castro] Carazo [spelling?] at the Saenger Theater.

HS played with Jack Laine almost every time Laine had parade work; HS played very little dance work with him HS says Laine used to have a lot of parade jobs. The Laine bands didn't play any regular marches, playing most jazz. HS remembers when parade bands began playing "When The Saints Go Marching In", which they learned from a hymn. HS says Laine's house on Sunday morning looked like a club meeting because there were so many musicians there. HS says the Primas, Leon and Louis [and family?], used to feed half the musicians around New Orleans, and that Louis Prima got his break when a band leader, or master-of ceremonies, at the Saenger Theater had Louis playing with a small group on the side of the stage. HS says Louis never could read in the early days, but Leon was a good musician. HS says

he himself was not much for reading, but he could follow the signs [repeats, etc.].

HS learned valve trombone by valve numbers; he figured out slide trombone by himself. HS tells of the trombone he had which had interchangeable parts for valve and for slide; he sold it [of a valve tronbone?] to Gill Gallity.

End of Reel II

GEORGE "HAPPY" SCHILLING
 III [of 4] -- Digest -- Retyped
 September 8, 1957

Also present: William Russell, Johnny
 Wiggs, Charlie Devore

HS played for a lot of picnics, at West End and at Milneburg; he says there were twenty or more bands working at Milneburg almost every Sunday, playing for picnics. At West End were two places of note, Brunning's Pavillion and, "Over the Rhine" [i.e., down from the bayou] Smith's Cottage. HS talks about playing with mixed bands: he had a job at Smith's Cottage; for the job he got Dave Perkins, valve trombone; Achille Baquet, clarinet; Batiste Aucoin, fiddle [all three Negroes]; HS [probably guitar]; Harry Shannon, trumpet; "Ragbaby" Stevens [drums--the last three whites]. JW says Mezzrow, the Chicago clarinetist, claims to be the first white to play with Negroes, but HS says it is not so. HS says some people would say, when HS's band was coming along [in a parade?,] "Here comes Happy Schilling's black and white band." JW confuses DP with [Juan Tizol]. Perkins was a big man, had red skin, quite light-complexioned; taught music; also played with Jack "Papa" Laine; rented instruments to other musicians. Batiste Aucoin played alto horn in brass bands. HS tells of going to Perkins's house, meeting his dark wife. HS says he belonged to the [white musicians's] union, which couldn't throw Perkins out because he had the union charter in his pocket! HS says Perkins was a good jazz man, one of the first.

HS says Buddy Bolden (whom he heard play) played in about the same style as Joe "King" Oliver and Louis Armstrong, although Armstrong was somewhat different from the other two. HS tells of hearing Oliver, when Oliver was in Storyville; he talks about the things Oliver used as mutes instead of manufactured mutes, such as pieces of gas pipe. Bolden and Oliver were both powerful players. HS mentions piccolo player Bab Frank,

who has a good band. JS tells of white man, a fiddle player, who would give nickels to children to call him "King" Watsky [his real last name], so he would be king, same as Oliver, Bolden, etc.; HS says he lived around the Freret section where a lot of Negroes lived. Bolden's band was a regular seven or eight piece band; HS has no comment on their skill. [John] Robichaux and his band are mentioned; HS says Achille Baquet's brother, George Baquet, played clarinet with Robichaux. Robichaux's band was not a jazz band; the leader thought of himself as a gentleman (which he was) and conducted himself and his band as a gentleman would. In JW's opinion this ruined his band. Various comments about Robichaux's scope of musical activity, etc. HS says the crippled fellow, [A. J.] Piron, was let out of a job at the [Southern] Yacht Club which HS got; HS tells of the circumstances, including the length of time (one year) he was there. He mentions [Kennesaw Mountain] Landis, of baseball fame. HS says Johnny Bayersdorffer was playing cornet with him at that time; HS played trombone; Eddie "Lefty" Eierman [sousaphone]; George [Schilling, Jr.], clarinet; Willie Dixon, piano. Dixon left after the Yacht Club job, taking one near Kolb's Restaurant. HS says his band played at Kolb's a couple of times, but Johnny DeDroit had the job regularly. DeDroit broke in Benny Deichman on trombone, giving him his first work. JW says Tony Parenti may have played there with DeDroit. Benny Deichmann had two brothers who played; one played clarinet and the other, Charlie Deichmann (deceased) played trumpet and fiddle. HS tells of how the father of the Deichmanns made his money.

GEORGE "HAPPY" SCHILLING
III [of 4]--Digest--Retyped
September 8, 1957

12

MAN BE REFERRING TO
CHRISTIAN BRUGHEITOVEN ???

Jack Laine's band was good; each man depended on the other; all depended on ear; they played only jazz. Laine had much of the music business in New Orleans at one time; his [main] band was called the Reliance.

