Albert Jiles was born in Thibodaux, Louisiana, on November 27, 1905. AJ's grandfather was a drummer in the Civil War, probably for the Union Army; AJ remembers him but doesn't remember talking with him very much; his name was Napoleon Jiles. [See Albert Jiles, reel? February 24, 1961] AJ doesn't think he ever played in any dance band. AJ's father was Albert Jiles, Sr.; he died when AJ was about five years old, in his late thirties; AJ remembers seeing his father set up his drums for him, when he was very young; AJ was too little and couldn't do much; AJ thinks his interest in drums was a family trait; all four of his uncles were drummers also; Clay Jiles, Oscar Jiles, Olivier Jiles and Major Jiles were all brothers of his father's; they all lived in Thibodaux [See below]; AJ's father played in a brass band in Thibodaux, which was organized by Joe Gabriel; AJ is related to Lewis James, who was in that same band also. AJ doesn't remember his uncles playing in any brass band in Thibodaux, but they did play in brass bands in New Orleans; after they moved down here. Clay Jiles played with the Excelsior Brass Band; Oscar Jiles played with the Onward Jazz Band [probably Onward Brass Band], as did Oliver [sic] Jiles; Oscar played bass drum, Oliver the snare drum; Major played mostly around Thibodaux. AJ's father's drums were sort of a regular dance band drum set, but little different from the way they are set up now. AJ's father had made his own foot pedal, he didn't have an overhead foot pedal; it was made in a trap form out of wood [i.e., similar to the foot pedal of today, 1965. RBA]; he had Chinese crash cymbal, and blocks and cow bells, in addition to the regular snare and bass drums; the bells on AJ's drum set are orchestra bells. AJ isn't using his father's old drum set; his mother had given it away; it was a "New Leader" set; he bought his own.
AJ was sixteen years old when he moved to New Orleans, and he started really playing the drums at age seventeen. He moved in with his grandmother and his uncle Oscar. He worked for the Crescent Steam Pottery Works for nine dollars a week. He was interested in playing the drums and wanted to buy a set of drums. His uncle Oscar took him to a pawn shop on Rampart Street and Poydras, and AJ bought a set of drums for twenty-five dollars. His uncle Clay Jiles then took him to [Paul] Chaligny, who gave lessons in music. Chaligny believed in teaching music through experience, i.e., he had a big band of all of his students. AJ would have his lesson on Mondays, and on Wednesday all the students would have band rehearsal together. Clay Jiles used to demonstrate the bass drum for the students. AJ played snare drums in the band, and there were from ten to twenty snare drums in the band. Chaligny could pick out any student who made a mistake, no matter what instrument he played; he would stop the whole band and make the delinquent repeat it; he would hum the beats so the drummer could get it straight. Chaligny taught at his own home on St. Claude [Avenue], and the band rehearsed at St. Katherine's Hall on Tulane Avenue; he lived on St. Claude near St. Philip. He charged twenty-five cents per lesson. AJ believes that Chaligny was one of the greatest teachers that ever existed. Chaligny was too old to play when he taught AJ; he used to play the trumpet and hearsay had it that he has his own brass band in his day.

*Clay Jiles, according to AJ, was the best drummer of the brothers, next to his father, who, as his contemporaries such as Lewis James can attest, was an excellent drummer; Albert Jiles, Sr. was also a comedian and played in shows; he was a great buck dancer; buck dancing is something like tap*
dancing, but without taps on the shoes, i.e., soft-shoe dancing. AJ doesn't remember any of the names of the shows his father was in; it was vaudeville, though; he never liked to travel with the shows; he played in New Orleans mostly; he played with brass bands in New Orleans; he played with the old Onward Band for Carnival, Labor Day for the Longshoremen; all kinds of brass band jobs with several bands. In Thibodaux Joe Gabriel's band was an orchestra; Gabriel played the violin; but if a brass band was needed, they would transform into a brass band; Gabriel would direct it. WR would like to know what the dance bands sounded like in Thibodaux, when AJ was young. AJ replies that the Gabriel orchestra sounded like A.J. Piron's band; WR remarks that there exist some records of the Piron band, so it's easy to get some sort of an idea of the sound. It was a band of about eight pieces; they would play any kind of music, waltzes, quadrilles, blues, stock music [i.e., stock arrangements]; they would always arrange it to some extent according to their own taste; they played the "St. Louis Blues," a blues called ["Poor Alley Hole"], "High Society", about the same kind of music Piron used to play; a lot of the music was played by ear.

