

Sayles's full name is Emanuel René Sayles. (He spells all of it) The family is listed in the phone book under the name of his deceased father, George Sayles. His brother, Joe Sayles, lives up on Franklin Street. He is a painter by trade, does not play music. Another brother, George Sayles, is listed in the phone book under his wife's maiden name. He lives at 2607 Anthony Street right next door to Paul Barbarin.

Sayles's father was a member of the Silver Leaf String Band [i.e. dance orchestra]. A man named Alphonse, who lived on the river-front, played violin and saxophone. George Sayles, Sr., played guitar. They also had a bass player. They all had jobs during the week, as porters and such, but on weekends would pick up money playing serenades on St. Charles Street, and then would go into the Irish Channel. George Sayles was born and raised in the Irish Channel. Some of his cousins still live on Philip Street between Annunciation and Laurel Streets. Emanuel Sayles believes that the house these cousins live in is a house his mother and father once owned. He owned another house at one time, but lost it through his half-sister.

When George Sayles got married, the children started coming so thick and fast, he had to give up music and get him a job. But he would still play on weekends.

Emanuel Sayles's mother was originally from Donaldsonville, Louisiana. Donaldsonville was the home of the Claibornes[Williams] one of the great teachers, dance bands, brass bands of Louisiana. Sayles remembers that when he was a child that they lived on a street half a block from one of the main streets, Railroad Street. Then they had a school, and behind the school a square. Back of the square was the courthouse. In the square they had a pavilion. Every Sunday Claiborne's Band would play a concert in the pavilion. He believes it

was hired by the city. Whites and colored would gather in the park to listen to the band. The band wore nice uniforms. The band would be in a circle; Claiborne, the leader, would direct with a baton. They were a reading band. Played marches and tunes that were popular for brass bands at that time.

Mr. Russell shows several pictures of Donaldsonville, Railroad Avenue. Sayles recognizes the station, the market, the Bank of Ascension [Parish], a theatre or hotel. Sayles recalls that at the corner of the street he lived on and Railroad Street, there was a store named Baubin, where they used to trade.

Sayles went to public school [towards] Railroad Street, going toward the railroad station. But his first schooling was in a little private primary school, from a colored lady named Miss [Rita ?]. They had a Catholic school for colored children there, but his people sent him to public school.

The family moved out of Donaldsonville around 1915. They had been living in Donaldsonville because it was his mother's home; she had a home there with Emanuel Sayles's grandfather. Things were hard; George Sayles went into the city to find work. Finally he came to Donaldsonville, and he got a job at a big hotel, probably the Hotel Donaldsonville. Sometimes George played with a band from Frogimore [sp ?], on the other side of the railroad tracks. Claiborne was the elite band; he could play with them, but they already had all their men. He knew them all, and they used to kid him about playing with the trashy band, but he did it to earn money.

At one time he worked in the railroad station, hauling trunks. Mother used to have to rub his back. Had to quit that job; it was too hard on him. At the hotel he was a sort of porter, night desk man.

This is how he came to know a lot of the rich, nice white people around Donaldsonville.

George Sayles knew Joe Oliver well, used to tell about how he used to eat so much, how he was always bragging about how much coffee he could drink, always more than anybody else. One time, around 1915, Joe Oliver was staying on Fourth Street. George used to tell Emanuel how Joe Oliver could hold a note and how he worked on the riverfront, probably as a longshoreman, may have played on the job. Told about how Joe Oliver worked for white people at Magazine and Third Streets; they would let him go out and play on weekends. Had to be back at work Monday morning. That was when he bought his first cornet. Music was just a weekend job at that time. At one time he stayed on Fourth Street. He was in the city as a young boy, probably came from country.

George Sayles knew many musicians who came out of the country into New Orleans. Old Man [Willie the elder or Jim] Humphrey used to go out into the country and teach, sell instruments, write music for them. He would teach the brass band and give private lessons. A lot of these pupils heard so much about New Orleans, after they learned how to play, they wanted to come to New Orleans and get work. George Sayles remembered when William "Baba" Ridgley first came here from the outskirts, and John Robichaux, the left-handed violin player who played at the Lyric Theatre. George said Robichaux came to New Orleans playing an accordion, a "windjammer"; Dave Perkins laughed at him, told him he couldn't make money with that, would have to play some kind of instrument. Became a violin player, doesn't know when or where he learned; George Sayles played with him quite a bit.

There was a fellow who came to New Orleans as a waiter and thereby met some rich people and was able to line up jobs for the musicians. That is how John Robichaux got his start. On the weekend this man had a time for all the colored people who wanted to learn how to dance, and

it was from this group that the society, The Young Men Twenty or one of the other big colored clubs of today formed.

Oscar Celestin came to New Orleans from out in the country. Emanuel is not sure of the town.

Frogimore [spelling ? and is this place J. R. Morton tune named for ?], as Emanuel remembers it was a place near Donaldsonville. Richard "Myknee" Jones, a piano player, was from around there. He [is] way older than Sayles who has just heard talk of him.

The late John Porter and his pal David Jones came from around Lutchter. They came [to take lessons as they had heard of] Professors like Willie Humphrey and Dave Perkins. Dave Perkins taught white and colored. Lots of people thought he was white as he was fair skinned. Perkins was a close friend of Emanuel's daddy from out in the Irish Channel.