HS talks about Christian, father of the Christian who played fiddle and trumpet; the elder Christian had several bands and a son to head each one; the bands were "strictly legit" brass bands, but they played for dances, balls, etc. HS mentions a Christian band at the Pythian Hall (since destroyed) at Seventh and Magazine--he says Christian might have two or three bands out every Saturday night. The dance music they played was for lancers, schottisches, etc.--not jazz. Emile Christian is no relation to that family. HS tells about how the group dances were organized and performed. In later years, the ragtime bands, so-called, such as that of Jack Laine, came along.

HS tells of the origin of the word "jazz"; he says Nick LaRocca, of the Original Dixieland Jazz Band, can confirm his story. When the LaRocca group was playing at the Schiller Cafe in Chicago, people were dancing the "Shimmy"; [because of certain movements in the dance] it became known as the "ass" dance; then the music associated with it acquired the name, later modified to "Jaz", "jas", "jass" and finally, "jazz." HS says the New Orleans bands called themselves ragtime bands, that the word "jazz" was added in Chicago. HS says Harry James [operator of the Schiller at the time], who lives in the French Quarter, can verify the story. HS tells of the ODJB's success, how they went to the Palais Royal in New York, etc.

Styles of the time [around 1920] are discussed; HS says his band got a job in Pensacola [Florida] which required tuxedos; Marcus Cohn--Karn?, who played baritone [horn] with HS's brass band, borrowed all the suits and shirts for the men, which they used until they returned to New Orleans.

HS talks about various jobs in New Orleans, mentioning some swank Carnival balls; he used some symphony players in the band at such times, one being Paul Cazabon, percussionist. He also says Bob Aguilera [spelling?] pianist who worked with him some, had an oilcloth pocket made so he could take food given him home from the job. HS says Aguilera, DeDe Stevens, Freddy Dantagnan, Harry Shannon and Achille Baquet are dead; Baquet, who died about two years ago, in Venice, California, has two sons who are good musicians. . . .

HS and JW discuss white and colored locals [of the musicians's union]. JW mentions Tony Parenti and Miff Mole, and bemoans the lack of work for them and men of their stature. Phil Napoleon, of the Memphis Five, is mentioned. JW says PN atypically saved his money.

Asked if he thinks Nick LaRocca wrote "Tiger Rag" and other tunes he claims, HS says he doesn't know. He does say that Achille Baquet wrote many of the tunes others have claimed, notably "Tin Roof Blues." He says Gussie Mueller was the only composer of "Wang Wang Blues." HS says the original name of the best-known part of "Tin Roof Blues" was "Don't Get Mad, Sweet Mama, 'Cause Your Water's On." HS says Buddy Bolden composed "Bucket's Got a Hole in It." HS says "Tiger Rag" was Baquet's tune, too, that he would make them up as though he got them out of the air--"he could make up more tunes by accident than most of these guys could make up on purpose."

HS says in the early days the musicians from places other than New Orleans couldn't get the style, couldn't ever write it down, but they have studied and can cut the New Orleans men now. SH mentions Pete Fountain, with Lawrence Welk, saying Pete is good in his style, but other men in Welk's band can cut him [in their reading? jazz?].

HS played many funerals, most of them for volunteer fire companies over the river, especially in Gretna. The band played dirges. Monk Hazel's father [Charlie Hazel] played bass drum with HS in the funeral band; HS taught him to play bass drum with a pot cover and a tub. After the funeral, the band played "I'll Be Glad When You're Dead, You Rascal You", etc. on the way back; they would have a beer party.

GEORGE "HAPPY" SCHILLING
 IV [of 4]--Digest--Retyped
 September 8, 1957

Also present: William Russell,
 Johnny Wiggs, Charlie Devore

HS continues [or rather, repeats, at WR's request[]] telling about funerals he played for: at the graveside, one trumpet (cornet) player would play "Taps", while another trumpet (cornet) player echoed the first, at a distance; then the band would move away for about a block, and "[I'll] Be Glad When You're Dead, You Rascal, You" was the first number played. Continuing in the same vein, the procession returned to the originating firehouse, where beer was dispensed.

Speaking of cornets, HS says Jake Stevens, brother of "Ragbaby" Stevens, played E flat cornet, the sound of which could be heard above everything else; HS says that in those days, "the louder you were the better you were." HS remembers that when Higgins [inc.] was building boats on [Bayou St. John at?] City Park Avenue during WW II, Al Hessemer, a guitar player [and bass] was director of the company band; old man Bill Gallity was in the band, playing tuba; for some reason Gallity became angry and proved he was the best [by his reasoning] because he could play the loudest. HS and JW talk about Hessemer, following him through various jobs, including selling plumbing supplies at Sears, Roebuck [where he is presently employed, 1965--PRC]. HS says Hessemer doesn't play much now, and no longer plays with the band of Charlie Bourgeois (also a real estate dealer) [the Bourgeois band no longer exists as such--PRC]. JW says Hessemer told him his ambition was to retire and play with the symphony. JW could not understand this. HS says he always wanted to play with a big band; his ambition was realized when he played string bass (not much, he admits) with a big concert band led by George Paoletti [spelling?] at West End. HS didn't ever play tuba, but he did play double-belled euphonium, [and baritone?] which he used some at the Beverly Garden job. HS says they [his musicians,

