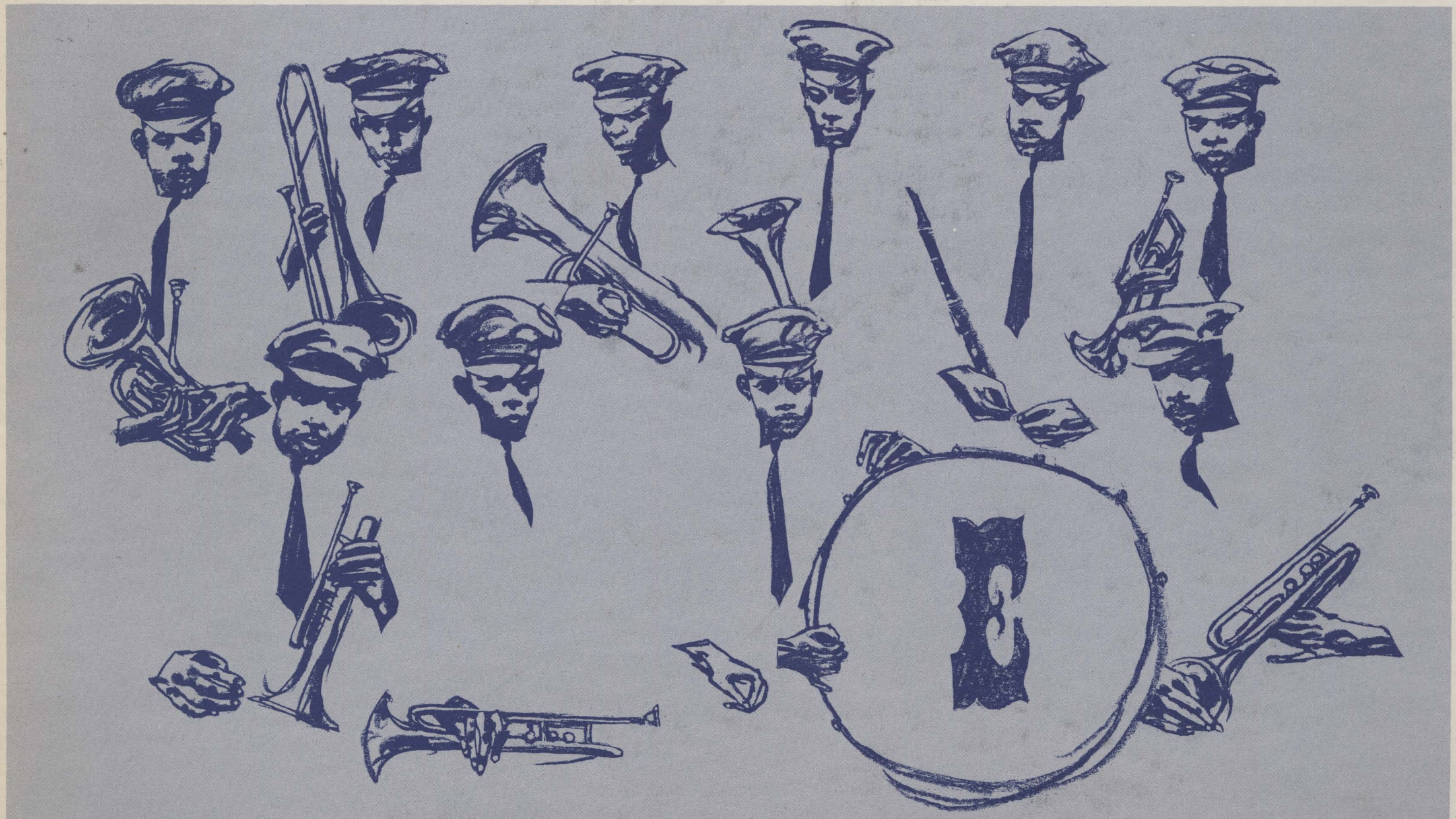
Volume Two Folkways Records fa 2462

THE MUSIC OF NEW ORLEANS

Music of the Eureka Brass Band

Recorded By Samuel B. Charters



DESIGN SAL JON BUE-ILLUSTRATION BY JOHN GUNDELFINGER

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THE MUSIC OF NEW ORLEANS

THE EUREKA IN REHEARSAL

"PANAMA"