Emanuel's daddy knew [the late Kimball's father ?] and Jim Johnson a bass violin player. Emanuel's maternal aunt Bella Latour [maiden name sp ?] christened Steve Lewis. Aunt Bella married a [Rafield or Raphael], and Peter Rafield the drummer who got a leg cut off is her son.

Emanuel's father died either in 1955 or 1956. He was seventy-nine. His age is on the tombstone. He is buried in Holt Cemetery with his wife and daughter.

Emanuel left Donaldsonville about 1915. Besides Claiborne Williams's band, the firemen had a band. Claiborne taught both white and colored and many of them became known as good musicians. Williams taught his white pupils at their homes. He used to travel with shows and such. Claiborne Williams's brother, George, played trombone. Emanuel Sayles's father compared him to Tommy Dorsey. Father always listened to famous bands--Wayne King, Guy Lombardo, Tommy Dorsey.

George was an adventuring fellow, traveled around rather than stay in Donaldsonville much. Would travel with a show, came home after the season. Usually sick when he came home. Last time he came home, he was ill, possibly with pneumonia. They sent to France for a particular salve the doctors recommended; nobody would rub it on him, except Emanuel Sayles's father, George Sayles. George Williams finally died. The Williams lived two half-blocks from the Sayles's, on the same street, going away from Railroad Street, toward the graveyard. Emanuel Sayles's mother's family still has a tomb there.

Claiborne's brass band would play for funerals in Donaldsonville like in New Orleans, but didn't have so much second line. "They'd play a kind of jazzy tune coming back, but I wouldn't say it was as glamorous as New Orleans."

Emanuel Sayles also remembers hearing the Baptists or Methodists, going to the river for a baptism, humming and singing in the street on the way--rhythm, shouting, singing.

Sayles was born in Donaldsonville January 31, 1907. Around 1915, when he was seven or eight years old, they moved to New Orleans, lived at Burdette and Oak Streets. They didn't have any colored Catholic church in Donaldsonville, but Emanuel Sayles was christened at the big Catholic church there--at that time colored and white went to the same church, the colored sitting in the back pews. Mr. Russell has a picture of the church. It looked like the Catholic church on Tulane Avenue right past Charity Hospital. *[Not St. Katherine's?]*

Emanuel Sayles was still living in Donaldsonville during the big storm of 1915. His grandfather visited New Orleans shortly after the big storm, described how the French Market was in bad shape, etc.

Grandfather never did like New Orleans. A number of aunts and uncles were living in New Orleans at that time. [Discussion of relatives and of French and Creole--one of his mother's sisters could read and write French.])

There was a heavy snow while he was still living in Donaldsonville. Shortly after that, his father got a good job in New Orleans, moved the family here. [Soards, 1st lists George Sayles in 1917] Living at corner of Oak and Burdette, Emanuel Sayles went to school which is now called St. Joan of Arc, but was then St. Dominic. There was a saloon right across the street from the Sayles's, on the corner of Oak and Burdette [is this the one still standing there--the Burdette-Oak Bar?], and all the advertising bands would stop there. Fellow that ran the place would give them a little refreshment. It seemed as though the bands would stay on that particular corner a long time. Emanuel Sayles was already inclined toward music, from hearing the Claiborne Williams band in Donaldsonville, and his daddy playing the guitar, bass, and viola. Emanuel Sayles used to get a piece of tin and a stick, beat, Mother used to say she sure wished he'd learn how to play something. Up in that neighborhood he got enthused about jazz. The rhythm of the band, and listening to the bands play, was different from listening to the brass band in Donaldsonville where they were strictly readers. He had not had chances to hear Claiborne Williams's orchestra band, because he was too young at that time.

Family moved to Rampart Street [now Danneel Street] between 6th and Washington Avenues. He went to Holy Ghost School.

Emanuel Sayles used to fool around with his daddy's guitar. One day his daddy took his oldest brother Pete, brother Joe, and Emanuel, and showed them a chord. Let each have a chance to play it.

He was testing to see which would really want to learn how to play. Emanuel showed the most aptitude. So his father began to teach him. He taught him to play three changes in the key of G: the G chord, D 7, C chord. Then he taught him three separate changes in the key of C: C chord, F, G 7. Then he taught him to play chords on a song popular at the time, "Go Feather Your Nest." His father wanted him to learn to play violin, wanted him to take lessons from Dave Perkins. He didn't want anyone else to teach him.

Emanuel Sayles already had a little job after school for seventy five cents a week; he worked at Coliseum and 7th Streets, doing yard work, butlering, helping the cook clean up the kitchen. He would get home about seven or eight o'clock at night, still have to study his lessons before going to bed.

Father had been planning for him to take violin lessons, bought him a violin from a white man at Masonic Temple, where G. Sayles worked, for \$10, but it was worth about \$50. Before that he studied on his father's viola from Dave Perkins. Emanuel Sayles believes he was in about the fourth or fifth grade at this time, around 10 or 11 years old or a little older.

Dave Perkins taught all his students by the Otto Langey method books. Emanuel brought his viola but for over a month, Perkins had Emanuel to stay just with the method book, learning the rudiments of music, e.g., the staff, the lines, notes, value of notes, different signs like pianissimo, fortissimo (pronounces pianimisso, fortimisso), had to memorize the whole sheet, but he "was a pretty good guy in school" After four or six weeks of this, Perkins had him bring the instrument around, had him start on the diagram of the finger board. After that he learned to handle the bow, hold the violin, and such. Studied violin with Perkins about three years.

