

Jamesie Project / Andrea E. Leland producer

TAPE F (St Croix waterfront / Spring 2003)

Interview between Jamesie and Wayne James

Eric Miles camera

[transcript begins: 03:37]

Jamesie: Years ago when you were a little boy, right?, this were nothing but boat here.

Wayne: Right. Exactly.

Jamesie: Remember?

Wayne: I've seen photographs of it. And even up to now this was fill, but there used to still be boats along the water. Yeah, yeah.

Jamesie: We didn't have to buy fish.

Wayne: Uh-huh. You _____ and thing.

Jamesie: Yeah. It's all weird that it becomes something like how it is now.

Wayne: Yeah. A lot of stuff. When _____ were working for the government. A lot of the way that people used to live by catching fish and just working with each other went out. Everybody had a government job.

Jamesie: When I were living right back over here. You know right there by when you come up there where they ... where, where big Arab got his place. Right there?

Wayne: On the corner.

Jamesie: On the corner. There was a big grape tree and then he had a shop. I were living in Charlotte... Charlotte, Ralph George sister place there. I used to come down here and I used to catch big grunt and go home...and go home and eat and cook. You know? And _____ I mean right now all you want ...they want you to do is spend money. You know?

Wayne: Well you see... you see once people control your food, they kind of control you. You know what I mean? Because you know... you know if you don't have access to your food at your will people can have control over you.

Jamesie: Well that's...well you know this what it's...I wants my young generation them to understand how life was when we were

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growing up, you know, because one day I was telling a little boy, he tell me, "Mr. James," he say, "is it true that your father used to fix wire fence some?" His grandmother were telling him because he saw me playing music and then he asked me, "It's true?" I said yeah. I said I used to dig post hole with a crowbar and my finger, look my nail them and thing used to _____ off, right?, and my father would go home and throw some salt in the water and just sprinkle it on and put my hand in there, and it start to heal right. Yeah, so I...I ain know how come now that everything is so Different to how we were growing up. Yes, Wayne, I know that Things have changed, but then let's keep our traditions.

Wayne: Right, right.

Jamesie: You understand? Let's keep our tradition because that's what the Young ones them supposed to pass on, you understand? When You...I know your...your grandfather, when he had a rum shop In town right down in town here?

Wayne: On the corner on King Street.

Jamesie: Yes, well we used to go there and play. Right. He throw couple Cents in the...and then we was happy with all that. You know?

Wayne: Yeah, yeah.

Jamesie: But now it's so...And I really don't know man. I really want to keep It up, you know? I...

Wayne: Well, I mean I think that that's why, you know, your music is so important because that is something that was transferred from A generation before you.

Jamesie: Yes.

Wayne: A generation before them. Ant that's something that came down to us. I mean we might not have control, for example, over what happens to the street because some of those things involve the federal government or the local government, but in terms of just the culture being passed down from one generation to the next, that is something that happens more in the household.

Jamesie: Right

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Wayne: And so the elements of culture that we have control over, we should make sure that we pass on.

Jamesie: Sure.

Wayne: You know what I mean? For example, like here, we probably can't come to fish here anymore, mainly because we don't have that lifestyle. People just easily go to the supermarket. But people should still know that if you need to, there is a living that you can make from the ocean.

Jamesie: Yeah! You know that. You know. Yeah, yeah. Okay, look right here. See this place here?

Wayne: On the corner? That's MacKay.

Jamesie: That's MacKay. You know what I used to do? I used to take the horse out of there and come down here. Swim the horse in the water, right? Come back up, wash the horse, bathe him, put him back and then go out to la Grange, where all you over there, and cut grass to feed them horse. You know?

Wayne: What was the name of the famous MacKay horse?

Jamesie: Uhm...

Wayne: What was the famous horse?

Jamesie: Ah...uhm...His name was...I don't want to say name that it tain't that. But I can't remember, but you know him. But that...

Wayne: They had Eagle. They had Eagle, right?

Jamesie: Eagle!

Wayne: They had Eagle, okay.

Jamesie: And them...them was...those was...He was a big man down here.