"TROMBONIUM"

"JUST A LITTLE WHILE TO STAY HERE"

"LORD, LORD, LORD"

"ETERNITY"

"MARYLAND, MY MARYLAND"

DESCRIPTIVE NOTES ARE INSIDE POCKET

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THE MUSIC OF NEW ORLEANS

VOL. TWO

Music of the Eureka Brass Band

RECORDED BY SAMUEL B. CHARTERS

An Introduction To The Music of New Orleans

Samuel Barclay Charters

New Orleans is a gentle, sprawling city lying between the Mississippi River and Lake Ponchartrain on the Mississippi delta in southern Louisiana. In its early years the city grew beside the river, and against the levees the small streets follow its great crescent curve. There were summer pleasure resorts on Lake Ponchartrain, and through the long weeks of summer excursion trains took the city out to the playgrounds and dance pavilions at the lake front. Excursion boats crossed the lake to other resorts on the north shore. On the river, upstream at the beginning of the river's bend, was a small quiet town called Carrollton. A street car went along St. Charles Avenue, through blocks of trees, out to the Carrollton station. But New Orleans has grown, and Carrollton is inside the city limits. The resorts have closed and beautifully landscaped houses stretch along the lake front. A few of the old weathered houses - "camps" - still sit on pilings along the lake, but they have been pushed to the east and west of the newer neighborhoods.

South of the city, across the river, are the lush bayous and swamps of the lower delta. To the east and west of the city the narrow highways pass through miles of semi-tropical swampland. There is a causeway across the lake now, but the country north of Ponchartrain is quiet farmland. Except for the broad, shining river the city is almost lost in its flat, green delta.

The city has been French, Spanish, and American, and despite 150 years of what is called - on the bronze decorations on the Canal Street lampposts - "American Domination", it is still in many ways an exotic, half-Americanized city. There is an awareness of a romantic past. The two old districts, the French and Spanish Vieux Carre and the American Garden District, are preserved in their original charm and beauty. French is still spoken by many of the older people, and the cities Catholicism has tended to emphasize its latin backgrounds.

The cities remoteness and its colorful past have given it an easy self-assurance and a feeling of continuing tradition that is very different from anything else in America. There is an open disinterest toward contemporary art, music, and culture that dismays the energetic outsider who moves to the city. There is almost as little conscious effort made to preserve the cities own cultural traditions. It is a relatively poor city, but it is a very relaxed city. This may be because even in the poorer neighborhoods the streets are lined with one story wooden houses, rather than large tenements. There is a feeling of spaciousness and sunlight. The weather, despite the hot summers, is beautiful. There is little of the slum tension that is very much a part of the temper of the average large city. Living is relatively cheap, and between the docks and the tourists there is usually some kind of job around. An old musician, laughing, said once, "It used to be if you had a mind to, you could go any place in the city and get a job on Monday morning because you'd be the only person around that felt like working."*

In the nineteenth century the city was filled with music. There were brass bands, string orchestras, amateur symphonies, and wandering street singers. Dozens of little orchestras played for the endless social gatherings in the Vieux Carre. Rougher bands played in the dance halls near the river for the longshoremen and the men off the ships. With the social life, the long summers, and the dozens of resorts there was probably more music in New Orleans than in any city in the country. The music does not seem to have entirely distinctive. The musicians relied on standard orchestrations from the New York publishing houses. The French community carried on some of the French musical tradition, centered around its French Opera House, but unlike the bitter, resentful Acadians west of the city who rejected any non-French culture, the Vieux Carre was as much concerned with being "cultured" as it was with being simply French.

In the last years of the century and until about the time of the first World War the city was troubled with far reaching changes in its social structure. Because of an influx of new families there was for several years an overcrowded tenement condition in some of the poorer Negro neighborhoods on the upriver side of Canal Street, the Creoles of Color - french speaking mixed bloods - were included in the general restrictions of legislated segregation, and a large district near the downtown business district was opened for prostitution and gambling. Each of these factors contributed to the development of a local orchestral dance style that was to be the heart of American jazz music.

As was said earlier New Orleans has a sense of continuing tradition, and the wealth of music from the nineteenth century has left its trace on the musical life of the city today. From the first moment a "jazz band" played in the city the city was very conscious of having created a new musical style, and, as have other traditions, the tradition of instrumental jazz has continued as a part of the cities musical life. Very much as a part of the cities casual approach to its own past the tradition is a haphazard one, without critical direction, but the vitality and excitement is still very much there.