Clay Jiles played with the Excelsior Brass Band, and with most of the Brass Bands around; he was a good drummer and very much in demand. John Robichaux, who was said to be the first to play bass drum in New Orleans, quit it after Clay Jiles came to New Orleans. AJ doesn't know where Robichaux came from originally; WR thought he had heard that Robichaux came from Thibodaux, but AJ doesn't know anything about it, he just knows that Robichaux came from some country town in Louisiana. Musicians used to play in many
different bands in these days, as there were more jobs and less musicians
then. Clay Jiles never played dances, he just played in brass bands; his
uncles didn't play dances either; only his father played in a dance band;
all of AJ's uncles moved to New Orleans. His uncle Clay was the best known
of them and also the best drummer excepting A.J., Sr.

When AJ took lessons from Chaligny, it was only on the snare drum.
At the lessons he would use a drum pad, but with the band he'd play a real
drum. Answering WR, AJ demonstrates with his foot how Chaligny taught him
to count. He says every musician must have some way of counting, either with
their legs, or humming, or tapping their foot; a drummer keeps time with the
bass drum, no matter what he does with the snare drum. AJ took lessons from
Chaligny for about two years. AJ says you can only learn the music, but the
idea and the feeling have to come from youself, and that's what makes you
either a good or bad musician. Some have it and some don't; he thinks his
talent runs in the family, and he can already see it repeating itself in his
two little grandsons.

AJ started a small band with Lawrence Randall who was a nephew of "Wooden
Joe" Nicholas; Randal played trumpet and had taken a few lessons from his uncle.
The band had John Ancar in it, a fellow named Gilbert, a banjo player by the
name of Bush; they would rehearse twice a week; his fellow bandsmen didn't
have enough courage to really go out and play; AJ felt that he was the strongest
member of the band; when somebody told AJ about a job the band might get
for the Carnival season, they didn't want to take it; they didn't think they
played well enough. Then AJ met Lawrence Toca [Martin] who was the nephew of
Ambruce [Powers], the trombone player. AJ formed a band with Toca, Melvin
Frank, Bill Hamilton on banjo, and they rehearsed for a while. Then a piano player named Herman got him and Toca (on trumpet) a job for a house party [or lawn party]. At that time there were a lot of house and lawn party with short combinations, three or four-piece groups. The party was given by a Mrs. Fannella, whose son, Lionel Torregano, was a drummer; he fell ill and has stopped playing since then. This was AJ's first job; the pay was two dollars and fifty cents per player. The following week Mrs. Fannella got Chris Kelly's band, and AJ decided he could learn from listening to a good band and went to the party; on his way to the party he met Chris Kelly and "Face-O" [Eddie Woods]. Face-O asked AJ to help carry his drum, so AJ told him he was learning to play the drums himself. After they had played a few numbers at the party, Face-O said, "How's about restin' me up?" which was the expression they used for "sitting in" in those days. Chris Kelly liked AJ's playing and gave him a job for the next evening, with Peter Papin (bj); and Georgie Boy[d] on clarinet; the job was on Iberville and Marais; Chris Kelly had a job at Cooperator's Hall and another one at Economy Hall at the same time; he was very popular then; so he sent Face-O with some musicians to one of the jobs and got another band for another job, and Kelly played the job with AJ. WR interjects a question about Face-O. AJ thinks Face-O was a remarkable drummer; he admired him a lot; he was so good with the blocks, and rim shots and played a perfect roll; he was a "natural-born drummer." At this party where they played there were a lot of Jamaicans; at that time great numbers of them came to New Orleans, mostly without passports, jumping off ships, etc. Lawrence Toca had followed AJ to the party, to listen and see how it worked out, and after a while Kelly asked Toca to rest him up.

End of Reel I
A short time after that, the police raided the place, arrested all the Jamaicans without passports, and sent them back to Jamaica. That's how the song "I'm Going Home to Jamaica" [West Indies Blues] originated. [The tune existed before, but they put those words to it after this event. Check this. Compare lyrics. RBA. From then on Chris Kelly featured this tune]. The hostess liked Lawrence Toea [Martin], who was quite a musician for being so young, and he and AJ got more jobs with her, and in a way stole them from Chris Kelly. AJ played with Chris Kelly a lot after that, on advertising truck jobs, "tailgate" music. AJ can't begin to count all the jobs he has had. He played with Kid Rena; Kid's brother Joe Rena was a drummer, but he had trouble with his feet, he was very heavy, and so AJ occasionally substituted for him. The first steady job he had with Bill Hamilton and Lawrence Toca was out in Milneburg; they'd play out there every night; the place was wide-open then; the train taking them there was called "Smokey Mary"; they played there for about two years, in a nightclub owned by a man named John Barret [spelling?], but not on the water. There were about thirteen bands there in camps on the water; it was a great time for musicians. Most jobs there were weekends only.

