

MANUEL MANETTA
I [of 6]-Digest-Retyped
March 21, 1957

2

Once while playing an advertising job on a wagon with the Crescent Orchestra, for a dance they were to play at the Come Clean [Hall] in Gretna, MM was offered a job playing violin in the District at a saloon operated by McIshus [sp?] at Marais and Iberville [streets]. The man who offered the job was Ike Jackson, who led the trio, then consisting of himself on bass, with guitar and mandolin; Jackson worked many years for Tom Anderson. The Crescent Orchestra were at Eighth and Howard [how LaSalle] when Jackson approached MM. Jackson knew MM's family. MM was about fourteen years old at the time, still attending New Orleans University.

MM says Jack Carey was very popular on "this side" [New Orleans] of the river, which is why he would advertise on the New Orleans side for a dance his band was to play on the other side. MM talks about the signs the advertising wagons would bear. Description of furniture wagons, the type usually used for advertising with bands. The order of seating in a wagon is discussed. The band on a wagon would consist of about seven pieces. The band played only when the wagon stopped at certain business corners; boys distributed handbills advertising the dance between stops. Talk of beverages sold at dance halls. Talk of bands "bucking"; MM mentions Kid Rena. MM says the tale of tying wagons together so that the bands occupying them had to stay in the bucking contests is not so. NE says Mutt Carey told him that story; Mutt Carey also said everybody was afraid to buck against Keppard. MM adds that FK was with the Olympia Band. MM says winners of bucking contests were decided by the applause of the listening people. Some bands were more popular in certain sections of the city; Jack Carey was the unanimous choice uptown; downtown listeners might prefer the

MANUEL MANETTA
I [of 6]-Digest-Retyped
March 21, 1957

3

Olympia, the Imperial, or the Superior.

Although MM usually played ~~kk~~ with ~~Jack~~ Carey, he would work with anyone who hired him.

MM says Johnny Rice, a bartender at the saloon when MM worked [with Ike Jackson], brought the sheet music to "It's A Long Way To Tipperary," then quite popular with a Shriners' convention in New Orleans [see Sigmund Spaeth, A History Of Popular Music in America for dating.] although MM was then playing violin, he sight-read the music while playing the piano, which was unlocked for the occasion. MM continued playing the piano that night; a man from Lulu White's heard him and liked his playing. The band at the saloon wore white coats.

End of Reel I

MANUEL MARETTA

4

II [of 6]-Digest-Retyped

March 21, 1957 Also present: William Russell, Richard B. Allen,
Nesuhi Ertegun, Robert Campbell, Charlie Devore.

MM continues his story of how he got a job playing piano at Lulu White's, through the recommendation of Mr. Ike Jackson, a bass violin player who had a trio [at McIshus's (sp?) See reel K]. MM describes Lulu White's place, a three-story building. He talks about the location of various rooms, including the small room usually occupied by Lulu White during business hours. MM talks about the routine of a typical party held in the house. MM speaks of Lulu White personally; he says she told him she was from White Castle, which is near Baton Rouge. MM says nobody but "big shots" were customers at Lulu White's; champagne was the drink there, at twenty-five dollars a bottle. MM's usual hours were nine p.m. until 3 a.m., but he sometimes remained as late as 8 or 9 a.m. if a party was in progress. Discussion of girl's dress. The piano was the only musical instrument in the house, and MM the only musician. MM's handicap was that he didn't sing; "I never was no songster." MM comments that Lulu White knew a lot of "ear" pianists who could also sing and entertain, but she liked MM's style. MM says several of Lulu's girls were "graduate songsters and there were graduate pianists, but they was in another style." The girls bought sheet music in town, and MM could play anything they showed him; when the customers wanted someone to sing, one or another of the girls would sing; "a couple of them could sing." MM played a lot of ragtime then, things such as "Maple Leaf Rag" and "Grave and Beauty?" "I'd play all Scott Joplin's music." MM also played all the classics. He played the popular numbers too, such as "Black and White Rag." He played all the blues, including "Memphis Blues" and "St. Louis Blues." MM played at Lulu White's for over a year and eight months; he lost the job because his replacement for one evening while he attended the fights [boxing] at the Northside

MANUEL MANETTA
II [of 6]-Digest-Retyped
March 21, 1957

5

Arena (on Lapeyrouse Street), Louis Wade, a nice ear pianist who also sang, forgot to go on MM's job because he, Wade became involved in a party with one of his own girl friends. The Arlington House [i.e., Annex?] is mentioned. RBA questions about Lulu White's smoking cigars. LW did not. All the customers at Lulu White's were white, with no exceptions.