Emanuel Sayles's brother Pete was working at Werlein's Music Store [Soards - 1927 - lists Georges, Jr., as porter at Werlein's. Emanuel Sayles may be confusing him with Peter Raphael who also worked at Werlein's - Soards 1933. See Reel I] used to bring music home. Emanuel Sayles used to press Dave, asking him to let him play songs. Dave used to insist he keep on working on scales, etc., didn't know he was already playing songs at home from piano scores. The banjo became popular; Pete bought one, asked Emanuel to teach him how to read music. In teaching Pete, Emanuel learned himself. George Morris and [George Thomas] Mack, who were also taking lessons from Perkins, had a little band. They were having trouble with the banjo player because they could read and also fake, asked Emanuel to come to their rehearsal and bring the banjo. He could read, but couldn't fake so much at that time. He fitted in pretty well, and by playing with them learned how to fake.

Emanuel finished the eighth grade--graduated--at Thomy Lafon School. One of the popular teachers up there was Mrs. Cornelia. [sp ?] Their class was one of the largest eighth grade classes to graduate at that time--they had three sections. Mrs. Cornelia had requested that they hire Willie Humphrey--

END OF REEL I

Albert Nicholas played with the Silver Leaf Band, with Emanuel Sayles's father, George Sayles. They used a violin. George Sayles had a bass viol at one time, either his or was loaned to him. Three of them went out on a job, usually, a bass viol, a guitar, and sometimes a mandolin. This Albert Nicholas is not the Albert Nicholas who is now a clarinet player. This one lived by the riverfront, worked for the O'Keefe Coffee Company. He played violin and saxophone. Lived up in the Irish Channel, around St. Philip [Philip ?] Street, Annunciation, Laurel, somewhere around there. He was either a relative or good friend of the Johnson family, who lived two doors from the Sayles's on Rampart Street. The Johnsons were not musicians. In later years one of the sisters in the [Nicholas or Johnson ?] family played piano.

Sayles's daddy used to take him around to listen to the different bands, when they lived on Rampart Street (Emanuel Sayles was about ten or eleven years old). George knew all the musicians from having played, though he was no longer playing. Sometimes they would have to stay on the outside of the different places to listen to the bands. Emanuel Sayles remembers the Bulls Club, where they had big Monday night dances, an open air place. His daddy used to bring him around and introduce him to the fellows whom he knew. At that time Emanuel Sayles remembers Kid Rena, "Baba" Ridgley who played for the Bulls Club. Another place called the San Souci Hall, and they would have dances two or three nights every weekend on Howard Street [now LaSalle] just a few doors from the Dew Drop Inn. The name is still on the sidewalk. From where Emanuel Sayles was living then he could go into his backyard and if the night was clear he could hear the music real good.

He was interested in banjo then, and he always wanted to see what the experienced players were doing. There was another place on Rampart, now Danneel, between 6th and 7th where they had lawn parties. Zutty Singleton used to play with the band which played there. The band would always play a couple of numbers on the outside for the kids who were hanging around listening, and then go in and start the dance. This place, which was right across the street from George D. Geddes Undertakers [now Joseph P. Geddes], was also a stopping place when the bands would advertise on Sundays and such, and as was a place on Washington Street and Rampart. When the Bulls used to have a parade back in the carriage days they would have one big parade every year: men would walk with lanterns, horse and buggy all lit up with flambeaus. This was at night. It was held for something the Bulls's Club would celebrate every year. It might have been during the Carnival season, but Emanuel Sayles doesn't remember. Then after the parade they would go right in to the dance. Every Monday night they would have their big dance. The most famous band up that way was Kid Rena. Rena had: Rena on trumpet, Zeb Lenoir [sp ?] on clarinet, sometimes his brother [,Joe,] would play drums, Morris French, a dark fellow, was very good on trombone. All the Catholic churches used to have dances to raise money. They would hire the popular bands, because they knew people would come, would know they would have a good crowd. Holy Ghost [Church] often had Rena.

Another famous band at that time was Jack Carey's. He had a brother [Mutt Carey], a tall fellow, who played trumpet. Played back at the Sans Souci Hall, too, sometimes. Emanuel Sayles remembers Manuel Manetta playing very good piano, sometimes playing trumpet or clarinet with that band. A leader would get a job, then hire

the men he wanted. Sometimes they changed men around in the bands.

Mr. Allen shows a picture [Savoy MG 12038 - Jazz New Orleans - Volume I]. He used to play with Jack Carey, too. Thomas says they say "used to mess with your money and all that, but he never did me that way . . . he treated me nice, man." Emanuel Sayles agrees. Edmond Hall is in the picture. (Emanuel Sayles says he's "got to get to the history about him") So is Kid Punch Miller.

Emanuel Sayles recognizes Mutt Carey again. Emanuel remembers when he left his job at the Sans Souci Hall and went to California.

Emanuel goes back to the time when they lived at 2823 Rampart Street [was Dahneel then-lived there 1922-1927], when he was studying violin under Dave Perkins. Recapitulates how he started on the banjo [See Reel I]. George Morris and Thomas Mack were studying under Dave Perkins, too, George taking trombone. Thomas was taking trumpet. Edmond Washington was taking clarinet, a good reading clarinet player. [This is the same Edmond Washington who was working for Kid Thomas] Emanuel Sayles used to rehearse with these boys. They picked up a job at what was then called Paillet Lane, back where the St. Bernard project is now. This was during prohibition. They had numbers like "Tiger Rag," which was not played fast [compare Edmond Hall, Reel ____], "Sister Kate," "Bucket Got a Hole In It," pop tunes that came out. All of them could read music. A colored fellow ran the place they were working, used to give them a little shot before they started. Had a white policeman there, who knew what was going on, and wouldn't disturb them. Sometimes they had terrific fights, dance would break up early, but the man would always pay the band. They kept the job until the man had to give up the business; there were too many fights.