The aim of this group of recordings - done in the city in the seven years between 1951 and 1958 - was to find and preserve as much of the cities musical tradition as possible. The music that somehow captured some of this relaxed, romantic past. Here is the music of the brass bands, the dance halls, Mardi Gras, and the music of the streets themselves. The music of shoe shine boys, vegetable criers, guitar players, and street evangelists. The music that was recorded was as much as possible the distinctive music of the city.

* Richard Alexis - in an interview in 1955.

THE TUXEDO BRASS BAND, ABOUT 1919
1ST ROW : EDDIE JACKSON, TUBA; ALBERT JACKSON, HARRISON BARNES, TROMBONES.
2ND ROW : GEORGE HOOKER, BARITONE HORN; ISADORE BARBARIN, MELLOPHONE.
3RD ROW : ABBIE FOSTER, SNARE; CHARLIE LOVE, WIKKIE PAJEAUD, OSCAR CELESTIN, TRUMPETS.
REAR RIGHT : ERNEST TREPAGNIER, BASS DRUM. PHOTO FROM HARRISON BARNES

It was felt that any recording of the New Orleans churches would to some extent duplicate the fine recording of the Morning Star Baptist Church - on Burgundy Street in the Vieux Carre - done by Frederic Ramsey Jr. in 1954 and included in his magnificent Folkways series Music From The South; so the series is largely given over to secular material. An entire album is devoted to the music of the Eureka Brass Band, the last of the cities great brass bands. The Eureka in many ways sums up the essence of New Orleans music. There is a relaxed informality, a stunning individual brilliance, and a complete identification of the music with its audience. The music of the Eureka, too, is a definitive statement of the jazz heritage New Orleans has given the world. The final volume, through interviews with pioneer jazz musicians and musical examples, discusses at length this rich heritage.

Most of the performers are at least in outlook professional entertainers. The cities musical tradition is one of more or less professional, rather than group, musical activity, and it is these veteran performers who have best carried on the older styles. In each case the material used was chosen for its musicality as well as its place in the structure of New Orleans music. The intent was to include a fairly extended example of the various musicians, rather than a hurried moment of sound, so that their individuality and personal style could come through. If you'd like, think of this collection of material as a kind of musical set of postcard views of this city in the crescent of the Mississippi River. Here in all its variety and glory is the music of New Orleans.

THE MUSIC OF THE EUREKA BRASS BAND

Samuel Barclay Charters

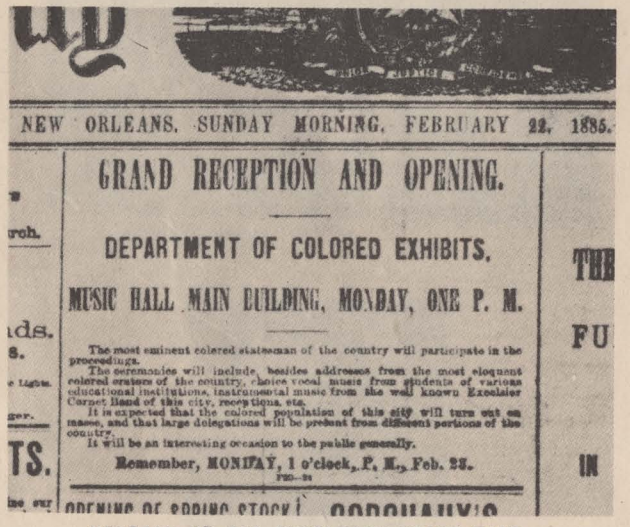
New Orleans is a city of parades. Almost anything is a reason for a parade. Sunday school anniversaries, corner stone layings, funerals, church fund raisings, Mardi Gras "rehearsals", and simply annual outings. The parades are small and unpretentious. There is a grand marshall, a flag, a ten-piece brass band, a ladie's auxiliary, and the lodge members, walking along double file, waving to friends, dancing a little to the band if they feel like it. The bands play comfortable walking beats, and the parades, usually less than a block long, swing through the tree-lined streets with crowds skipping along to listen to the music. If it is an annual outing of a young men's social and pleasure club there will be two bands, elaborate costumes, and frequent stops for beer and sandwiches. At a funeral; sometimes, if the deceased was young and popular, hundreds of young people will walk along in the streets crying, singing the hymns along with the band. The sound is the sweet melancholy of sadness, the trumpets crying above the soft humming of the voices.