MM describes the [Big] 25; he says it looked like a saloon, which it was; he locates the booth, which was like a private room, the pool hall, the bar, etc.

MM is returned to describing the customs, services, etc. of Lulu White's. MM describes the clothing worn by Clark Wade, brother of Louis Wade, and other pimps; Clark Wade is described by RBA as a pimp. MM says the men usually wore derby hats; Charlie Devore says, "Like Joe Oliver."

of
End/ Reel II

MANUEL MANETTA

III [of 6]-Digest-Retyped

March 21, 1957

Also present: William Russell, Richard B. Allen,
Nesuhi Ertegun, Robert Campbell, Charlie Devore.

6

When asked about the kind of people who "hung in the [Big] 25," MM says (after suggestion by RBA that they were the musicians, and the women and their men), "that's the only ones that rank[ed] around that kind of place, because the people, the men with respect, wouldn't go around them kind of places, they had their own places." Harry Wills [the boxer--see previous reel] would go into such a place, because his manager, Arnold Dupluchant [sp?], manager of the place, "had put up a lot of money on Harry Wills." Johnny Lala was the owner. Johnny Lala and Pete Lala were no relation; in fact, Pete Lala's real name was Pete Ciaccio [spelling from Soards'--PRC]; MM thinks Pete Lala was related to the trumpet player, Johnny Lala, or perhaps to the trumpet player, Mike Lala; RBA says he knows three Mike Lalas who play trumpet [Michael N. "Old Mike" Lala, Sr., his son, Michael N. "White Mike" or "Little Mike" Lala, Jr., and Michael, Sr.'s nephew, Michael Louis "Black Mike" Lala [who is the son of the trumpet playing Johnny Lala, who was also known as "Cockeyed Johnny" Lala--PRC]].

1244 Tom Anderson's paramour, Gertrude Dix, ran a house [of prostitution] called the Brass Railing; it was next door to Tom Anderson's Annex Saloon; MM worked at the Brass Railing for eight or nine months; he was about sixteen years old at the time. The son-in-law of Anderson, George Delsey, opened a cabaret on Rampart between Canal and Iberville; MM was sent [by Anderson?] to play there. MM says Charlie Devore may be correct in thinking Anderson's Annex was called Arlington [for Josie?] Annex. The trio MM took into Delsey's cabaret comprised: MM, piano; Peter Bocage, violin; Chris Minor [sp?], drums; there were also three entertainers with the trio, among them Willie Jackson; MM

MANUEL MANETTA
III [of 6]-Digest-Retyped
March 21, 1957

7

had met Jackson at the Com² Clean Hall In Gretna, where MM was working with Jack Carey's band; Jackson "was a songster." The entertainers besides Jackson were Nooky Johnson and Arthur Wynn; they all sang and danced, on the bandstand. MM says they [entertainers and band] worked the job over two years; MM left when he became ill. MM got Freddy Washington to take over the piano ~~x~~ for him; he got Paul Domingues on violin [repl~~a~~cing Bocage?], and Domingues hired drummer Louis Cottrell [Sr.] to replace Chris Minor, who had quit. That group remained until the job terminated.

After the job at Delsey's, MM next went to the Cadillac, a cabaret on the uptown-river corner of Conti at Rampart[Streets]; others in the ~~band~~ were: Albert Nicholas, clarinet; Joe Robinson, banjo ("He sang, and played banjo--very fine songster. He was Nooky Johnson's brother-in-law"); Arnold DePass, drum~~s~~s; Arnold Metoyer, trumpet. WR comments that Metoyer was also with MM later, at the Tuxedo [Dance Hall].

When MM left the Cadillac, he went to work with the [Kid] Ory and Joe Oliver Jazz Band; MM played violin. Others: Joe [King] Oliver, [cornet] Kid Ory, [trombone]; Johnny Dodds, [clarinet]; Lorenzo Staulz, banjo; Bob Lyons, [string] bass. In reply to WR, MM says Staulz [spelling was from Soards'] was spelled Stalz, but there ~~w~~ are different ways to spell the name. Drummer in the Ory-Oliver band was "Red Happy" [Bolton]. The band played picnics, houseparties, at dance halls, etc. The Dixieland band preferred by New Orleansians at the time was the Ory and Oliver band; they had enough work to be able to pass some of it on to other bands. The band broke up when World War I intervened; MM was drafted.