AJ played with Buddy Petit some, after BP had come back to New Orleans. Buddy Petit had left New Orleans for a while, went to Bunkie, Louisiana and other places around there, then he stayed in Mandeville for a while, and finally came back to New Orleans, where he died soon thereafter [1931]. AJ says he was one of the finest trumpet players in the staff--not above the staff, but in the staff; he played nice fast runs, triple-tongue stuff; he played blues beautifully. No trumpet player could beat Chris Kelly, though, according to AJ; he wishes there were some records of CK's; AJ doesn't believe anybody
could ever play the blues the way CK did; he played "Careless Love" so well as if he had been the composer of them; he would do so many different things with his trumpet, mute it, use the derby or the rim of the derby for a mute, put it against the wall to get different tones; he was really great; when he played, everybody would get happy, until they'd fight; [they'd get high on the music;] he'd play "Holler Blues" and "High Society", "Pork Chop Rag", and "Ice Cream."

AJ also played with [Papa] Celestin; this was in 1941; Celestin had broken up his band for a while, and he worked in the shipyards; but he formed a new band with Ricard [Alexis], who had been a trumpet player in his [PC's] old Tuxedo Band, and Bill Matthews who used to play drums with him; however, Ricard was now playing bass, and Matthews played trombone; Albert [Fernandez"] Walters played trumpet with Celestin and Kid Clayton was with that group too. They had played together for about six months, when, Celesting was run over and broke his leg and quit playing for a whole year; that broke up the band, of course. Then somebody contacted Ricard because he needed a Dixieland band for the Paddock [Lounge]; and Ricard contacted Celestin, and that's how Celestin started playing Dixieland; before that he had always had an orchestra that played different kinds of music; it was in his last years, when he played Dixieland on Bourbon street that his band became so famous; before that he had always had an orchestra that played different kinds of music; it was in his last years, when he played Dixieland on Bourbon street, that his band became so famous; before that he always had two or three trumpet players in the band.
After playing with Celestin, AJ started playing with Rene Parker, trumpet, and "Big Fire", who played trombone; with that band they went down to the country, to Buras, etc., St. Bernard Parish; the band was called the Oneida Jazz Band; AJ played with that band for about two years; it was a pretty good job. Then he came back and wanted to organize his own band; he had Albert Walters in it, and Frank Crump, Elton-Elton--Alvin Theodore; they played together for about three years. Finally he joined Albert Burbank, who was organizing a band. WR recorded them at that time. This was in 1945, at Burbank's house; one group had Wooden Joe [Nicholas] in them, and Big Eye Louis [Nelson]; there also was a recording date with Herb Morand; the one with Wooden Joe was in 1949. They made the last record when Bunk Johnson was very sick, and WR couldn't finish recording; he wanted to see Bunk, who then died the next day. AJ also made a record with Burbank and Elmer Talbert and Lester Lewis, piano, who was a nice Dixieland piano player but has stopped playing since then; these records were made in a home in the Orleans Street project. They made it for souvenir reasons mainly; this was in 1942, during the war, and they didn't have aluminum blanks, so they used glass blanks which break so easily. Burbank may still have some records from this session (AJ has one left), and so might Lester Lewis; Talbert is dead, but his wife may still have them; she used to live on Rampart Street, right by the pressing shop she had there, but the place may have been torn down since then. The last record AJ made was with King [i.e., Ken] Colyer.
Albert Jiles [Jr.] is his full name; Mrs. Jiles name is Evelyn F. Jiles. Answering RBA, AJ replies that his grandfather's name was Frank Jiles. Frank Jiles was a drummer in the Civil War; he played with the [i.e., the Union Army] North. AJ doesn't remember any bands his grandfather played with. AJ considers his father [Albert Jiles Sr.] to have been a great drummer; he played with the Onward [Brass Band], Joe Gabriel's Orchestra in Thibodaux [Louisiana]; he also played with New Orleans bands for special events like Carnival even though he lived in Thibodaux. Joe Gabriel had a brass band and an orchestra (seven-piece); AJ suggests that RBA interview Gabriel; but RBA replies that Gabriel is quite sick now, has fainting spells, and that might be a problem; the brass band was called Joe Gabriel's Brass Band; it had about ten pieces; it contained trombone, valve trombone, clarinet, saxophone, bass drum, alto horn; in the brass band Gabriel would play the bass drum whereas he played the violin in his orchestra; the lineup was similar to a brass band today, except that they used one valve trombone and one [slide] trombone. AJ is certain they had saxophones then; Lewis "Du-Deuce" [spelling?] James played tenor saxophone in 1917 [Check date], also the clarinet, (he now plays bass). His brother Willie James played saxophone and clarinet also; he is in California now; he played with George William's [d] band; both brothers played with Louis Dumaine. RBA inquires about AJ's father's drum set. AJ replies that the foot-pedal was called an overhead foot pedal and his father had built it himself; it was made out of wood, and similar to a foot-pedal of to-day, but not as fast; it was set up like a box so that it would stand level on the floor [/]. AJ's father played two drums together; that was called a trap drum; in parades he would play only one drum. In the old days they would have
two men playing drums, one each, but that was before AJ's time.