Wayne: Right. Harry MacKay, right.

Jamesie: Right. You know Billy MacKay?

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Wayne: Uh-huh.

Jamesie: See this well right here?

Wayne: Uh-huh.

Jamesie: He...he used to get on top there, you know. He used to get on top there and make a heap of jumping up on top the well. So I really don't know what to telling you, my boy. When I look around and I see how my place is. You know. Like a lot of people said, "Oh, why did you move to St. Thomas?...move to St. Thomas. Because when my first wife die, you understand, this place was dominate by Puerto Ricans. And they, they try...

Wayne: Tell me, people remember you as a Crucian musician, and then all of a sudden you end up in St. Thomas. How did that whole thing happen?

Jamesie: Well, what happen, when this place were dominate by Puerto Rican, I worked ten years in Hess. Now they send eight of us to Puerto Rico. Only three pass.

Wayne: Sent to Puerto Rico to do what?

Jamesie: To the Caterpillar Company.

Wayne: Okay.

Jamesie: Okay. There was a guy they used to call Flaco _____, but he put us out on the equipment them. Right? Not for talking talk because I won't talk, I was the number one. And I came back here to every equipment that Mr. Fisher bring in. I had to _____ it. Then these Puerto Ricans, we all was working together, and when lunchtime everybody used to been together, but then since they realize what happen, then they start segregating. You understand? I notice when I go park the machine and all of us sitting down and eating. It used to been good. But then afterward the Puerto Ricans them start going by theirselves. You understand? And one day I went to work and I park my car and when I came up to leave to come home, they took off my right tire from my car.

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Wayne: This all up at Hess?

Jamesie: Yeah. And then when I notice Benford, he were the...he had become foreman. They give him the pick up. To pick us up, he had to leave La Grange, come in town, come up public, the road out there to public works is now, and come straight up and meet me by Concordia Shanty, instead of he come up there and turn right by public work and come through Campo Rico and come out Two Williams. Right? And it happened twice! Then Mr. Fisher saw a Puerto Rican guy running the machine. Then when I reach, he start to beg at me what happening and thing like that. So when I explained to him, I said, "That's okay, Mr. Fischer." And you know from that where I used to work, cause I used to rip up the caliche with a boy named Ramon Quescas. He was driving a DS and he used to punch the pan them. So when I reach there, Ramon said to me, "Jamesie, that man looking to bury you, man. Cause he have another guy to work the machine."

Wayne: OK

Jamesie: You see. And I say what is happening to us now was happening before. But I mean it wasn't so world (?) established to the public. You understand?

Wayne: So then you... then... you then left...you left Hess and then moved over to St. Thomas.

Jamesie: Yeah because Ann, Ann Abramson, send six of us to work for Charlie Trucking over there.

Wayne: OK

Jamesie: You know what I mean.

Wayne: So then you started to play o the side or you were then playing full time.

Jamesie: No. What I used to do...We worked from Monday to Friday.

Wayne: With Charlie's Trucking?

Jamesie: With Charlie Trucking. Because I tell them Saturday I have to have time to get clean my house and do... You understand.

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- Wayne: Where were you living in St. Thomas? When you moved to St. Thomas, where were you living?
- Jamesie: When I moved to St. Thomas, I were living up in Kirwan, Kirwan Terrace.
- Wayne: Kirwan Terrace. OK
- Jamesie: Yeah.
- Wayne: That was like when? When you was that?
- Jamesie: That was in the 70's.
- Wayne: So by that point you hadn't made your first album yet?
- Jamesie: Yeah.
- Wayne: Yeah. I mean you made the album here on St. Croix. OK. OK. So you went over to St. Thomas already an established musician with a record for _____ more than.
- Jamesie: Than what had happened, sorry to say this, but what had happened. Ms. Eulalie Rivera, she had a group of children and we Were the ones playing for that group.
- Wayne: This is a quadrille?
- Jamesie: Yeah.
- Wayne: A quadrille, children. OK. At Grove School.
- Jamesie: But we was playing for her at St. Gerald Hall and the night of the dance that we was to play, you know what they did? They get another band to play down here to the Custom House, down under the Custom House gallery. And when we started to play, that had hurt Ohaldo. That had hurt him. Ohaldo tell me, "Jamesie, after this, I don't play music."
- Wayne: But I...OK, I don't understand. OK, so you were supposed to play at St. Gerald's Hall for these group of children. And then who booked the people down at the waterfront?