Next job was at a foundry on the riverfront. There was a strike on. They played on a little balcony on top of the office at the foundry, to keep the white people from interfering with the band. Some of the strikebreakers would come to the dance, start fights. These were all-white dances. Had to stop this after a couple of weeks, because there were too many fights.

Band kept on rehearsing together. Emanuel was still in school at McDonogh 35, in grade 9-A. Joe Wynn came to town from Pensacola, Florida, to take a band back to Pensacola. Wynn got in touch with George Morris, who was manager of the band at that time. George was working at the Grunewald Hotel, now the Roosevelt. Mack was working somewhere in the commercial district as a porter. This was in 1924, probably in the month of April. He was not quite eighteen. His mother wanted him to stay here and finish school, but his father talked to George Morris and got him to agree to look after Emanuel. Emanuel's cousin, Peter [Raphael or Rafield ?] played drums with them. But Joe Wynn played drums himself, so they left cousin Pete behind. He didn't like that; he wanted to go; stayed mad with them a long time.

They left New Orleans with George Morris as manager; Mack as trumpet, leader; Edmond Washington on clarinet; Emanuel Sayles on banjo; Joe Wynn on drums. Didn't have bass. Went to Pensacola on the train together. They found out when they got to Pensacola that Joe had been working with a colored undertaker named Morris, who was hiring bands, but Morris was crooked with the band, so Joe left him, got with Dr. Brunswick [sp ?], a colored doctor. Brunswick was one of a group of colored business men: Aaron Long, who had a meat market; Brunswick, who had a drug store; another one who had a grocery store. They were a corporation. They owned

and ran Morris Park in Pensacola, on the outskirts of the city. It was a baseball park; they also owned the baseball team. At that time they had good colored baseball teams in towns like Pensacola, Florida, and Mobile and Montgomery, Alabama.

Lee Collins and his band were working for the man [Prince ?] Morris in Pensacola. Lee Collins on trumpet, Edmond Hall on clarinet, Albert Morgan on bass, Caffrey Darensbourg on banjo, Earl Humphrey on trombone. Lee Collins and Earl Humphrey were always good buddies. This was a real good dixieland band.

Joe Wynn stole Edmond Hall and Albert Morgan from Lee Collins' group, put them with his. Picked up a piano player, Helen Jackson (maiden name), a good reader who lived in Pensacola. Before that they had another woman piano player. (RBA suggests it might be one of the Goodson girls--Sadie Goodson or Billie Goodson Pierce--Emanuel Sayles doesn't remember.) Lee Collins had a drummer, too--Emanuel believes it was Abbie "Chinee" Foster. Or it may have been Joe Watson, a tall dark fellow, died in Chicago while Emanuel was there. He played the whistle. Decides on RBA's prompting that it was Joe Stroughter [sp ?].

The band played four nights a week: Monday, Wednesday, Friday, and Saturday. When they were rehearsing, before they started playing, Joe Wynn went to pick up Edmond Hall and Albert Morgan. Edmond Hall couldn't read much. He could spell a little. But this band all read and faked, had lots of music as well as lots of head tunes. Edmond Washington would play the lead on his alto sax, so Edmond Hall could learn it. Then Washington would play the third alto part. Hall had a lady friend named Irene who bought him a saxophone, C melody probably. He was a terrific clarinet player,

had played only clarinet up to that time. Washington wasn't as good a jazz clarinet as Hall, but a better man on the sax. Hall had a fast ear, could hear a tune once, play it down. Lots of times Hall and Washington would switch parts. Hall picked up a number so fast, he could even grasp the harmony parts.

The band clicked. They were playing at a dance hall in the baseball park. It was an open-air pavilion. The bands in Pensacola were doing the same things they were in New Orleans. They used to advertise. This band would meet the Collins band on a corner and buck just like in New Orleans.

After staying in Pensacola awhile, the band got to branching out, going to places like Mobile. The first time they went to Mobile, they didn't do so well, but after the people heard them--. They got the number "Christine" an old white band called the [New Orleans] Owls Band had put out. Edmond Hall had copied the number from the record. It had a minor part to it; Hall really used to play that number on his saxophone. [RBA has that record by Original Crescent City Jazzers or Arcadian Serenaders.] They also played "Bugle Call Rag," "Bucket's Got a Hole in It," old New Orleans stomps, with good rhythm, good tempos. They appeared at a baseball park in Mobile, Brooklyn Park. Again there they advertised before a dance. Other bands used to come over there: Sam Morgan's, Punch [Miller]'s. Used to buck there, too. One particular night the people took a liking to Emanuel's group, drew the biggest crowd they ever had at that particular park. People there started calling them the Pensacola Jazzers. Up to then they had not had any particular name for the band.

They would play towns out from Pensacola, like Montgomery, Brewton, and Flomaton, in Escambia County, Alabama. The band had a good beat to it, white and colored people all liked it.

One radio station around Pensacola used to let them broadcast. They got a lot of calls and letters. They played at the Palafox Hotel [See map of Pensacola] a couple of times. They were still working for the same place four nights a week, but had the rest of the time to play those other dances.