AJ answers RBA that his uncle Clay Jiles played in Henry Allen [Sr.] (Od Man Allen)'s brass band; AJ has never seen the picture of his uncle in the book Jazzmen. Peter Bocage and he played together with him AJ was a young man, when Clay Jiles played with Henry Allen Sr.; AJ doesn't remember any other men in the band, but RBA suggests that in the above-mentioned picture there was Jack Carey, Georgie Sims, Papa Celestin, Joe Howard, and George Allen played snare drums. Clay Jiles played in the Excelsior Band regularly, until he died. It was organized by Vic Gaspard; with Jiles played Peter Bocage, [trumpet]; [Louis] Cottrell [Sr.], snare drum; Gaspard played trombone; his brother Oak [spelling?] Gaspard played string bass; AJ says Cottrell was really a great drummer; he played in the [A. J.] Piron Orchestra; in those days a lot of musicians played in both orchestras and brass bands, or the orchestras would transform into brass bands for parades. Clay Jiles only played "street drum", (i.e., bass drum), he never played trap drum [see above].

RBA would like to know more about the [Paul] Chaligny band. AJ says it was an orchestra made up from "Old Man' Chaligny's students; Chaligny was a great teacher; he could pick out any musician who had played a clinker--out of a band of forty or so; the band was set up mainly for teaching purposes, but occasionally it would play jobs; AJ says he went there himself. Some other musicians who played with Chaligny were George Foy who was AJ's father-in-law, and who played bass [horn]; Kid Howard was a student of Chaligny's who "made it", so was Ricard [Alexis]. George Farr played a lot of brass band jobs; Mrs. Jiles doesn't know much about her father's playing. AJ says he played sousaphone; he worked with D'jalma Ganier's brass band. [Compare De De Pierce, reel?]
AJ's father was a great actor and buck dancer and comedian; he was in the Rabbit Foot Minstrel Show, and "he had a chance to be called" with Black Patti's Minstrel Show. Here in New Orleans he played with the Old Onward Brass band and in the Silvertone Brass Band, which existed long before A.J. Jr.'s time. He played dances in Thibodaux only, with Joe Gabriel. RBA would like to know which street drummers impressed AJ when he was a child; AJ mentions Reynold Jackson from Thibodaux only, with Joe Gabriel. RBA would like to know which street drummers impressed AJ when he was a child; AJ mentions Reynold Jackson from Thibodaux, he played snare and bass and in an orchestra, and in Joe Banks's band in Thibodaux, and later, after Albert Jiles Sr. died, with Joe Gabriel; Jackson died very young. Another drummer that impressed AJ was [Abbey] "Chinee Bebe" [Foster] who played with [Papa] Celestin; he also thought a great deal of [Louis] Cottrell [Sr.]; he was flashy; "Chinee" was more of a peppy drummer, he was younger than Cottrell, but they were both very good. Oscar Jiles, AJ's uncle played bass drum only, and Oscar's brother Oliver Jiles only played snare; Major Jiles, the fourth uncle played trap drum; he played with Joe Banks in Thibodaux; Banks's band was a smaller band than Joe Gabriel's. AJ mentions Adam Lambert [spelling?] who was a guitar player in a class with Johnny St. Cyr, he played with Joe Banks's band is still living in Thibodaux. Major Jiles never played in New Orleans. He is dead now, as are all of AJ's uncles; Albert Sr. was the youngest brother, Clay the oldest. Oliver Jiles played in New Orleans with Kid Bush (trumpet). Lawrence Marrero worked with a man named Bush Hall, RBA relates, and AJ says that's the man. AJ answers RBA saying that the first band he ever played with was headed by Lawrence Randall, trumpet. In the band with him were Gilbert [Snyder], clarinet; Joe Jones played trombone and after he left, John Ancar [spelling?]; Bush Hall played banjo, and after they got rid of him, Joseph "Joe" Jones played banjo and violin; all of these men have quit playing music since then, except fro
music since then, except for John Ancer maybe. RBA pursues the fact that AJ now mentions Bush Hall as a banjo player; AJ now says that Bush the trumpet player and Bush Hall the banjo player are two different people, not even related. There were no bass and piano in the band. This was the first band he joined after his experience with Chaligny. During that time he once met Chris Kelly and his drummer Face-O [Eddie Woods], who were on their way to a lawn party; he thought Face-O was great, too; AJ helped carry Face-o's drums; AJ told Face-o he was taking drum lessons and they let him sit in and liked his playing. Kelly got him a job playing with his band the next night, on Iberville and Marais at a dance for a lot of Jamaicans; a lot of them had come to this country without passports, and the immigration officers would come and round them up and check them for passports; one officer thought AJ looked so much like a Jamaican, that he asked him what his name was; when he heard his accent, he let him go, of course. But all of the Jamaicans without passports were sent back home, and that's how the tune "Going Back Home to Jamaica" [i.e., "West Indies Blues"] originated. The proprietress of the house often had disagreements with Chris Kelly, so she asked AJ if he couldn't get her another band; AJ and Lawrence Toea (trumpet) made up a band with Melvin Frank (clarinet), who is dead now, and Bill Hamilton (bass, banjo), who doesn't play anymore, and played with them at these houseparties that were attended mostly by Jamaicans. RBA says he thought that song "Going Back Home to Jamaica" had something to do with Marcus Garvey, who was a Jamaican too; he was going to build ships to take all these people back; but AJ says this was before the time Marcus Garvey had the "[Black?RBA] Star Line Club." AJ thinks he was about seventeen years old then. He also worked
with Kid Rena, when his brother Joe [Rene] was sick or he [Chris?RBA] had two jobs; the band was good, it had Eddie [Morris] on trombone, Peter [Papin--Pappin?] banjo; Zeb [Leneries] on clarinet, Johnny Prudence played bass, Manny Gabriel on saxophone.