The [Anderson] Annex was a real saloon; in another room was the cabaret part of the place, the cabaret being a place where there was entertainment. The band was small, consisting of only three pieces when MM had charge [Reel III, p. 8]; full bands were used in dance halls. There were about a dozen dance halls, including Rice's, the 101 Ranch, and George Foucault's. MM thinks Abadie's was a restaurant; he says there also was a sporting house run by Louise Abadie and Louise Blackenstein. RBA says Richard M. Jones, Ernest Rogers, ["Big Eye"] Louis Nelson, Joe Oliver, "Wooden Joe" [Nicholas], and others played at [another?] Abadie's. MM says Richard M. Jones played in the "parlors" [of brothels].

MM met Jelly Roll Morton around the [Big] 25; "that's where you'd meet all people; 25's was the headquarters." MM was well-known there; he had a lady friend who ran a house [of prostitution] at 1519 Iberville Street; "she had a lot of stalls in there; in fact, they had white and colored stalls." MM wasn't allowed to play the piano there, as his girl friend was jealous; some of the piano players who did work there were "Birmingham", "Black Pete", and Jelly Roll. All were gamblers. MM gave a lot of the work at his girl's house to "Birmingham" for a while; "Birmingham" was a boogie-woogie piano player; the girls liked his style; he was a "dope head." Then MM met Jelly Roll and began suggesting that he be given the work at the house; MM says Jelly Roll liked to play the piano and the gambling [card] game, catch. Jelly Roll was a good gambler. When MM met Jelly Roll, Jelly Roll played only blues; he couldn't read music; he played only in the key of D flat, like the other "ear" players, who played

MANUEL MANETTA
III [of 6]-Digest -Retyped
March 21, 1957

9

only on the black keys of the instrument. MM taught Jelly Roll the chords to the tune, "Winin' Boy." MM says pianists who prefer black keys do so because the black keys are further apart than the white ones, which makes it easier to hit the desired key, rather than some other one. Freddy Keppard liked a tune called "Sweetie, Dear", so he bought the sheet music and had his band learn it; Jelly Roll learned the tune by ear, but in the key of D flat, not in F, as written. It is mentioned that Sidney Bechet recorded the tune; MM seats the tune. MM says Keppard added a part to the tune; he scats that. *cf. sheet music*
in 1910
MM explains and describes lawn parties. MM played many of them [with what band?- Probably Ory and Oliver's. RBA.] for Miss Betsy Cole, at Josephine and Willow [streets]. "Toodlum" ran a lawn party on Howard Street [now LaSalle Street]. The lawn parties were open to the public at a certain admission price, although clubs could rent the places for themselves. Lawn parties were usually held every Sunday night. WR says Bunk Johnson and Sidney Bechet talked about "Toodlum;" MM says people such as Buddy Petit, Kid Rena, and Chris Kelly played at "Toodlum's" place. Charlie Devore ventures the name of Punch [Miller]; MM says the lawn parties were during Punch's time [of stay in New Orleans]. "Toodlum" was a big-time pimp and gambler; his real name was Napoleon Johnson. Devore says "Wooden Joe" told them about "Toodlum" and his correct name. "Toodlum's" place was on Howard, which is now LaSalle, and Gravier streets. Musicians made two dollars and fifty cents for playing from eight p.m. until four a.m. Musicians playing for balls [dances] received the same amount of money, with an extra dollar for playing any advertising job from one to six

MANUEL MANETTA
III [of 6]-Digest-Retyped
March 21, 1957

10

[p.m.] preceeding the ball.

Big clubs sponsored excursions on the railroad; excursions to Baton Rouge were frequent; Shreveport was the terminal of the longest excursions. [Cf. other interviews. RBA.] A club composed of long-shoremen, the [Pride of Jefferson?], sponsored an excursion to Shreveport every August 3rd. The band played in the coaches; they would most frequently play when they were going to stop in some small town to pick up more people; upon arrival at the far end of the excursion, the band would begin playing from the pavilion there. Some places had halls; some had open-air meeting places. MM played mostly [or only?] for colored excursions.