Typical New Orleans people never wanted to dance too fast. The college kids wanted it faster and still do. One reason the blues were popular down here--people liked to dance, linger, talk. In later years, when the Charleston came out, the tempo speeded up.

Emanuel demonstrates, beating the tempo used for the "Tiger Rag" in those days, then beats and scats the faster tempo the fraternity boys want "because they did that kind of which developed into the Lindy Hop and, not the Charleston, the other thing that came out that's a skip dance". "'Jack Carey' was nothing but 'Tiger Rag.'" Some of the old-timers still call it "Jack Carey." Emanuel refuses to sing words of "Jack Carey." "Tiger Rag" was the fastest tune they played. It was something to use when people wanted to get excited. The fastest music he played was with Fate Marable on the river boat.

The Excelsior Brass Band of Mobile was good. They even played for a dance. [That's when they first started using a trap. (One drummer with a pedal)] Emanuel's daddy told him they used to do that way in New Orleans, too. They didn't have a dance beat; they played in march tempo, but people were dancing to it.

New Orleans had that beat, what you call Dixieland now, used to be called that Negro New Orleans beat. People could dance easily to it--like rock-n-roll today. They could dance easily by it; the music was so pleasing; that's one reason the bands out of New Orleans created such a sensation when they went around. Anybody could dance to it.

When musicians from other places, like Mobile, Alabama or Jacksonville, Florida, played hot, they just played fast. That's what they called playing hot. New Orleans musicians can play hot and at the same time be playing in a groovy tempo where you can dance or clap your hands or join him. He has a feeling of breaking up his chords with a feeling that the other guys didn't have. They stayed together in the Pensacola band; finally Joe Wynn left.

Johnny Pope [see interview] was the leader of the Excelsior Brass Band. Mobile had the first colored union local, way before New Orleans. When the Pensacola Jazzers got so popular, the local did everything in their power to keep them out of there, but the people liked them so much they played anyhow. A man named Holmes was secretary of the local. Cootie Williams had a band there. There was another little group, copying the New Orleans group, who would come to Mobile. In that group was Cootie Williams, a fellow [brownskin or Bronson ?] who played nice piano "for that vicinity," a fellow who played drum. They were copying people like Sam Morgan, Punch [Miller], Kid Rena, all the others who used to come to Mobile. Cootie Williams's idol was Punch. They had nobody around there who could play saxophone like Hall was playing; nobody who could play clarinet; nobody could play banjo like Emanuel could stroke it, because he was playing like guys around here. Emanuel's idol whom he tried

to copy was John Marrero. Frank Jackson was a good musician, was with the dance orchestra Pope and [Holman ?] had which was nice but didn't have the New Orleans beat. Jackson was a nice banjo player, could read and fake pretty good, but didn't have that ad lib stroke, couldn't jazz it up. Cootie Williams did develop a growling style [with plunger mute] from watching Sam Morgan, Kid Punch, and probably Kid Rena. [and Chris Kelly ?]

Most of the New Orleans musicians who went to Mobile worked for a Gomez family, at the Gomez Auditorium, which was built while Emanuel was there. They hired New Orleans bands because they couldn't make money with the local bands, didn't have that New Orleans beat that people were going crazy about.

The Battle House Hotel in Mobile used to hire colored bands from here for dances. When he was in the Pensacola band, they'd hire them.

Cootie Williams played open horn, but used a Derby or a glass or his hand to achieve the growling effect. There used to be fellow named Johnny "Something" from Chicago who mostly played with shows. (Played with Davey Jones ?) who could make a horn "preach" by using that growl.

END OF REEL II

Present: William Russell,
Richard B. Allen, Ralph
Collins, and Kid Thomas Valentin

Kid Thomas and Emanuel Sayles discuss the use of various types of mutes such as an aluminum hat, which Thomas had gotten at Werlein's. The aluminum hat did not have the tone that the derby had though. Other types of mutes: the toilet plunger such as Chris Kelly used and was known for, glasses, and bottles. The latter two were often used when a player didn't have money to buy a mute. Before they had an amplifier, they used to blow and sing through a megaphone. [This needs further explication?]

Kid Thomas leaves.

Emanuel Sayles and the Pensacola Band: Emanuel Sayles came back to New Orleans just before 1927. The band made a big hit, and they didn't have a particular [?]. Aaron Long booked them on a trip, after giving up his market, from Pensacola, Florida to Jacksonville, Florida. George Morris talking to the band members said, "If we get to Jacksonville, I know if we get down to Tampa and Panama [City], Florida we'll make us some money." George Morris was down there formerly as a cook and knew that they didn't have a New Orleans tempo band there. Long was a Mason, Sayles thinks, and knew his way around. They played at Tallahassee, Florida as well as other places on the way to Jacksonville, and they didn't have too much hardship in the band because they always had a place to eat and sleep. Sometimes the money was short but it was a percentage proposition. They were supposed to play at the Elks Hall, he thinks, in Jacksonville but the leader of a band there, "Eagle Eye" [Shields, says RBA--Emanuel Sayles not sure] wouldn't