Brass bands were popular everywhere in the United States in the Nineteenth Century, and New Orleans, like every other city, had dozens of bands, white and colored. The bands were small, usually about a dozen pieces. There was so much demand for music by the varied social groups in the city that the bands never became the large concert groups that were popular in other cities. A brass band with less than a dozen pieces is very small, but after years of experience the bands developed a standard instrumentation with a full, ringing sound that could play the full repertoire of marches, dance music, and dirges. They played with a beautifully light, sweet style, with a sound of at least twice as many men.

The marching bands were small enough, too, to play for dancing in the larger halls, like the Crescent Skating Rink at the corner of Washington Avenue and Prytania Street. The building is still standing, with its outdoor balcony for the band to serenade the quiet, garden filled neighborhood before the dancing began. Most of the brass band soloists, like Professor James Humphrey, grandfather of the present leader of the Eureka Brass Band, T. V. Baquet, Manuel Perez, and Oscar Duconge, lead or played in little dance orchestras.

The usual instrumentation of the brass bands was three cornets, one an Eb, two valve trombones, alto horn, baritone horn, tuba, one or two clarinets, usually Eb, snare drum, and bass drum. In the 1890's the most popular Negro brass bands in New Orleans were the Onward Brass Band, led by Professor Lainez, and the Excelsior Brass Band, led by Professor Baquet. The leading band of the '60's and '70's, the Oriental Band, had disbanded. In 1889 the Onward Brass Band included Professor Lainez and Sylvester Constant, cornets; George Filhe and Steve Johnson, valve trombones; Bartholemew Bruno and Isadore Barbarin, alto horns; Joseph Clark Sr., father of the present sousaphone player of the Eureka, baritone horn; and Mike Gillin, bass drum. The Excelsior, in 1885, included the Tio brothers, Lorenzo and Luis, clarinets; Fice Quire and Professor Baquet, cornets; Anthony Page, valve trombone; Hackett Brothers, alto horn; and "Lee", drums.

The musical standards of these early bands were very high. Most of the men studied with the musicians of the French Opera House. Both Professor Shaw, the Opera House bassoonist, and Professor Boufant, the trombone player, had studios in the Vieux Carre where they gave instructions. Anthony Page, of the Excelsior, often played at the Opera House himself. The Tio brothers studied at the Mexican Conservatory before they came to the city in 1885. Playing in these small bands meant that each man had to be an excellent musician, and they prided themselves on their ability and knowledge.



NEW ORLEANS, SUNDAY MORNING, FEBRUARY 22, 1885.

GRAND RECEPTION AND OPENING.

DEPARTMENT OF COLORED EXHIBITS.

MUSIC HALL MAIN BUILDING, MONDAY, ONE P. M.

The most eminent colored statesman of the country will participate in the proceedings.

The ceremonies will include, besides addresses from the most eloquent colored orators of the country, choice vocal music from students of various educational institutions, instrumental music from the well known Excelsior Cornet Band of this city, receptions, etc.

It is expected that the colored population of this city will turn out en masse, and that large delegations will be present from different portions of the country.

It will be an interesting occasion to the public generally.

Remember, MONDAY, 1 o'clock, P. M., Feb. 23.

MENTION OF THE EXCELSIOR BRASS BAND FROM THE DAILY PICAYNE, FEBRUARY 22, 1885.

During the Mardi Gras season there were never enough musicians for the parades and balls. The light-skinned musicians from the Onward and the Excelsior played night parades with all of the white brass bands. Both bands played as concert bands when there were concert jobs available. On February 23, 1885, the Excelsior played a program of light classics for the opening of the colored exhibits at the New Orleans Exposition. The Daily Picayune referred to them as ". . the well known Excelsior Cornet Band of this city." A crowd of nearly 4,000 attended the ceremonies. In the summer of 1898 the Onward, enlarged to thirty pieces, played regular concerts at Spanish Fort, a Lake Ponchartrain resort, described by the Daily Picayune, April 29, 1898, as ". . liberally attended by the best families of colored people in our city." The Sunday afternoon and Wednesday evening concerts were conducted by Professor Paul Chaligny, and Oscar Duconge was the cornet soloist. One hot Wednesday evening in July a recruiting officer came onto the pavilion and talked most of the men into enlisting for the Spanish-American War. They were sent to Cuba as the "9th Immunes Regimental Band" with one of the cornet players, James MacNeil, directing. In 1899 the band returned to the United States and marched in one of the great victory parades down New York's Fifth Avenue before returning to New Orleans.