End of Reel III

MM played lawn parties for white and for colored. There were very often lawn parties in the Irish Channel; the band would be forced to play beyond the scheduled hours, until all members of the party had collapsed from drinking, exhaustion or fighting. RBA mentions King Foley, who was known as the king of the Irish Channel; MM has heard about him.

MM says Jelly Roll [Morton] stayed around New Orleans a while, but he was in and out of town; he liked to go to places in the surrounding countryside, to play piano or to gamble; he played on excursions, too. MM doesn't recall that JRM played at Lulu White's. JRM's piano playing wasn't as good as Tony Jackson's or Albert Carroll's. MM says the three top piano players in his early career as a pianist were Tony Jackson, Alfred Wilson, and Albert Carroll; they were all older men. MM thinks Carroll was from Lulu White's hometown, White Castle [Louisiana]. Carroll played piano with John Robichaux. MM heard Robichaux's band when MM was still wearing shorts pants, and attending school. MM would borrow his brother's long pants to go to Lincoln Park in Carrollton, where Robichaux's band was the usual attraction; "he was the famous band of the town." Dancing at Lincoln Park, held on Sunday, began at four p.m.; the balloonist, Buddy Bottley, made ascents every Sunday; MM tells of the time Bottley and balloon landed on an electrical wire, and of Bottley's descending the pole which supported the wire, to the great applause of the audience. This was his last ascension. The personnel of Robichaux's band which was a full band: Robichaux, violin; Jim Williams, trumpet; Bat[iste] Delisle, trombone; George Baquet, clarinet; Bud Scott, guitar [NE suggests that

MANUEL MANETTA
IV [of 6]-Digest-Retyped
March 21, 1957

12

Scott also sang with the band sometimes, and MM agrees); Henry Kimball, bass violin; Louis Cottrell, [Sr.], drums. The band played strictly from music, including Scott Joplin numbers; the only number they played by ear was "Home, Sweet, Home." The Robichaux band played in the open, weather permitting, from four p.m. until seven p.m.; after a break of one hour, for meals, etc. they played in the dance hall at the park from eight p.m. until four a.m.

MM heard Buddy Bolden. MM says there were two bands in Algiers, Frankie Duson's and Buddy Johnson's; the Johnson band always played at the Sacred Heart of Mary's Hall, on Vallette at Evelina [streets], because Mrs. Spriggs, a Creole lady high in the Sacred Heart Society, got the job for her ward, Jimmy Palao "Spriggs," who le~~ad~~ [i.e., played violin in] the Johnson band. All polite society attend~~ed~~ the functions at Sacred Heart of Mary's Hall. MM's mother [with family] rented a house next ~~d~~oor to the Odd Fellows' Hall, which was on Seguin and Eliza [streets]; all the "ratty" ~~x~~people went to dances there. Frankie Duson played there; MM recalls that Payton [sp?], accordion player, played there once. There were ham kicking contests; during breaks [i.e., planned pauses during the playing of a piece of m~~x~~usic] some of the people at the dance might pop paper bags, making much noise. There was always plenty going on at dances at the Odd Fellows Hall. MM got permission from ~~George~~^{OR} George Shirless [sp?], manager of the hall, to sw~~ee~~p the place; in exchange, MM was allowed to come into the place when dances were held; MM would bring several of his sm~~x~~all friends at the same time. MM first saw [Alphonse] P~~r~~cou at the Odd Fellows Hall. Personnel of the Duson band: Duson, trombone; Ned, trumpet; Frank Lewis, clarinet; Jimmy Phillips, drums; a peg-legged man called Ike, bass.