let them play. Sayles's band consisted of: George Morris on trombone, Thomas Mack on trumpet, Edmund Washington on saxophone and clarinet, and Edmond Hall on saxophone and clarinet, Albert Morgan on bass. Joe Wynn had left; he got in some sort of finance trouble with Mr. Aaron and Dr. Brunswick and skipped out of town. Abby "Chinee" Foster was around town so they used him until Sayles's cousin Pete [Raphael-probably] came back. Sadie [Goodson] was living there. Helen Jackson was playing piano with them. Pete Raphael had a little grudge against them, but they got him a place to stay, and he got on friendly terms with his landlady, and they became sweethearts. Pete Raphael gave them trouble with his drinking; he would get drunk and mess up and sometimes you had to go look for him. But Pete was on the trip to Florida with them. In Jacksonville they were able to play at a Masonic Hall and the dance didn't go over very good. They had to work with another band; they had a set up like they had in Mobile, Alabama--a brass band playing for the people to dance by. It was a good brass band but when the people heard them and that New Orleans swing they were playing, they went wild over them. That still kept Eagle Eye from having them play in his place. They were still called the Pensacola Jazzers. They played a few towns out of Jacksonville: Orlando, Florida. They had a good crowd and made good money. The colored people down there get real excited; they are used to drinking moonshine, and they were ready to fight and everything [like--or does he mean not like] the colored people in New Orleans. They had the idea if you played hot you had to play fast, but after listening to the way the New Orleanians played, they got the idea where you don't have to play fast to play hot.

On the trip the band had a meeting without Aaron Long and it was to vote on who wanted to go further and who wanted to go back to Pensacola. Some of the fellows were a little discouraged because they weren't making the money they thought they would make. The vote went against George Morris's wish to go further down in Florida to Panama City, Miami, etc. That was the biggest mistake they made because if they had gone down there because they had not heard the New Orleans beat, and they would have made a lot of money. There were bands coming from there like Belton [spelling] that became famous and another band that went to New York back in the '30's. And it was in 1924 and 1925 when they would have gone before those guys had picked up the New Orleans style.

Sayles may have met Alonzo Ross, the piano player probably from around Jacksonville, but doesn't remember for sure when asked by Mr. Allen.

"Eagle Eye" came out somewhere and heard their band, in fact he even went up and sat in with the band. "Eagle Eye" liked the way Sayles played banjo, the way Albert Morgan played the bass, and the way Edmond Hall played his clarinet and saxophone and he wanted them to quit the band, but they had promised that they would go back to Pensacola. They did go back to Pensacola.

Their "famous" town after Pensacola was Mobile. They still had "that big rep[utation]." On their first trip going to Mobile Edmond Hall got a telegram from "Eagle Eye." Sam Morgan was coming to Mobile regular then and they were in Mobile to stay. Because of Pope and them being the Union bands [Sayles and his group were not union] they had a hard time there so Edmond Hall

left and took his offer. Albert Morgan went back to New Orleans with his brother Sam Morgan. Sayles stayed around there and Edmond Hall kept talking to Sayles about the deal, while he had his eye on Cootie [Williams] [For clarification of band personnel cf. Reel II, p. 16 and 17]. Emanuel Sayles hated to leave the group, especially George Morris and Thomas Mack, because they had given him his first break and they had lots of hope in him. Since they weren't doing so well, but Edmond Hall either had to take him or somebody else. He took Frank Jack [says Jackson earlier] from the [Holman or Homer ?] band on banjo and Cootie. At that time Hall had a Dodge car, and they drove to Jacksonville. Sayles didn't see Edmond anymore. Sayles stayed around there a while, but later came on back home. He finished up the dates the fellows had lined up before leaving. They played out of Mobile some: Prichard, Alabama and a couple of other places. [Holman ?] and them had gotten hard on them since they weren't a union band and were taking the work away from them. When Sayles came back they were still living up at 2823 Rampart [Danneel], and his father had arranged for him to play with Baba Ridgley. Ridgley had fallen out with Celestin and broken up the Original Tuxedo Orchestra. Ridgley had a job at his brother's place, The Pelican, to fall back on. It was a beautiful place. Willie Bontemps was playing banjo with them and Albert Morgan (who was then playing with Rena) joined with them since Ridgley had been wanting to change bass horns. Then Davy Jones came with them (he had tried to get in the Roof Gardens when he first came to New Orleans, but couldn't, because Willie Humphrey, Caffrey Darensbourg, and Manuel Perez had been together a long time).

Robert Hall; Joe Watson, a saxophone and clarinet player, were already in the band. Shots Madison was in the band and another trumpet player Bat Brown, a very light former prize fighter, who is in El Paso now. Emma Barrett was on piano, [Black or Red ?] Happy playing drums. That band built up to be a pretty good band on the Pelican. They would rehearse under the direction of Davy Jones who was the musical director. They'd buy stock numbers and change them around. Davy Jones could write music and could give a man a note: would give different notes to individual members or sections on his sax. He had had experience playing with Fate Marable for years back. They used to call it the Great Pelican Band, and they had in those days two bands a night. The Roof Garden and The Pelican would buck. Sayles was now playing the banjo except occasionally the violin on a waltz. He had had violin in Pensacola. There was no money to be made with a violin.

Celestin had: Celestin on trumpet, Bill Matthews on trombone, Paul "Polo" Barnes on clarinet and saxophone who had played the saxophone solo on the tune "My Josephine" which was still popular. In Celestin's rhythm section he had Simon Marrero on bass. John Marrero was on banjo. This was after "Chinee" and he didn't have Sié Frazier (Mr. Allen's question).

[Clifford] "Snags"[Jones] used to go around with shows. He was a very "eccentric" drummer; besides playing regular dance drums he could do a lot of showing off and clowning. He always made people look at him. Any band was glad to have him.