End of Reel I
Kid Rena's band played all kinds of jobs, such as advertisements, dances for clubs; he'd play at all the halls, the Cooperators Hall, Economy Hall, Perseverance Hall, Jeunes Amis, etc. The dances would be on Sunday nights and Monday nights, but on Sunday they would advertise these dances on trucks, and one could catch four or five of these advertisements on a Sunday; that's what they called tailgate music; trucks with bands on it would meet at certain corners, band the tailgates together and start to "buck" (jam); this was a competition between the bands, and the public, clapping, would decide which band was best; there were Kid Rena and Buddy Petit, Kid Ory and maybe Louis Dumaine's band, Chris Kelly and Sam Morgan's Band, for instance. AJ believes that Chris Kelly and Buddy Petit were two of the greatest blues trumpet players he ever heard; of the two, Chris was the greatest, nobody has ever played the blues as well as Chris, for example "Careless Love," and "If You See Corinne Please Tell Her to Come Home" [i.e., "Corinne, Corinna"]; the sad thing is that nobody has a record of his playing; AJ keeps emphasising how great a blues player Kelly was, even though he [AJ] has played blues with a good many trumpet players. Clarinet players that played with Kelly at different times were George Lewis, George Boyd, Emile Barnes, Zeb [Lenoir]; sometimes, if maybe he was short of another musician, such as a trombone player or a bassist, he would have two clarinets in his band, for instance Lewis and Boyd or Zeb and Emile Barnes; often he'd have two jobs at the same time, and he would have to split the band, and he had extras for that reason. All these men were really good clarinet players with beautiful, deep sounds; (not dead tones like the new clarinet players); they all played Albert system instead of Boehm; nowadays it would be hard to find a young musician who plays an Albert system clarinet. The clarinet players were the main reason for
the blues being so beautiful, especially in combination with the trombone, harmonizing and contrasting the high notes with the deep trombone sound; and then a trumpet solo would come in; they would make stop-time [see Jazz Record Book for explanation] and what they'd call "afterbeats" [weak beats], and he'd mute his trumpet with his derby and would get so much out of it without even using the valves (you can make a lot of notes without the valves, if you are good; that's why Louis [Armstrong] for instance would sometimes play with a towel over his hand (so no other trumpet player could see what he was doing and copy his style)). In the old days a lot of trumpet players would play with their handkerchief over their hand so that other musicians couldn't tell if they were making the notes with their lips or the valves. AJ answers RBA saying that Chris Kelly had the following trombone players with him, off and on: Ambrose [Powers] and Harrison Bradley [i.e. Brazley] who is now dead. In AJ's opinion "Jim Crow" [Robinson] was the best blues trombone player; his solos were beautiful, and he filled in without playing the lead as the young trombone players do, who play as if the trombone were a trumpet; Jim had ideas of his own and always made it sound good, with a real Dixieland trombone sound. AJ's favorite trombonist all-around are "Jim Crow" [Robinson] and Harrison Barnes; Barnes played a lot of numbers by ear in Dixieland style; [new tunes did not come out often]; in those days, when a piece of sheet music would come out, the musicians who could read would play it and learn it by heart, and then teach it to the others in the band--usually it would be the trumpet player who learned it first; the other musicians would get their own ideas to the tune, and all that would sound better than the original arranged piece, because they put their feeling into it. George Boyd was AJ's
favorite blues clarinetist; he played high and low without any break between the registers, with a rich, beautiful tone; his tone was rough just as Dixieland was rough (and should be); bands like [A.J.] Piron and Sam Morgan were smooth; they called them soft-pedal bands. They were considered stock bands, playing stock music. Dixieland was played from the heart, soul, and mind, and that's what made it so good, but it was rough. The old Sam Morgan band, before Isaiah Morgan took it over, was so smooth; Isaiah would play "second trumpet" but he was actually playing unison with Sam; AJ could never quite figure out how they did that, but it sounded great. Later on, when Isaiah Morgan had taken over the band, it became rough in sound. The original Morgan band had Andrew Morgan in it, and George E. Parker, Johnny Dave (banjo), [Sidney Brown] "Little Jim" on bass; "Jim Crow" on trombone; Nolan Williams on drums, Earl Fouche on saxophone. [Confusion here; there was another earlier band]. After Sam got out of the band, it stayed like that for a while, but then Isaiah began getting younger musicians, such as Albert Walters on first trumpet; Cleo on bass.