The Onward and the Excelsior were still popular after the Spanish-American War, but there were other bands, without their brilliance and discipline, playing for many of the lodges and clubs. Henry Allen Sr., father of the trumpet player, "Red" Allen, led a very successful band in Algiers, across the river, and a young cornet player from Napoleonville, La., who had come to the city in 1906, Oscar Celestin, organized the Tuxedo Brass Band. Celestin's band played little "make-up" tunes like The Old Gray Mare and Old Mule and within a few years was one of the busiest bands in the city. They weren't improvising as much as they were playing simple harmonizations of these uncomplicated tunes. The early "jazz" musician, Buddy Bolden, had led a brass band that played many of these melodies. A country brass band from the Magnolia Plantation, south of the city, played a Mardi Gras parade in New Orleans in 1907, and they came through the red-light district playing a tune that two of the band had learned sitting on a bench outside of Globe Hall listening to Bolden's Band. The girls came running out of the houses dancing and shouting, "It's Bolden's Band! It's Bolden's Band!"

By 1915 Celestin's Tuxedo Band had some of the cities best musicians and jobs. One of the Tuxedo cornet players, Hyppolite Charles, said that he left the Excelsior to join the Tuxedo after he stumbled over a paving brick while he was watching his music and cut his lip so badly he couldn't play for three or four weeks. He joined the Tuxedo so he could watch where he was going. When young Louis Armstrong left Fate Marable's orchestra on the S. S. Capitol in 1920 he began playing occasionally with the Tuxedo. Sometimes he'd call Amos White, who was helping Celestin run the band, and ask to play a funeral for nothing so he could learn "those little black dots." If the band didn't play Panama soon enough on the way back from the cemetery Louis would pack up his horn and go home. The last day he was in New Orleans, before leaving to join King Oliver's band in Chicago, he played an afternoon funeral with the Tuxedo in the Carrollton district.

Younger bands, like the Eureka, were being formed in the 1920's. The Onward and the Excelsior, and even the Tuxedo, were playing less and less. Manuel Perez was still leading the Onward, but he was busy with his dance orchestra. The retirement of many of the musicians and the first years of the depression finished the older bands. The Eureka, Kid Howard's Brass Band, and John Casimir's Young Tuxedo Brass Band had most of the jobs during the depression. There was a large W. P. A. band led by Louis Dumaine, but except for a concert at City Park and a few parades it was not active.

Since the second World War the Eureka and the Young Tuxedo have been the only organized brass bands playing steadily. There are two or three non-union bands with a fairly steady personnel, but their musical standards are very low. The band instrumentation has changed

over the years. Saxophones have replaced the alto and baritone horns and the clarinets. There were fewer and fewer men playing these instruments, and, as many trumpet players have said, the saxophones could take over and let the trumpets rest. The music had changed, the bands were playing simple hymns, and the solo trumpets were playing high register jazz solos. In the earlier style a trumpet player could play an entire afternoon without too much strain. The music was less intense emotionally and less demanding technically. In the long, hot depression summers the bands began to develop an exchange between the band sections that has changed the style of brass band music in the city.

There has been very little recording of New Orleans brass bands. In 1945 Bill Russell organized a pick-up band around Bunk Johnson which can be heard on the Folkways Anthology of Jazz, and in 1946 Rudi Blesh organized a band, including many of the same men, around the trumpet player, Kid Howard. Both of these bands were more or less re-creations, and they are generally clumsy, uneven recordings. In 1951 two boys, Alden Ashforth and David Wycoff, recorded the Eureka Brass Band; the first recordings of an actual New Orleans marching band. They wavered at the last moment and included a non-member of the band, George Lewis, and the results were not entirely satisfactory.