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Jamesie: Uh. Them...uh...them people there, Christian them...uh...Anita Christian them. They...they...they make a thing down there under the Custom House.

Wayne: OK. So the two events were going on at the same time. OK>

Jamesie: Yes.

Wayne: OK. I got you now.

Jamesie: And then what happen is the people them went to that.

Wayne: Exactly.

Jamesie: And didn't come to the children them.

Wayne: Right.

Jamesie: You understand.

Wayne: Right.

Jamesie: It were just to get some more money that Ms. Rivera could have had so the children them could, you know, buy things.

Wayne: The costume and trap and all of that.

Jamesie: From that day it killed my spirit too, you know, because in them time, when you hear St. Gerald have a dance, no place got nothing.

Wayne: Right.

Jamesie: You understand. Then it start to every time you hear, "Play here", something else come up than something else come up. You understand?

Wayne: But see, for true. But long ago when we were, you know, in the early days, I mean even and I'm young, but I remember when St. Croix didn't have that much to do. So one, whichever event it was, that was the talked of the town until the next event come around. But then by the 1970's, a lot more people had moved to the island

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and then several things would be going on at the same time and all of that. But then when you moved over to St. Thomas and started playing over there, how did the St. Thomians receive you?

Wayne: Because you know we see, we see quadrille music or scratch band music as more a Crucian art form.

Jamesie: That's right.

Wayne: How did the St. Thomians react to it over there?

Jamesie: Well, they...I going to tell you. They didn't go for it because they had their style of culture music, you understand. Because when I, when I make the group over there..

Wayne: You found St. Thomian, St. Thomian musicians were like

Jamesie: Yeah, but they was Crucian.

Wayne: OK. They had moved over there.

Jamesie: Moved over there, you understand? And Milo...

Wayne: OK, Milo.

Jamesie: ...was the band used to be playing. And, you know, when we start to get the band together and the people them start to get the drive of this music, which it were different to how they play over there.

Wayne: Right.

Jamesie: I could tell you, my son, _____ them people, them ... man, over there, they destroy all my instrument. They went to my house. I went to work. Them men take all my instrument. What they didn't need, they just bust off all the wires. You understand?

Wayne: Cause your group was becoming more popular?

Jamesie: That's it.

Wayne: So, so have you, over your years as a musician in the Virgin Islands, St. Thomas, St. Croix, wherever, have you found it to be a constant struggle? Or do you feel as if people have just embraced

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the music and, and enjoyed it, or had it been more of a constant struggle to get people to appreciate it and things like that. And I also want to know, for example when you were playing in St. Thomas, there was also a type of music like our music in Tortola. Did you find our music to be closer to the Tortola music or to the St. Thomas music?

Jamesie: Well, to me the St. Thomas.

Wayne: Closer to St. Thomas, OK.

Jamesie: You see because that music, what that guy from Tortola does play, he used to come every place we play. And then he used to tape our music, you understand? So all his music that he playing that you see and that, them is my song.

Wayne: And our rhythms and everything.

Jamesie: And our rhythms, you understand. So they...You see...If...The thing that happen, what you call, in the culture music, it going be hard for they to get the style of the music. Because your, I think he's your uncle.

Wayne: My great-uncle.

Jamesie: Your great-uncle, well, he was the one used to teach us, teach me, how to do the rolling in the culture music. You understand? I used to roll. Have to roll because the...

Wayne: When you say roll, what do you mean?

Jamesie: Well, you play your hand go round like, you know, the _____. Well, because this, the drum, the big drum, my hand had to hit the string on the stroke of the drum. You understand? So that's the why I say it going to be hard for they to get, you know, our thing, man. I said, OK, when I roll my hand.