At that time there were a lot of jobs for just piano and drums, because of all the house and lawn parties; there were actually more jobs of that kind than there were band jobs, and AJ worked many of them. He played with Mitchell Frazier, who is "Cie's" cousin, also with Cie's brother Simon Frazier; they were good Dixieland piano players, not just one-number men; a lot of the pianist would get the tunes faster and better than the bands. AJ had more jobs of this kind than band jobs, but he started out with bands. He played with a man named Herman, dances and concerts, with whom he was also in the Bill Hamilton band, and Lawrence Toca's band, Melvin Frank's band, Eddie Summers's band. [Two or three or four bands?] Buddy Petit would use Zeb [Lenoir] on clarinet, or Melie [Barnes]. At that time the bands weren't exactly
standard, everybody had several jobs at the same time, and almost exactly the
same band would often play under different names, according to who the leader
was. Harrison Bradley [i.e. Brazley] and Harrison Barnes and Ambrose [Powers]
would play trombone with Petit; in the rhythm section there could be found
Peter Papin or [Butler, banjo,] "Guye" [Rapp-banjo,] who got killed--he used
to play jitney dances--; AJ would play with Petit occasionally (if Petit
had two jobs, for instance). The most regular drummer of Petit's was [Eddie]
"Face-o" [Woods]; (Alfred Williams) "Left hand Alford" would play with Petit
also; as would "Black Benny" [Williams]. Occasionally Petit would have a
piano player, a woman by the name of Mae, among others, but never a regular
piano player. On bass there would be Albert Glenny or Johnny Prudence;
occasionally he would have Israel Gorman (who also played clarinet) on saxophone.
A saxophone was unusual then, but the people like it. AJ prefers a clarinet
in a Disieland band, though, because it has a sharper sound, not as "dead"
as a saxophone.