The Eureka Brass Band is the last band in the city carrying on the traditions of the older bands. The Young Tuxedo has to rely on Eureka men to play a funeral, and in the last two or three years the Young Tuxedo has had a disorganized personnel. The Eureka was organized by Willie Wilson and Alcide Landry, both trumpet players, about 1920, as the lodge band of the Hobgoblin Club. Willie's brother, Johnny Wilson, played baritone horn, Red Clark and Willie Cornish, trombones; Tom Albert, trumpet; Alphonse Johnson, alto horn; Willie Parker, bass drum; and "Plow-hand", snare drum. The Hobgoblins wanted to have more parades than they could pay the men for; so the band began looking for other work. The large Odd Fellows lodge had trouble with their regular band, the Tuxedo, fired them, and persuaded Willie Wilson to bring his band over from the Hobgoblins. The band had a christening in Wilson's back yard with a big cake with the new name, "Eureka" written on it in icing.

Through the '20's the Eureka was not particularly distinguished. The older bands had all the first class brass band men. About 1935 Willie Wilson had a heart attack on a parade. Despite the doctor's orders he tried to play again, and had to drop out after the band had gone a few blocks. They called a rehearsal to try to save the band, Willie, sick and discouraged, told them he couldn't play again. A trumpet player from the neighborhood, T-Boy Remy, was in the room, and he offered to lead the band in Willie's place. Remy, at this time, was one of the finest brass band men in the city. They accepted his offer, and he called a rehearsal for the next week. He brought two men with him to the rehearsal, the young trumpet players Percy Humphrey and "Shots" Madison. The Eureka, within a few weeks, was the best band in the city.

As the years passed the Eureka attracted the best musicians in New Orleans. The great funeral trumpet player, Willie Pajeaud, a veteran of the first Tuxedo Brass Band, joined the Eureka when Shots left to lead the Young Tuxedo. Pajeaud brought the trombone player, Albert Warner, with him. Remy persuaded the brilliant tenor saxophone player, Manuel Paul, who was playing a dance job with him, to come into the band. Manuel insisted on playing the baritone horn music at every opportunity, and gave a new roundness and strength to the band's sound. The sousaphone player, Professor Delmar retired, and Remy persuaded "Red" Clark, one of the trombone players to move over to sousaphone. The veteran trombone player, Sonny Henry, was talked out of retirement to replace Red.

Remy, himself, left the band in 1947 and moved to California. Percy Humphrey took over as leader of the band and Eddie Richardson was brought in as second trumpet. It was this band that recorded for Ashforth and Wycoff in 1951. Percy, Pajeaud, and Richardson played trumpet; Albert Warner and Sonny Henry, trombones; Ruben Roddy, a Kansas City man, alto saxophone; Manuel Paul, tenor; Red Clark, sousaphone; Arthur Ogle, snare drum; and Robert Lewis, bass drum. There have been only two changes in personnel in the last seven years. Eddie Richardson had a nervous breakdown in 1952 and was replaced by George Colar, usually called "Kid Shiek". Arthur Ogle lost both legs in an accident in 1951, and was replaced by Alfred Williams.

The Eureka has developed a distinctive, exiting sound in the years it's been together. The dirges and some of the standard marches are read from the music, but most of the other music is worked out in rehearsal. Most of the members of the band are veterans of years of marching with the finest bands in the city, and they improvise band parts which are similar in range and structure to standard march parts, giving the band a full, resonant sound. Someone is always playing the melody. Percy Humphrey, the solo trumpet player and leader, and grandson of the cornet player of the 1890's, James Humphrey, is one of the most exciting brass band trumpet players the city has ever had. During his solos the other trumpets play the melody behind him, leaving him free to play rhapsodic, singing variations. The trombone team of Albert Warner and Sonny Henry is one of the band's strongest features and often carries the melody under the solos by Pajeaud and Kid Sheik.

The musical style of the Eureka has been very carefully developed over the years, largely by Manuel Paul and Percy Humphrey. Both of them seem to have had an immediate awareness of the problems posed by the new instruments, the saxophones, and the new role of the freely rhapsodic solo trumpet. Their music typifies New Orleans music at its finest. There are occasional fluffs, and the sound is loose and free, but this easy freedom gives the band a vitality and exuberance that a tighter discipline would stifle. In musical range and style the Eureka is one of the finest bands the city has ever known.