Duson was a "ratty" dresser; MM describes his attire. The band never took their hats off [to prevent them being stolen? RBA.] During a sick spell, Picou replaced Lewis on clarinet; MM tells of the reaction of ^{some of} the crowd; Picou was very light-skinned, and had blue eyes, so some thought he was a white person. When Lewis recovered, he again took his place in the Duson band. Buddy Bolden heard of Duson, who played valve trombone, and got him into his band. Personnel of Bolden's band before Duson: Bolden [cornet]; Willie Cornish [~~tr~~ trombone]; DeDe Chandler, drums; Brock Mumford (a barber of Carrollton), guitar; others. MM first heard Bolden's band at Funky Butt Hall, on Perdido Street. MM [went?] there with his brother. MM locates Globe Hall as near the [present site of Municipal] Auditorium. Bolden fired Cornish, replacing him with Duson; Duson, who had all the jobs at Odd Fellows Hall [in Algiers], let it be known that he had "King" Bolden in his band; Duson said Bolden "blew the loudest horn in the world;" the band was practically the same as Bolden's; Frank Lewis, clarinet; Brock Mumford, guitar; DeDe Chandler [, drums]; [Bolden, Duson, others]. Bolden was tall, heavy-set, and brown-skinned. MM got to hear Bolden many times at the Odd Fellows; he had already heard him at the Funky Butt, where he had been taken by his brother. His brother was a dancer; he, Duson, and Jimmy Palazo grew up together in Algiers; the brother was named Victor Manetta; he was a good cornet player, "but he didn't like that" [the life of a musician?]; he liked hard work; he worked for thirty-eight years in the Southern Pacific [Railroad] yards, piling lumber. Victor Manetta did play bass drum in the Manetta Brass Band, run by MM's uncle; Victor liked to play cornet for pleasure, "but you couldn't hire him." X Victor didn't dance at Funky Butt; the people there were too wild for him.

Bolden's cornet style was mostly straight, but loud, except when he played blues and tunes such as "Make Me A Pallet On The Floor." Bolden could read; so could Frank Lewis. MM first heard "Panama" rag when Bolden played it; MM explains that there are two "Panamas;" Bolden played the first "Panama" ([probably] by Seymour ^{eu} ~~isp~~), says WR); MM never heard Bolden play the second "Panama", which is still played today ^{ie. the Tyers piece} [MM scats parts of both the tunes.] MM says Bolden could be playing at the Globe Hall and be heard at the Canal

Ferry landing in Algiers, a distance of perhaps two miles. "Wooden Joe" [Nicholas] was also a loud trumpet player, but he played jazzier than Bolden; [Freddy] Keppard played [in a] more Dixie [land style] than Bolden; "that's where it started originating out from, around Freddy." In reply to NE's question if Keppard was the best in his time, MM says, "Well, in that kind of jazz band, he was a little favorite of that time; then after Freddy comes little Rena, Kid Rena; he was a little favorite player, also. There was fellows with high tones." MM knew Jimmie Noone; "Jimmie Noone's sister was his [freddy Keppard's] lady friend; her name was Josephine." MM knew Noone and Sidney Bechet when they were just starting to play.. NE assumes that MM and Noone and Bechet were all about the same age; MM agrees, but says Noone and Bechet weren't playing [as early as MM], that they were listeners. MM says Bechet hung around George Baquet. Noone was called "Jimbo." X Noone's first instrument was clarinet. [Cf. notes in Br 10" album and other sources. RBA]

MM's first instrument was violin; then came piano, guitar, mandolin, [string] bass, and trumpet; he studied the trumpet with Manuel Perez, [then living] at Annette and Urquhart. He then studied trombone with Charles deVerges, with whom he had also studied violin; he says he learned most of his music from deVerges, who was a teacher, "an all-around man." RBA asks MM how he learned clarinet and saxophone. MM says, "Now, when we'd go over to Los Angeles, the fellows always did like the way I was playing piano; that's how Joe [Oliver?] and all them got all their touches on their trumpets, in my style that I used to play piano in." People would tell MM he should be playing clarinet or saxophone; Johnny Dodds was one who told him that; MM says he himself played clarinet part on his violin, and Johnny Dodds would play straight [melody]. "Just like little George Lewis, the same way; take little George Lewis--[he?] had a cousin [with?] Chris Kelly...."

MANUEL MANETTA

V [of 6]-Digest-Retyped

March 21, 1957

Also present: William Russell, Richard B. Allen, Nesuhi Ertegun,
Robert Campbell.