AJ also played with Papa Celestin. He joined his band in 1941, after
Celestin had organized a band. (Celestin had retired from music for a while).
AJ played with Celestin for about two or three months, when Celestin got
run over by a car and was crippled for a while and the band dissolved; a few
years later Celestin made up his last band that stayed the same until he died.
When AJ played with Celestin, the band consisted of Eddie ("Big Head")
Johnson who works at "Werlein's" [music store] saxophone; Kid Clayton on
trumpet; Albert Walters, [trumpet]; Ocatve [Crosby] on piano; Ricard[Alexis]
on bass; Bill Matthews played trombone; Sam Lee, tenor saxophone, another
reed man. In the meantime Mrs. Jiles has found out the full name of the
clarinet player with Lawrence Randall [Compare reel I]; his name was Gilbert
Snyder [spelling?]; he was Mrs. Jiles's cousin.
When Bill Russell came to record AJ, he was playing with Albert Burbank. After that AJ had his own band; they didn't have a steady job but played different places. He had Joe Snaer playing trumpet, Earl Barnes on saxophone, Lester Lewis playing piano. It was just a four-piece band. A few years later RBA heard AJ with Joe Snaer at a place [the Dixie Lounge. RBA] on St. Charles Avenue, now called the "Club Sands", but that wasn't the same band, that was Snaer's job; they first had a saxophone player named "Catman" [Caffry?], later on they had [John] "Smitty" [Smith] on piano, just three pieces. When RBA first heard AJ, he was playing with Albert Burbank [clarinet] and [Herb] Morand on trumpet; he cut the record[s] with them [for American Music. RBA not present] then he was playing with [Elmer] Talbert and Lester Lewis three nights a week at Messmer's "Dandy Inn." RBA remembers them playing uptown somewhere, with Clarence Gabriel, Burbank and Morand, on Tchoupitoulas Street, near the river, close to Napoleon Avenue [See Bernard Stein's photo]. AJ adds that they played there two years or longer. Answering RBA, AJ says he played with Rene Parker after playing with Lawrence Toca; (with Toca were Melvin Frank and Bill Hamilton).

End of Reel II
AJ played with Rene Parker after the second World War. Before that, he played with Lawrence Toca [Martin]—that was after the war also. In Toca's band there were Bill Hamilton, Melvin Frank, Bush [Hall], banjo. He played with Chris Kelly long before that, when he was taking lessons with [Paul] Chaligny; after Kelly he played with Lawrence Randell [spelling?], and then with Toca (for the first time) around 1925; the band was pretty much the same then already, as it was later on, after World War II; this seems remarkable to RBA. They played out at Milneburg for Alec [Barrett—Baridotte?] after World War II. Before that, between Celestin and Toca, he played with Albert Burbank. He played with Toca before he played with Burbank, and with Rene Parker before Toca. [Confusion, compare beginning of reel III]. Parker had John Ancar, trombone; Solomon Smith, banjo, Clement on trombone, whom they called "Fire," alternating with Ancar, and Leo Montrell [spelling?] played saxophone; Clement could play bass, also, and sometimes would play bass when Ancar played trombone; Rene Parker played trumpet; they had no clarinet as a rule, and no piano either. This was before World War II. Sometimes they would use a clarinetist by the name of Elmore [?], who was an old-timer.

Since he played the recording date with Bill Russell, he had his own band several times. One band of his had Joe Snaer in it, but by the time RBA met him when he played the job on St. Charles Avenue it was Joe Snaer's band. At the Happy Landing he had a band with Lionel Ferbos [trumpet] in it. When he first played at the Happy Landing, it was with Israel Gorman's band; but then the band had a misunderstanding with Gorman and quit; however, the proprietor called AJ and got him to bring the same band back, but without
Gorman this time; AJ hired Andrew Morgan; AJ says there was a misunderstanding about that in a magazine: Sam [i.e. S. B. Chartres IV?] said it was Morgan's band. AJ says it is all very confusing because the bands would switch either names or personnel so often. When Israel Gorman had that band at the Happy Landing, there were in it: George Fortier on bass; Israel Gorman [clarinet and alto saxophone]; Lionel Ferbos [trumpet]; Herman Antoine, guitar and AJ. At times they would have a terombon player, Joe Avery. Charlie Love was in the band at the same time as Joe Avery. Then they replaced Avery with Emma Barrett on piano, instead of the trombone. [See photos in Pageant]. Eddie Dawson was in the band at a certain time also [on bass]; the musicians would alternate a lot. Lester Lewis is still alive but doesn't play any more. AJ worked with Billie and DeDe Pierce a lot, years at a time, sometimes. They worked together at the Silver Star on St. Claude and St. Bernard, Luthjen's and various other places including fraternity jobs.

Asked to compare the young English musicians who come here to make records with some old musicians, AJ says Kin [i.e., Ken] Colyer plays nearer to the old Dixieland then the musicians he played with [i.e., Barber's ?]; but he heard another band, Chris Barber's probably, that played a rag and in the middle of it cut it up and jumped to something else, and that wasn't so hot. They played it nicely, but they were playing ragtime as Dixieland [?], and that's wrong, because ragtime and Dixieland are two different styles of music.