THE EUREKA BRASS BAND, AUGUST 1954
FRONT ROW : SONNY HENRY, ALBERT WARNER, TROMBONES; RED CLARK, TUBA.
2ND ROW : MANUEL PAUL, TENOR SAXOPHONE, RUBEN RODDY (BEHIND WARNER), ALTO SAX.
3RD ROW : SON WHITE, SNARE DRUM; ROBERT LEWIS, BASS DRUM.
4TH ROW : PERCY HUMPHREY, KID SHIEK, CHARLIE LOVE, TRUMPETS.
(SON WHITE AND CHARLIE LOVE WERE SUBSTITUTING FOR ALFRED WILLIAMS AND WILLIE PAJEAUD.
PHOTO BY S.B.CHARTERS

SIDE I.

Band 1. The Eureka In Rehearsal - PANAMA

Band 2. TROMBONIUM*

Band 3. JUST A LITTLE WHILE TO STAY HERE

SIDE 2.

Band 1. LORD, LORD, LORD

Band 2. ETERNITY*

Band 3. MARYLAND, MY MARYLAND

The Eureka Brass Band - Percy Humphrey, Willie Pajeaud, George Color ("Kid Shiek"), trumpets; Sonny Henry, Albert Warner, trombones; Joseph "Red" Clark, sousaphones; Manuel Paul, tenor saxophone; Ruben Roddy, alto saxophone; Alfred Williams, snare drum; Robert Lewis, bass drum. Band manager, Red Clark; leader, Percy Humphrey. Recorded at Maggie Tappin's meeting hall, 1719 Dryades Street, March 3, 1958. Recording equipment, Ampex 600, ElectroVoice 655 Microphone.

With the exception of the first number, Panama, which was recorded while the band was in rehearsal, this recording was done in a second story room in a ramshackle frame building on the main street of a neighborhood Negro shopping district. The sousaphone player, Red Clark, lives next door, and the first trumpet, Willie Pajeaud, lives around the corner.

* Trombonium was written by Buell N. Withrow, band arrangement by Ribe Danmark. Copyright 1914 by Jerome H. Remick & Co., New York, N. Y.

Eternity was written by C. W. Dalbey, and published by the Dalbey Music Co., LaPorte, Indiana. The parts were undated, but the dirge would seem to be from the 1900-1910 period.

The building is used for lodge meetings and parades, and on most Sunday afternoons in the summer the marchers and the band meet on its porch for a neighborhood parade.

The material recorded is a fair indication of the band's range. Eternity is a deeply moving concert dirge - one of the band's favorites, Maryland and Panama are classic New Orleans brass band tunes, Lord, Lord, Lord and Just A Little While To Stay Here - the band's theme song - are newer hymn tunes, standard with all the brass bands, and Trombonium is a stunning ragtime march. They were reading the old, worn parts, mounted on pieces of marbled cardboard, for Trombonium and Eternity, the other had been worked out by the band over the years. Willie Pajeaud, the first trumpet, had forgotten the first strain of Maryland, and he used an old Tuxedo Brass Band trumpet part he'd kept from his years in the band.

There had been two funerals and the Zulu parade on Mardi Gras Day in the two weeks before the recording session, and the band was playing even more brilliantly then usual. Percy Humphrey, especially, played magnificently, with sweeping solos on both Just a Little While To Stay Here and Lord, Lord, Lord. The trombone section is featured on Trombonium, but their playing is at least as exciting on Lord, Lord, Lord, with the solo (the third chorus) that Sonny and Albert worked out when Sonny first joined the band. It is one of the "classic" New Orleans solo's. They play it again under the final chorus. Maryland is a showpiece for the entire band, from the snare drummer, Alfred Williams, to the unobtrusive alto saxophone player, Ruben Roddy. Even Kid Shiek can be heard, playing the melody on the bridge on all but the final repeat of the last strain. The wonderful quartet is led by Roddy and Sonny Henry, with Manuel Paul and Albert Warner harmonizing.

Willie Pajeaud is the finest funeral trumpet in the city. Just as Percy brilliantly leads the band on the marches, Pajeaud's rich, melancholy tone dominates the dirges. Eternity is a very difficult dirge to play, especially for a small band without a conductor, but the Eureka carries it off. Despite occasional slurred intonation and ragged time the dirge has a deeply moving, eloquent expressiveness. It is in four strains, with a repeated bridge, the A and B strains closely related melodically. The third strain is a triumphant singing melody led by Pajeaud. The A strain is repeated, there is a bridge, then Pajeaud, Roddy, and Paul play the beautiful last strain. Percy doubles with Pajeaud on the last repeat.