15

"...Chris Kelly's band. Well, we'd play and he'd [ask me?], he'd hire me extra because I could always show them music [i.e., MM could read the music for the benefit of the non-readers] and things...." MM's nickname was "Hoss." MM's cousin, George [Manetta?, who played with Chris Kelly?], is still alive. Chris Kelly hired MM to play saxophone. MM tells how he began playing sax: when he was in Los Angeles, Wade Whaley volunteered to teach him clarinet if he would buy one; MM acquired an Albert system clarinet and a clarinet method book, and Whaley taught him. A while after he had become proficient, he returned to New Orleans because of the illness of his mother. One day Bob Lyons [string bassist], who operated a shoeshine stand on Rampart at Perdido [streets], a place where many musicians congregated to exchange gossip, etc., called MM to tell him that "Big Eye" Louis [Nelson] had just returned from touring the Orpheum [vaudeville] circuit and had brought with him a C-melody saxophone; which he had subsequently pawned; MM found out the price of the horn, borrowed the money from Ben Mulligan, a saloon proprietor; the MM got Louis Warnick [sp?] from the blueprint [company] where he worked (Warnick worked with [A.J.] Piron at Spanish Fort at the time; WR says he heard him with "Big Eye" Louis Nelson at Luthjen's in later years; Warnick was the first man in New Orleans to buy a saxophone, years before MM got one; the second was obtained by Sam Dutrey [,Sr.]; MM was the third to buy a sax.), and they went to the pawnshop; Warnick obtained the instrument for less money asked by pushing some trill keys out of line while of operator of the shop was busy elsewhere; the operator, who knew nothing about musical instruments, liked Warnick's playing, so he deducted Warnick's estimated cost of a repair from his asking price. When MM and Warnick returned to where Warnick worked, Warnick showed MM how to finger a scale; MM practiced the instrument at home after that [and apparently never had any more lessons on it?]. MM had been home from California about three years when he got his sax, about 1920. [He left California in 1919 or 1920, I believe. Cf. other interviews. RBA.] Some time later, MM went to work at the Dreamland, a cabaret next to the Lyric Theater; he

played clarinet and sax; others in the band: Udell Wilson, of Kansas City [Missouri], piano ("a great pianist, but in black keys") [and leader?]; Maurice Durand, trumpet; "Black Benny" [Williams], drums; Willie Santiago, banjo. Wade Whaley came to town to play at the Lyric Theater; he heard MM play clarinet and was quite impressed.

The Dreamland was the first cabaret in New Orleans modeled after the cabarets of New Yorkx; its high ceilings were placed with low ceilings; other changes were made, and it was popular.

The Tuxedo Dance Hall, which extended through the block from Franklin [now Crozat] Street to Liberty, was operated by Harry Burke and Kid Harris cabaret operators from New York; Burke and Harris were acquaintances of Harry Parker and Charlie Parker, brothers who operated the Tuxedo and the 101 Ranch. [Ownerships unchar ?] The Tuxedo Dance Hall was converted from a brothel into a dance hall. The year was around 1917. [Or 1913. Cf. newspaper discription of shootings at that time. See reel VI, below, on shooting.] MM was engaged to assemble a band of the best musicians in the city; the personnel: Peter Bocage [, violin]; George Fihle, trombone; Arnold Metoyer, trumpet; "Papa" Tio, Louis Tio, was known as "Papa", and was the brother of Lorenzo Tio, Sr., father [actually uncle] of Lorenzo Tio [Jr.], clarinet; Bab Frank, piccolo; Nooky Johnson, entertainer, MM, piano. The Tdo who played with MM was about sixty-five years old at the time. The band played no "ear" music; they played strictly from [stock] oerchestrations.

Arnold Metoyer was a fine trumpet player, a brilliant triple-tongue artist; he also liked to play "cotch"; he worked all night playing music and most of the day playing "cotch" until his health failed and he had to take a rest; the band at the Tuxedo Dance Hall was without a trumpet player

MANUEL MANETTA
V [of x6]-Digest-Retyped
March 21, 1957

17

for three weeks, as the musicians in the band had to have a man who read well; they wouldn't take an uptown musician, such as Punch [Miller], because that type of musician didn't read; they needed someone like Metoyer or Manuel Perez. MM recommended that they get [Oscar "Papa"] Celestin, who lived uptown, worked on the railroad, and played with Jack Carey; Fihle had worked with Celestin in a parade, so he agreed, telling MM he and the others would help Celestin read his parts. MM tells of how he and Bab Frank got off work at three a.m. one time, went by the [Big] 25 briefly, and went to Celestin's house to hire him; MM convinced Celestin that he would be able to play the job, so Celestin accepted. The first night on the job found MM making it easier for Celestin; MM knew that Jack Carey had his band try to play the numbers in the Scott Joplin book [Standard High Class Rags], and he knew the band had been able to play only "Kinklets", the last number in the book, so he had the band at the Tuxedo open with "Kinklets"; the next number, "The Flowers [That?] Bloom In the Springtime", was familiar to Celestin too, so he did all right. Celestin then took the orchestrations the band used home and practiced during the day. Bab Frank had a great ear.