The dance hall at the Pelican in the old days was on the second floor. (It was only two stories). Mr. Russell had dinner there in 1942 or '43, and Sayles says that when he came back in 1949 they had a tailor, the G. I.'s had some schooling up there

and a barber's school was up there.

There were other places in that vicinity: the Astoria Cafe was running and there was another place on Gravier Street between Rampart and Dryades upstairs. In other words there were four places in that vicinity: The Roof Garden, Pelican, Astoria, and the place on Gravier Street. Sayles thinks Chris Kelly was working up there and maybe Punch Miller if he was here. The place on Gravier was a sort of low down blues place. Rena was playing at the Astoria with Beansy [Fauria]. The Roof Garden had the Manuel Perez Band.

There was big competition between the Roof Garden and the Pelican. Sometimes the Pelican announced they were going to have two bands on a Monday or Wednesday night (The halls would run like Monday, Wednesday, Friday, Saturday, and Sunday), to bring the people out. If the Roof Garden would announce they were going to have two bands, [Manuel Ridgely] would say they'd have three bands. One time they went as high as having four bands. They used to hire Fate Marable off the boat to play because they would come after their job closed at 12:00 o'clock, and they would play with them till about 3:00 o'clock; that was an added attraction because the people couldn't hear him on the boat as it was for whites. They used to have a band from Natchez with Bud Scott who had a name around Natchez like Claiborne Williams had around Donaldsonville. If Bud Scott didn't play, he was a great singer; he could make up his own songs and had a powerful voice. The band couldn't play any louder than he could sing. The band was built around him. He was a big fellow. To Sayles he had a picture something like James Rushing who used to play with Count

Basie and those kind of voices, too. When an excursion would come from Natchez it would draw a lot of colored people. Manuel Ridgely would hire that band to come down. They'd have a contest to draw the crowd. Sometimes the Pelican Band would win, but they'd give the contest to the other band to bring the crowd. The band from Donaldsonville with Claiborne Williams came down one time. Manuel used to play, according to his brother, the peck horn, but he never was a great musician but he loved music and he was running a place for Fabacher and he did whatever he wanted and it was his pleasure to listen to the bands from Natchez and the Claiborne Williams's Band from Donaldsonville. Now, on one particular night they had a buck with the Claiborne Williams Band, and they drew a lot of people because there are lots of people here from Donaldsonville and the place was packed, and they made money. There was a cup (trophy cup). During prohibition, both Manuel and Beansy, two doors down, had whiskey. After the contest, those that wanted to drink passed the trophy cup until 5 A.M. It was "sorta" a mutual deal where they might have had two cups. Manuel didn't want to make Claiborne look bad because he actually drew the people, including Sayles's parents, but Sayles's band was advanced because right here in the city they were playing a little more modern; the stuff that Davy Jones wrote down. Claiborne Williams's band could fake but he stuck mostly to the music. At the Pelican they had music but they also had head numbers that they did.

In the three and four piece bands they used to have, there was one that used to come with a guy named "One-eye Babe" [Babe Phillips] played bass who was ["Gasoon's"] father [Joseph Phillips, Jr.].

In those days when a band could swing and had a good beat they called it a "gut bucket band". That was that real low-down gut bucket music; the guys could really do that. They would come with the same Red Allen. Emanuel Sayles can't remember the drummer. "One-Eye Babe" played bass, Gasoon, his son, on banjo. Gasoon drives for Pete Herman. [He ?] used to play the guitar when he first came to New Orleans and could play it with his fingers and was doing it back in those days like these playing rock and roll now. Then, like the other guys, he changed to banjo. "The guitar got kind of dated."

Sayles's daddy played guitar with his fingers; he never used a pick. He had a rhythmic stroke and couldn't play with a pick. He didn't use a thumb pick at all. He could play nice chords and melody with chords. He played a six string guitar. Sayles probably could play in his father's style, but would need practice.

Guitar Slim plays with his fingers, as do several others. They use electric guitars with amplifiers way up for rock and roll.

When they had banjos in the band they were using a guitar banjo. Johnny St. Cyr and Lorenzo Staulz use a banjo guitar. Before Sayles started professionally in 1924, before the banjo got popular, that's what they were using and it had a pretty good carrying power. There was a guy in Sam Morgan's band, before Johnny Dave, could really play good chords. They didn't use a piano.

When they changed to the tenor banjo, some of them tuned it like the four strings on the guitar. The only difference being that they didn't have the A and E string. Then some of them went on to regular tenor banjo tuning.

Reel III--Summary--Retyped
January 17, 1959

The band from the Pelican stayed together, created a lot of fans, although they didn't make any records, this being hard to do in those days. Baba Ridgley had a falling out with his brother, Manuel, and they left there and went with Jack Sheehan better known as "The Coconut King" to a place he built called the Suburban Garden in Jefferson Parish and they opened it up. This new place had gambling and the sheriff would come and raid it if it didn't pay off. Well, things got a little too hot and the raids were too frequent and so Jack Sheehan decided to close down. Ridgley was playing trombone at this time, wasn't playing bass or drums then. The latter place became known as the Beverly Gardens [Now Beverly Country Club].

