

Eddy Davis and The New York Society for the Preservation of Illegitimate Music was named by ragtime piano player, magician, side show performer and historian Todd Robbins.

The group is also known as ILL MUSIC and was originally presented at Michael's Pub in New York City and the Showboat Casino in Atlantic City as "The Best of Spike Jones."

When the New York Jazz Repertory Company was in residence at Michael's Pub on East 55th Street performing "Roots of American Jazz" we were asked to put together a Spike Jones type revue. I, Cynthia Sayer and J.J. Silva looked around for musicians to accomplish this task. First we added the very talented Todd Robbins who represented the Spike type personality. He was comedian, announcer, singer and piano player. He was also responsible for performing most of the musical effects for the show.

Trumpeter Simon Wettenhall, clarinet and alto saxophonist Joe Muranyi and David Grego on tuba became essential figures in the group. J.J. Silva literally performed on everything including the kitchen sink and Cynthia Sayer was on vocals, plectrum banjo, piano and mallet instruments. She also wielded a mean gun while performing her share of the effects. I made one of my rare performances on woodwinds with the group, along with my regular fair which included vocals, banjo, piano and drums. I also took turns dumping tubs of junk and beating my Chrysler brake drum.

We performed at the Pub to terrific reviews as you can see on other locations on this site. We were especially honored by the kind words from Spike Jr. and his mother the famous vocalist Helen Greco.

I transcribed and paraphrased some of the famous recordings as well as writing new material in the comedy styles of Spike, The Korn Kobbler, Freddie "Schnickelfritz" Fisher, The Hoosier Hot Shots, Joe Wolverton's Local Yokels (another Hoosier), Dorothy Shay "The Park Avenue Hillbilly" and Lou Carter "The Singing Cab Driver." Todd got some large arrangements from Junior which we cut down and Cynthia transcribed some other recordings. Our arrangement for "You Always Hurt The One You Love" was transcribed by a young Frank Vignola.

Still to this day I go around hitting anything that looks like it might produce a sound. Always looking for that great sound we've all overlooked.