Wayne: As a guitar...as a

Jamesie: Playing, right, playing the guitar, but he used to do it this way.

Wayne: This way. You mean my great-uncle?

Jamesie: Your great...yeah.

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Wayne: Alphonso Messer.

Jamesie: Yeah.

Wayne: OK

Jamesie: He used to sweep street.

Wayne: Right. Exactly.

Jamesie: Right? So the drum that the man used to play. Every time you hear "boom" that's where my hand hit "ba boom" on the string.

Wayne: When you say roll, you mean you keep in contact with the strings?

Jamesie: Yeah.

Wayne: So there's a continuous sound?

Jamesie: Yeah.

Wayne: You're not breaking.

Jamesie: No. That's the way he show me. You understand?

Wayne: Well, I remember him. I remember him. He's my mother's uncle. My mother's, father's brother. And I remember him playing as a child, and he would...he used to play a guitar but rather than strumming the guitar, he would pick and play the melody so you could hear, you just used to _____note because he didn't really sing so rather than playing the guitar and strumming and then singing along with it, he would play the melody on the guitar instead so we could always tell what song he was playing, you know.

Jamesie: He used to like pick the song.

Wayne: He _____ the song exactly. But then, OK, you know we call, I grew up calling it scratch band music or quadrille music.

Jamesie: Quadrille.

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Wayne: I was a grown person, maybe in my 20's or 30's before I heard the people use the word quelbe. I had grown up hearing quelbe. How did that word come about?

Jamesie: That's what I don't really understand because it just...I'm telling you. It's Piky and them I heard talking about this.

Wayne: Dimetri _____ is Piky.

Jamesie: Talking about this quelbe, you now. But Piky can't say he knows about this music because Piky ain't from here. You uinderstand. He's just saying what people tell him. Because your uncle, Mr. William Robinson, Mr. Man Jones and ,ah, Criar and this man we used to call Ciple and all these people, these people was the people them that used to be through the town. You understand.

Wayne: Playing in town?

Jamesie: Yes.

Wayne: You man during the masquerading time or just playing even if its not masquerade?

Jamesie: Listen all like...a day like Saturday morning when it's like a holiday. Right? Them men walk from Concordia, come in town. from Concordia walk. Playing music.

Wayne: Now when you say Concordia, you mean what we call today Concordia? By the corner by the school. And they come down through that whole road by Charlie Clark?

Jamesie: Yes..

Wayne: And then by Hardin Road and then they come through La Grange or they go through town?

Jamesie: Town.

Wayne: So they go up into town...

Jamesie: Uh huh and they walk up there by the well where I tell you and go up by Peter Christian and come down King Street. Right?

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Wayne: Just playing?

Jamesie: Just playing and people...people come out to shop and when they look around, they see this music and then people start jumping up in the street.

Wayne: So people would follow them? And dance behind them?

Jamesie: And they'd end up...You know where they used to end up? Right down there by the beach where the ball field is. Down there. They're right there and them man sit down underneath the tree there. Your grandfather, Mr. James, used to carry rum, half gallon of rum. Carry them. People carry rum, soda and all kind of things just to give the man.

Wayne: Just to give them as a gift?

Jamesie: And them man drinking. And the more they drink, the more they play. You know.

Wayne: Yes, sir. So you learned to play from those five or six men that you talked about who used to play through the street.

Jamesie: Yeah. And I get me hand lick and thing for touching me father's guitar. Yeah. So it's something that...you know...It ain't...Look I tried doing it. But then you know what? They had a big holiday. they used to walk from where I living and go by the school, Kirwan Terrace School.

Wayne: That's in St. Thomas.

Jamesie: Yes. And they would start singing from up there coming down to me, and you know what they mother tell them? That time when they were doing it, me son. People like will make these cupcake and they make these drinks and give the children them and it was something going. You know what one mother do? One mother hold the boy, the one because he used to sing like me, and she hold he. His father buy he a guitar, a used guitar. And she take the guitar and hit it against a wall, break it up. "And this here... this here what you doing ain't, ain't going make no money."