George Fihle recommended that MM hire Tio to play clarinet in the Tuxedo Band.

MM begins a story concerning Harry Parker, Charlie Parker, their friends, Harry Burke and Kid Harris, and Billy Phillips, a friend of "Jew" Morris, bartender at the 101 Ranch, owned by the Parkers and sold to Phillips.

End of Reel V

MM continues his story of the purchase of the 101 Ranch, of the establishment and success of the Tuxedo Dance Hall, and of the killing of Billy Phillips and others because of ill-will between the proprietors of the two establishments. [William] "Bebe" Ridgley had the band at the [101 Ranch?]; some of the personnel: Ridgley [, trombone]; Dave Odgen, drums; Lee Collins, trumpet; Georgie Boyd, clarinet, who had played in MM's band at Camp Pike. Harry Burke, who [with Kid Harris] operated the Tuxedo, had his own waiters, toughs from New York; one was "Gyp the Blood." Joe Oliver was working nearby for Eddie Groshiell. MM says he and the members of the band at the Tuxedo could see from the bandstand at the rear of the hall to the saloon at the front; sometime in the early morning of Easter [, 1913], a gun fight erupted in the saloon, with gunmen also running through the halls of the building. MM, with the other band members, including "Papa" Tio, Peter Bocage and Louis Cottrell [Sr.], escaped out ~~of~~ the back door. [MM told me years ago that his full band was not there. RBA, May 29, 1967.] Billy Phillips and Harry Parker were killed, and others were injured.

Talk of Lincoln Park, which was enclosed by a fence.

MM describes the physical properties of the Big 25, the locations of various attractions, etc.

MM never gambled, nor did he ever have a pool cue stick in his hand; Joe ["King"] Oliver, however, was a good pool player; so was Jelly Roll [Morton].

More talk of the Big 25. [Birmingham, a pianist, is mentioned.

"Papa" Tio had a good tone; ([Alphonse] Picou is mentioned); he played Albert system clarinet, as everyone else did; "Papa" Tio played his part [apparently reading rather than improvising]. MM says one could

MANUEL MANETTA
VI [of 6]-Digest-Retyped
March 21, 1957

19

then buy Boehm system clarinets for fifty cents, that nobody wanted them. "Papa" Tio was a good musician; so were George Fihle, Manuel Perez, and Arnold Metoyer.

MM played a few jobs with Buddy Bolden, after Bolden had become a member of Frankie Duson's band, which was later called the Eagle Band; Bolden was becoming more eccentric even then. [Cf. dates of Bolden's active period with MM's band. RBA.] When Bolden became ill soon afterward, Edward Clem, a one-eyed cornet player from Reserve [Louisiana] was brought into the band. Joe Oliver, then working as a butler, would sit in with the band sometimes on Saturday nights; he was a strong player, and he could read; Duson liked those qualities, so he replaced Clem with Oliver.

[Willie] Cornish, who was replaced in Bolden's band by Duson, continued playing after losing that job [for many years. Cf. Sunny Henry and Albert Warner, reel ?]; he played with the Tuxedo Brass Band, among others.

MM says his uncle, "Deuce" Manetta, was the first in New Orleans to play slide trombone. ^[as opposed to valve trombone] Kid Ory always played slide trombone to MM's knowledge; Frank [Duson] was never any good on slide trombone; Ory had a good ear for music, which was why Oliver liked him so much. Johnny [Dodd?] was a man who caught on to musical things quickly, as did Joe Oliver. Johnny would burst out laughing when he made another musician's variation on his instrument.

MM lost his job with Ory and Oliver because he played violin, which became considered the seventh piece in the band because another band had played a job without the violin, with only six pieces. The band MM quit did hire Barney Bigard's uncle, Emile Bigard, on violin, but MM had decided to play wind instruments. MM could help them with reading so they hated to lose him. Also he could play piano and allow them to use

MANUEL MANETTA
VI [of 6] -Digest-Retyped
March 21, 1957

20

the new instrumentation. Joe Oliver and Kid Ory wanted to follow the format of the [Original] Dixieland Jazz Band and use only five pieces.

End of Reel VI