and the other musicians in town, probably] would try anything [playing various instruments, etc.] to make the band go. HS speaks about the wife of Tom Getz [owner of Beverly Garden?] who threw a knife at Getz on opening night; JW says the Getz woman hated him because of the mustache he had at the time; HS says that was true, and that the woman wanted JW fired from the band, but HS refused, threatening to take the whole band out if JW had to go. JW mentions talking to George [Schilling, Jr.] about the woman. HS's seat in the Beverly was next to the cigar counter; he tells a story of Getz/s misplacing a large sum of money (which he left on the cigar counter), which was placed inside the counter by HS; when Getz discovered his loss, he was concerned enough to call the sheriff; HS showed him that the money was in a safe place. HS and JW talk about the gamblers, etc.; HS tells a story about one hundred dollar bill a gambler put in the kitty, by mistake (HS made no mistake; he substituted a one dollar bill for the big one, and the musicians later split the big one); he mentions Monk Hazel. HS says the Beverly Garden was enlarged two weeks after they began playing there, and enlarged again later; still there was not enough room for all. The big dance spot had been the West End Roof until the Beverly opened, but it closed soon after, because the Beverly got all the business. JW thinks Earl Crumb [with the New Orleans Owls? RBA] was playing at the West End Roof at that time. HS says they [HS] had a good band when they first opened the Beverly; Jimmy Cannon (JW says he was one of the best in America, and he played saxophone just like Jimmy Dorsey), Paul Piquet [spelling?]. WR says Cannon made a few records [in company] with Muggsy [Spanier], in Ray Miller's band. . . . JW says he recommended

Cannon to HS; JW had been playing with Cannon in Peck Kelly's band in Shreveport. Snoozer [Quinn], Cannon and Peck Kelly were the stars of that band. HS located Cannon, who was staying with Louis and Leon Prima. The band went into the Beverly without a rehearsal. WR says Cannon died in a sanatorium, probably of TB [tuberculosis], around 1937. WR had some records on which Cannon appeared (WR says he sounded so good he had to find out who he was); WR says he was on [Miller's] "That's A-Plenty." JW hadn't heard of him since about 1925; he didn't even remember Cannon was in the band. HS says he replaced Cannon with Schilling, Jr., and that Elrey Mazer [spelling?] replaced Paul Piquet, who went to New York. They then added a banjo player, Freddy Loyacano. (HS says Loyacano and Schilling, Jr., who married the daughter of Felix [Palmisano, manager of the Beverly] sang duets well.) Next, Dee Larroque (who was at the Club Forrest then) (now in the printing business) was added on piano. Larroque was the original pianist with HS on the [Southern] Yacht Club job, but was replaced by Willie Dixon. . . . Joe Wolf played piano with HS at the Moulin Rouge for seven years; JW says Wolf doesn't play anymore because of his heart. Also in the Moulin Rouge were Pascal Ugarte a fine show drummer (who had worked with Emile Tosso at the old St. Charles or the Orpheum Theater), Schilling, Jr. and HS. HS talks about playing various acts, and how the quartet adapted the orchestrations for the acts to size. The old Moulin Rouge was on Burgundy at Bienville; when the club moved to Bourbon Street, the band would play behind the bar, in the front room, until the tourist parties came in, at which time the band and the acts would move to the larger back room.

HS mentions that he was in the wholesale meat business, besides playing music; he said he saved his money. He never spent any extra time at night clubs. HS made good money sometimes in music, but he played for little at other times; he mentions the Pup and The Turk [night clubs on Rampart Street?] where money was small and acts were not good.

HS mentions Larry Shields, and then Harry Shields; he says Schilling, Jr. wanted to quit the Moulin Rouge, so he got Harry to replace him; Harry wasn't adept at making on-the-spot transpositions, and had a hard time at the job. HS says if a place wants a jazz band, they should get a jazz band, and if they want a show band, they should get a show band--not a combination, because each plays its own music well, but not the music of the other. He mentions Sharkey [Bonano] as having a good band, but not one which could play shows. He says he doesn't like the George Lewis band, alternating with Sharkey [probably at the Dream Room, now Your Father's Mustache]. HS says Santo [Pecora], at the Famous Door, has a good band and the Assunto Brothers [Dukes of Dixieland] have a nice band. HS mentions Jac Assunto, the father, who also plays with his sons, and is their manager.

HS says he couldn't get a replacement for his band at the Moulin Rouge; they had to work four weeks straight, seven nights a week, at one stretch.

HS quit playing "New Year's Eve night three, New Year's Eve past, two years ago...." [1954-1955?].