Wayne: Ain't got no future, no future.

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Jamesie: Ain't got no future in this.

Wayne: In the music.

Jamesie: In the music. And you know everybody had get mad, you know? And his father...you know what his father do? His father just grab him, call his aunty. And the boy came to me. And he were crying cause he had leaving going. Before I come here, there is a God above, he came back to me. And when he came, he came direct to me and hug me up, you here me? And that boy cry. And it hurt

Jamesie: me. You know? And she, right now, she coming to apologize to me. Right? Now he? What he doing? The same music but in the style of there. He does do it. He does teach music in _____ School. And he teaching that kind of music. And my name is down big and broad in this school, that is I show he to do that. OK? I try to do it here. Oh, who is he? You know? Who is he? And when we will never get nowhere and I hope the good Lord could change these musicians because we _____ize one another too much. You understand?

Wayne: So you feel that it was a struggle on St. Croix to promote your music.

Jamesie: Yeah.

Wayne: What do you think was the reason for it? Because I mean this was a music that comes from here. So why would Crucian people not embrace it? You think because of just the jealousy in the music business itself?

Jamesie: That's right.

Wayne: Amongst the musicians. OK

Jamesie: Because when Doc die...

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Wayne: Doc James?

Jamesie: ...Doc James die, right? Everybody saying, "Jamesie it's time for you go back in this thing again." What he name, Bagoon.

Wayne: O'Reilly?

Jamesie: O'Reilly. He had try to get to do another stuff, another recording, but when he had start to been with we to...he had get sick. And then Doc went out. And then there was nobody after that try to do anything about it. You know?

Wayne: So...so when you did your first album, how did you think it would be accepted? You know, you had to get your musicians together, get studio, get a producer and all of that to invest into putting this album together. Did you think it would sell or you were just doing it because you figure, "Look, this is my art, and people who have a good art in the music business make a record and that's what we're going to do." Did you see it as something that would sell?

Jamesie: Well, I didn't anyself thinking about selling. Because you know why? I decide I'm walking in my father footsteps. You understand? Me didn't thinking money. I only playing the thing because I go for it.

Wayne: It's a natural thing for you to play.

Jamesie: Natural thing for me. You understand? Now a man in them time...My father doesn't only used to do this for joke.

Wayne: Right.

Jamesie: You understand? I never...When they make that CD, when they do that thing...the first record...it wasn't in no studio.

Wayne: Where did they do it?

Jamesie: At Sandy Point.

Wayne: Just live?

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Jamesie: Just live. Outside.

Wayne: So the wind blowing, people out there, whatever going on...they just tape it.

Jamesie: And after Doc James gone and Trevor try, I mean, what he name, the boy Bagoon, try and he had get sick then look why ...who...what it take for I to make another record: a man from St. Thomas. Right? He was a _____ record thing from St. Thomas there ...uhm...

Wayne: Galloway?

Jamesie: No, no...no..uhm. He's a white dude. Man from Parrotfish.

Wayne: Parrotfish. OK. I forget his name but I know who you're talking about. Right. So how many years between...how many years elapsed between your first album, your first album and your second?

Jamesie: About four years.

Wayne: Four years. OK. See because it seems to me like when your first album came out – That was in the 70's, right?

Jamesie: Right.

Wayne: That's when quadrille became popular again. Because when I was little you would still...you know there would be quadrille in Cumberland Castle and in St. Gerald Hall, but it was a thing when I was little as a dance...it was dance form for older people. Young children weren't really going to quadrille dance. That's what our parents and grandparents used to do. We used to do a different type of dancing. But then somehow around the time that your album came out, it became hip again for people to like quadrille music. And then a younger set started to go to St. Gerald's Hall and then it took a whole new form and all the schools started doing it again. The...when the...the album that came out in the 70's...it that the one that had all like Mr. Moore? All of that and all that was taped at Sandy Point?