The Panama is an earlier, relaxed performance by the band in rehearsal, and despite the inadequate recording is one of the best recordings made of the complete march. There are fine solos by Manuel Paul, the trombone section, and Percy, then after the standard descending trumpet variations on the "final" chorus the band, led by Percy, plays a staggering additional chorus.

THE MEMBERS OF THE EUREKA

Percy Humphrey - b. January 13, 1905. Started on drums, then studied trumpet with his grandfather, James Humphrey. He was a dance hall musician for years, and has been with the Eureka since about 1935. He has led the band since the second World War. He sells insurance during the week.

Willie Pajeaud - b. 1900. Pajeaud studied with the great Manuel Perez, and went into the Tuxedo Brass Band in 1919. He played with some of the finest orchestras in the city during the 1920's, and led his own band at a number of taxi dance halls during the depression years. Pajeaud has always said that he loves the dirges so much, "he'll play a funeral for nothing." He has property, and operates a neighborhood barroom.

George Colar "Kid Shiek" - b. Sept. 15, 1908. He studied a little with Wooden Joe Nicholas and began leading his own band about 1935. He replaced Eddie Richardson in the band in 1952.

Charles "Sonny" Henry - b. Nov. 17, 1885. Sonny, at 72, is one of the strongest, most exciting trombone players in the city. He studied with Percy Humphrey's grandfather on the Magnolia Plantation, and in 1902 began playing with his first brass band. Since 1913 he has played with the finest brass bands and dance orchestras in the city. He retired during the second World War, but was talked into joining the Eureka in 1947.

Albert Warner - b. 1895. Albert began playing with Kid Rena's brass band in the 1930's, moved to the Young Tuxedo, then to the Eureka. He is first trombone in the band. In 1942 he recorded with Bunk Johnson for Gene William's Jazz Information label. Until his recent retirement he worked as a house painter.

Joseph "Red" Clark - b. 1893. Red's father was a member of the old Onward Brass Band in the 1890's. Red studied with Dave Perkins, and was one of the original members of the Eureka. In 1947 he switched from trombone to sousaphone. He manages the band, and works days as a porter for Western Union.

Manuel Paul - b. Feb. 2, 1904. Paul began studying the violin when he was eighteen, played the tenor banjo for ten years, then switched to tenor saxophone. He worked with dozens of smaller bands during the '30's and '40's, and has been with the Eureka since the second World War.

Ruben Roddy - b. May 5, 1906 in Joplin, Missouri. Roddy played in Kansas City for years with bands like Walter Page's Blue Devils and Bennie Moten's Kansas City Orchestra. He recorded with Page in the 1920's. He worked with Sonny Strain's band during the second World War, but was drafted and sent to New Orleans. He married a local girl and has remained in the city. He works as a porter during the day.

Alfred Williams - b. 1900. From 1921 to 1925 Williams was with Sam Morgan's very popular band, played with Manuel Perez and A. J. Piron, then moved to El Paso in 1933 and led his own band there until 1942. He replaced Arthur Ogle in the Eureka in 1951, and plays in Percy Humphrey's small dance group.

Robert Lewis - b. March 10, 1900. Lewis began playing with the Tulane Brass Band in 1925, played with the Young Tuxedo, and has been with the Eureka since 1939.

"SECOND-LINING" BEHIND THE EUREKA BRASS BAND.
PHOTO BY CHARLES MCNETT JR.

WILLIE PAJEAUD
PHOTO BY C. MCNETT JR.

ALFRED WILLIAMS
PHOTO BY C. MCNETT JR.

Historical material, biographical information, and some of the photographs in this booklet are from the author's book, Jazz: New Orleans, 1885-1957, published by Walter C. Allen, 168 Cedar Hill Avenue, Belleville, N. J., February, 1958.

Recording Equipment and technical assistance was most graciously put at the author's disposal by Dr. Edmond Souchon of New Orleans.

LITHO IN U.S.A.

MOSES ASCH - PRODUCTION DIRECTOR