[Compare Love-Jiles Ragtime Band with Jile's other recordings. See below, also.] Ragtime came first, then there was Dixieland, with sort of a steady beat, not too fast (he scats an example and scats a jazz example for contrast) and then the music was stepped up, the tempo got faster, and it was called jazz; the
trumpet player George Girard, who just recently died, played jazz, for instance; from jazz music went to bop, etc.; AJ says most people don't know these differences. With his current band, the Love-Jiles band, AJ tries to bring back the sound of ragtime; he says many people have never heard it and he wants to preserve the sound of it. RBA asks how they get it to sound like ragtime, and AJ replies that they play it from music. Ragtime music is too complicated to be played by ear—the tempi change often, in some pieces, for instance one piece could have a funeral march tempo and a foxtrot tempo and blues tempo in it, and the keys change often too; you really have to know your ragtime music and play it just so. That's what was wrong with these boys from England—they didn't have the music, therefore they cut it up to make people know what they were playing, but the music wasn't there. AJ says the faster you play, the more you can fake a tune, you don't have to know it and nobody will notice if you sort of swallow a few of the notes, but if you play slow, you really have to play well and accurately, breathe just right, etc. He refers to the "Frog" [Legs Rag] and says it's a hard number. It can make Paul [Barnes] run out of wind.

Picking up the subject of funerals, AJ answers RBA saying he has played funerals with Kid Rena's band, some with Chris Kelly, John Casimir's [Young?] Tuxedo [Brass Band]; he never played with the Eureka [Brass Band] but he played with bands just made up for the occasion, such as groups with Kid Howard, "Kid Sheik" [Colar]. Kid Rena had a pretty good brass band; some of the musicians were wonderful readers, for instance Manuel Perez; so were Alphonse Picou and [Willie E.] Humphrey [the older]. RBA says he thought Rena wasn't a good reader, but AJ says he did all right. Besides, they played
the same funeral marches for fifteen years, so anybody could learn them; "Nearer My God To Thee" for instance never dies out; "[Just] A Closer Walk With Thee" and "What a Friend We Have In Jesus" will always be played, when you go over with the body [these are hymns]; later, on the way home from the cemetery, you play "[Oh] Didn't He Ramble" and "When The Saints Go Marching In", jazzy numbers. With four funeral marches you had it made; RBA also suggests, that Kid Rena's band played the easy pieces anyway; but he adds that some of the marches the Eureka band plays are pretty complicated; AJ says that's because they are a standard band, they play together all the time. The [Young] Tuxedo band has some nice marches too. But any band could make out at a funeral with very little brass band experience, sticking to the same standards, gradually introducing new numbers. Other musicians who played in Rena's band for funerals were Percy Humphrey, Lee Collins; Harrison Barnes and"Jim Crow" [Robinson] on trombone, and others such as Morris French [trombone], Ambrose [Powers, trombone], sometimes. Chris Kelly never had a very steady band[brass?] [and orchestra]. They had quite a few little jump-up bands in the old days, and there would be so many funerals to play, since more people belonged to societies that would pay for the band; some societies would pay for two bands, or they would give the widow some money instead of having a third band, for instance. The biggest funeral AJ saw was Papa Celestin's funeral; he has heard, though, that Alphonse Picou's funeral was bigger. He saw Chris Kelly's funeral, but it wasn't as big as Celestin's. Only now people are making more over the old musicians when they die; people now know what they are losing. RBA says often people don't realize it though until after the old musicians are dead. AJ says this was true of Picou.
RBA mentions Harrison Brazley; nobody realized how good he had been and with how many famous bands he had played, when he died. MZ says nowadays musicians don't belong to societies so much anymore, but the union furnishes the band; she wonders if more musicians used to belong to societies in the old days. AJ replies that in the old days the union wasn't in demand, and nobody was very particular about whether a musician was a member or not. AJ says he thinks now the union gives one thousand dollars to the widow, and she has to pay for the band out of that; the union doesn't give the band. In the old days the organizations would set aside money for just that purpose. In the old days, when a musician died, all the other musicians would play at his funeral for nothing; it was an honor to do so. Union musicians are not allowed to play for nothing. AJ answers MZ saying that in those pickup bands the musicians would wear a uniform (blue pants, white shirts, band cap) without a name on it; or the drums would have the name of a band on them, with which the drummer once played--it didn't matter. Nowadays the union hires standard bands, such as the Eureka.