Jamesie: Yeah. So after we had did that over there, then, uhm, Trevor he took it to his father and Doc James was listening to it and then Doc James call

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us up with him. And then I went up there that. It had some...like when he had put it on, you know, like you could hear some things scratching , scratching. So he just take it and he said, "All that you did on this, I want you do it over again." We were in the studio at 7:00 o'clock. 9:00 o'clock we were out of the studio. That man put out. He had people in his...in where he had thethe studio place was where he used take care of people.

Wayne: OK. Where he had medical offices.

Jamesie: Yes. You know he put out the people them?

Wayne: Patients?

Jamesie: He put the patients them out!

Wayne: So you all could do the taping?

Jamesie: Yes! So when we did it and everything done, he put it on. And when he put it on, he walk over to me, eh said, "Boy, where you get them thing from?" I said this is what my father show me to do. And the song them I _____ them up. But I use word that were more lively the way how I hear them saying. And it be, it had come than that was a record had turning u the whole of the Virgin Islands.

Wayne: That's right. That was a big hit because I remember seems like everybody had that music.

Jamesie: Right. And from that all the other local musicians hang with me.

Wayne: OK. Now who was the man that used to play – I...he was in Kingshill. I think he just died recently.

Jamesie: Mr. Adams.

Wayne: Mr. Adams. Who...who was he in this whole thing?

Jamesie: Well he was actually the one that was moving the dancers them.

Wayne: OK. A caller. A caller.

Jameie: But he had know a lot of old, old songs. Like he used to play music too. He used to sing and play guitar.

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Wayne: But the music that he used to sing and play is basically what you call scratch band music too?

Jamesie: Yes.

Wayne: OK. So now the songs that he knew was songs that somebody else from a long time ago or several people had written that he remembered and passed down.

Jamesie: Yeah, but you see in them time nobody used...nobody used to write song. Nobody never write music. It's only since in these late days that they writing music.

Wayne: So you go and you compose it in your head. You perform it.

Jamesie: Yeah. You see me here? I talking here to you and thing and when I leave from here and I go up thee today, you will see what I will sing, what I will sing with just I looking, I talking to you what part I ever went around and certain things I looking at here and you gone hear me sing about what I were doing here.

Wayne: Uh huh. It will just come out.

Jamesie: Yeah. And this is something given to me.

Wayne: Sure. A gift from God.

Jamesie: And I had the people them against me for that.

Wayne: But I mean if your talent... if your talent is beyond the time of most other people, the people who aspire to that talent in some cases will admire you and in some cases will envy you. That's just a part of...of this thing called life. You know? What you going do?

Jamesie: This is what get to me, boy. I will never envy no man that play music, especially my guys them that play the local music, like me. If I...when Stanley play. I go. Right? Them man call me. I go up. I sing.

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Wayne: You sit in and play.

Jamesie: Yeah. But I have a cousin here. He have a band and we's blood, blood. And I go there and when he see me around, he's like, the band is his, you know? Like he froze up and I _____ nothing. And I notice that so I will go and I move far from them. You know what I mean? Because me afraid none what you see in this Virgin Island when God put here. Me ain't fraid none of them only one. Listen, I with Trashie, uhm. The boy that live...He mother does, does cook for the school. Mother does work over there, ah, who sell the food? Right here by the ball field.

Wayne: OK. The van. The van. OK.

Jamesie: Well he accustom Trashie, he, Bomba, Derby and Paul Horseford and meself. Me ain't need no saxophone. You understand?

Wayne: Because the saxophone is really not the traditional instrument with scratch band music to begin with. Right.

Jamesie: No.

Wayne: The traditional instrument are what?

Jamesie: The flute.

Wayne: The flute and then the banjo.

Jamesie: Yes.

Wayne: And then the drum. And the...

Jamesie: And the pipe. And the steel. And..and the...and the squash. And they used to have like there...like a...a them young little barrel. Them men used to put rope and pull them tight, then play them. You understand? This is what I'm telling, man, if you gone play this music, you got to play it, let the people them see the way that it was made. You understand? How we used to play.

Wayne: So you would consider yourself for example a purist when it comes to scratch band music?

Jamesie: Right.

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Interview between Jamesie and Wayne James

Eric Miles camera

Wayne: So when you see a saxophone, in your mind that's like not doing there, not supposed to be there.

Jamesie: Right. Because the thing is...I have a saxophone with me because it will use like it's like a little extra something in there.

Wayne: Right. So you don't mind it? But you just...it's not original but it can add.

Jamesie: It could add. You understand?

Wayne: It's a sweet sound.

Jamesie: Well you see the thing is what does really move the culture music is the singing. Is what people wants to hear.

Wayne: Right. Right. Cause that's the message that's in the words. Right.

Jamesie: Because if you've got a saxophone blowing the song, blowing the song, blowing the song, all people gone just look and listen, but when people hear the song, when the person singing, that is actually what carry off everything.

Wayne: So nowadays for example, the band that have the saxophone, the saxophone is what's playing the melody. So they take the place of the singer, that's what you're saying. But without the sax you need the person to say those words in song.

Jamesie: Now...like Stanley. When Stanley blow a flute. If you listen to Stanley flute good, you could hear the song like it's ...he is like saying it to you. We ain't got no man n these Virgin Islands will blow a sax and listen to culture music like Stanley. You understand? And he could blow the sax. Blow, he low and he could sin the song and come back and blow again. You know what I mean? Them is musician. That's the way we used to do it.

Wayne: So now we have a whole new generation of children here who, they listen to rap music, they listen to pop, rhythm and blues and all of this stuff, right? And then they discover music that they know is from here. These little children, they grow up in a town that's different to the town that you and I grew up in. I mean, you're older than I am, but I

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basically saw the last of Old St. Croix because I was born in 1961. Sugarcane ended as an industry in 1966. But when I was little I remember people coming through town in horse and cart with sugarcane in the back. Remember old women with the madras headtie with the apron, with the enamel cup, all that stuff. My little brother who's just five years younger, eh didn't see that because by the time that he became aware of his environment there was already Sunny Isles Shopping Center. People were already not selling in the market anymore. It was a different island. So my generation for example can easily embrace scratch band music because we saw it. I remember Christmastime people come by and they play and you see the masqueraders come through town. People throw some little candy an coins and things from the side for them, but all that has changed so how does quelbe or scratch band or quadrille music, whichever one you want to call it, how do we make that appeal to this whole new generation that playing video games? It's a whole different set of children. What do we do?

Jamesie: Well, I gone tell you what we need to do is to cut off all these television stuff. You understand? Stop corrupting the children them mind. You understand? Is what they see on these television that these children go through these different changes. You understand? There is a lady over there in Kirwan Terrace. This lady has two boys, three girls. And in her house – not a television, not a..., no type of music. You understand? The children them, they..."Mommy, well we..." "When you want to see T.V., you tell your father give me money. Let me buy a T.V. And that T.V. ain't coming in my house. Is going I his house. Because she show them, all them pictures...all them sex pictures and thing coming on on T.V. That is turning the children them to do wrong. You know long time when your father or your mother and another woman talking, you couldn't stand up there.

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Wayne: Right, right. All those big people talk.

Jamesie: You understand?

Wayne: Right. You couldn't interrupt and ask questions like that.

Jamesie: Watch me. You had to get your tail out the way like that. You understand. When your mother say, "Six o'clock be in my house", you better be inside there.

Wayne: I remember, you remember, steel band music came here in the 50's, right?

Jamesie: It happened right over there...remember, right in...right here. When you go up...

Wayne: By the theatre?

Jamesie: No. When you...King Street there. The next block where Miguel Angel had his store?

Wayne: On Queen St.?

Jamesie: Whre Christian them...uhm

Wayne: Anita them...

Jamesie: Anita them. Right. It there it started.

Wayne: Start playing.

Jamesie: Yeah. Bones. All of them boys.

Wayne: And Victor Brady.

Jamesie: Yeah. All of them boys. Right. And then it was going so god but then when they start doing it then somebody else get a group,k then somebody else get a group, then somebody else get a group and tht's the way it...it...it

Wayne: It spread.

Jamesie: Yeah.

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Wayne: But I remember being in the first youth steel bank in this island: Boy Scouts from St. Patrick's School. Had a Troop 152. And Vivian Bennerson, Big B wife, she organized all of us into this youth steel band. Today practically every school, every church group has a youth steel bank and steel band music is all over this island. I don't see quelbe youth groups. It seems to me like some effort has to be made to make that as popular with the children as steel band music in order for it to survive. Because out of all the children playing steel band music, there probably are 10 or 12 who are extremely talented. The others are playing. It seems to me that something has to be done to make quelbe so popular with the children that the 10 or 12 who are geniuses at this art form would then rise to the top. Is there any discussion, I mean, does the government, for example the Council on the Arts, any of these organizations that are supposed to promote local art forms, do they come to you and say, "Look, Jamesie, we recognize you as the master of this art form. Can you assist us in spreading this? None of that goes on?

Jamesie: No...no...no

Wayne: No governor has ever come to you?

Jamesie: No...no...nope...no...unh,unh. Look they had a thing in St. Thomas coming say to show the children them the culture music, right? They say that everybody that was in this group, there were six of us, everybody gone volunteer. This time ...time it were Bingly Richardson. He were the big man, and when I...when we start going to the school, we went all in the school them in St. Thomas first. We end up in St. John. We went...the first school we went to was the one way out east where the fire station is out there.

We went there. When we reached there, Brownie. Imagine! Look who be talking about culture music: a man that ain't know the first word to say bout culture and showing the children them how to play the instrument. Eh? He ain't know nothing bout that. But they bring me as the man. When they say I doing it – he doing it. So while I...when he was showing the children them in town, a girl sing out to he, "Why are you...you don't let that gentleman there do it?" So she said...he said to her, "Well, he will, he the one gone sing." Right there I had feel kind of funny. This man owned a...Fred...a man named Fred in St. (John), Fred said to Brownie, "Brownie, stop joking. You ain't know nothing bout that. Them children in here know this man. Thin

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man used...does come in St. John every year! He does come here and play. He's the first..." Listen, me...this man here. You remember they had a fireman that used to call quadrille? He were the...the man had take over...Mr. Adams, show him.

Wayne: Collin?

Jamesie: Show him. A big fireman. I can't remember his name. He live up by...there by where the jail is for the children them?

Wayne: Anna's Hope?

Jamesie: Yes. Big, heavyset fellow. He talked to we, here in St. Croix, and that time it were the Aero Virgin Islands used to run from here. Mr. Farrelly...Farrelly the...not the governor.

Wayne: Stanley.

Jamesie: Stanley. He make the ticket...get the ticket for us and send us to St. Thomas. We get a bus. They give us a bus. A school bus and we reached to Red Hook. When we get to Red Hook, we get on the boat. We didn't know all that is pay. When we get off, they pay. And we go up that...we reach...where that area to go so as you go straight there. We went inside there. This was a Carnival time!

Wayne: J'ouvert?

Jamesie: In...uh...

Wayne: In St. John.

Jamesie: And when we reached there...they had a guy there he push up the instruments them for us and we put it there. And a man on the side over so in St. John got a little bar there, we went and we play in to the little thing they got there and we hook up the current. We reached there 9 o'clock the morning and 10 o'clock we was playing music. Do you realize they have the police them come and ask we to stop so that they could line up for the parade! Do you realize...we...the people them say, "What?! How you going stop him!" So Fred drive the pick up and come, take we up and carry we in his place. And we start playing there. You understand the parade had to pass, come down and go around and pass we. Do you realize a lot of people didn't see the parade? Fred's place had broken down with people. You

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understand? So the word had get round. So these children now, had know me. So they telling me. Brother man, when we hit here in St. Croix is when the thing come down that every man...I was the onliest man volunteer. Every man getting pay. You understand? The sax man getting pay. The woman just only were fixing the papers to tell us what school to go? She getting pay. The bass man getting pay. The squash man getting pay. The steel man. The man were playing the guitar and singing, he no getting no money! You understand?