After they got laid off, there was a place called the Entertainers Club where all the musicians would hang around, and they used to go down there--like if they had a job--they would go and sit in with the band and have a jam session. Fate Marable's band used to hang around there when they would get off from their work. You went down there to make yourself known and be seen. Fate thought he was going to change banjo; he was using Willie Foster on banjo. He had heard Sayles and Sayles's brother was working out on the boat (not as a musician) as a porter and had told Fate about Sayles. So Fate went down there one morning to hear him. At that time, if you could play numbers like "The World Is Waiting For The Sunrise" or "Tiger Rag" on the banjo--any number you could feature on the banjo--you were considered [good?]. Sayles always kept up with what was going on. Fate asked Sayles to come to rehearsal, and Fate had heard about Sayles's reading from Albert Snaer who played trumpet. The next week or so Sayles was in the band.

EMANUEL SAYLES
REEL IV--Summary--Retyped
January 17, 1959

Present: William Russell,
Ralph Collins, and Richard B. Allen

Sayles took Willie Foster's job on the boat [probably S. S. Capitol]. In that band there was: Fate Marable as leader; the rhythm section had a tall fellow named Slim on drums, Albert Morgan on bass, and Sayles on banjo, and the reed section was: Willie Humphrey, [Rowland?], Norman Mason, from St. Louis, on trumpet and sax, very good [See Norman Masom interview]; in the brass section they had: Albert Snaer on trumpet, Nat Story on trombone.

2 [Louis Ekerhardt
[Louis V. Eckert--1927--with Grunewald-h. 1215 S. Genois?] who is in Chicago now, on trumpet. He could read but couldn't take a hot chorus--they kept him on second [trumpet]; his lip was weak; he didn't have the punch then to play a solo. He was just out of school. He learned later on. Sayles played that season here, and he went to St. Louis a season. While in St. Louis, they were trying to get "Red" to join them as banjo player (they had him before Willie Foster. "Red" was with Cab Calloway's band; he was a short, ~~man~~ who looked white. "Red" was a very eccentric banjo player. "Red" could sing and entertain, and there was a song out that had a parody to it--"Laugh, Clown, Laugh" that he was very good on. At that time Sayles couldn't sing or even talk a song so Captain John [Streckfus] tried to get him to learn to do something besides just playing. Captain Joe Streckfus used to come to rehearsal and started Sayles singing a number about "Hallelujah" and even showed him how to do another song, and it went over pretty good. They couldn't get "Red" in St. Louis.

Sayles met his first wife, Alma, at that time. "Red" met the boat in Memphis and Sayles was discharged. He heard about it in advance and Fate played "Please Don't Talk About Me When I'm Gone." They said the ax was going to fall on Sayles. The Streckfus Line was very good to Sayles: they let him go a couple of days before his time and paid him for it and they always gave a bonus for the season. Sayles stayed around Memphis a week or so.

The Streckfus brothers were musicians: Capt. Verne [Streckfus] played the violin, and Capt. Joe [Streckfus] played the piano. They knew music. On the boat your music had to be timed to get a certain no. of numbers in the program, usually ran from 1 to 14, and they always had side numbers. Then there were two or three parts where you played a waltz. It had to be timed with a watch to get so many numbers in. The Streckfus brothers were good at this. The leader had to be precise in setting the tempo. They used metronome beats. They had numbers they didn't want you to play too fast or too slow. When you were down in New Orleans there was a certain way you had to play and when you got to St. Louis there was a different way--more fast tunes. They were dancing the Lindy Hop and such back in that time. It was in St. Louis that Sayles played his fastest tempo.

Sayles stayed around Memphis and had some fun around Beale Street. His wife, who he was just courting then, came there; her home was in Jackson, Tennessee, but she was living in St. Louis. Beale Street was an exciting street to see on a Saturday. They had mostly piano players on Beale Street. There was one place there where the musicians used to meet called the Panama or Paddock or something; a hotel with a saloon or barber shop downstairs.

During prohibition but he drank there with "Red"

When Sayles came back to New Orleans he went back with Baba Ridgley. At that time Ridgley had put the trombone down and was playing drums. They would rehearse at Emma Barrett's house on Short Street. Sayles just met Gilbert Young; Young was just coming up on trumpet. They had Gilbert on trumpet, Emma Barrett on piano, Sayles on banjo, [Black, Brown, or Red?] Happy on drums, Joe Watson [cl.] possibly Davy Jones. Sayles didn't work with them too long. Previous to this, Sayles [at Jitney Dance] had charge of the job.

John Marrero at one of the jitney dance places on Iberville, the La Vida, [right next to or near?] the Fern [And The Budweiser?]. There was another jitney place at St. Charles and Carondelet Streets, one on Burgundy and Canal Streets. Musicians would go around to these places when they weren't working, and the guys would let them play a while if they thought you were good enough. Sometimes musicians get hired as a replacement, this way. Sayles would go around to the La Vida, and Marrero would go off and let him play for an hour or so. Joe Robichaux played piano in that band; Theodore Purnell on alto; Albert "Fats" Martin on drum, no bass, Lee Collins on trumpet. John Marrero was the idol of the banjo players; they all tried to imitate him. He was going to New York. Willie [Connery?] was supposed to get John Marrero's job too, but Sayles got the job. At the same time they hired Davey Jones. This made two saxophones, a trumpet, and three rhythm instruments.

Lee Collins and Davy Jones got to dickering with Beansy [Fauria]. Beansy wanted to have a big night club in the Astoria. A big show got stranded here, when the Lyric was running here,

including a well-known M.C., Sherman Cook. Lee Collins had been playing the Entertainers and such for years. They opened up the Astoria with Lee's band. That's where the "Astoria Strut" came about. That was when they put Albert Morgan on bass. Had John Robichaux on piano, Sayles on Banjo, Davey Jones and Theodore Purnell on sax, Lee Collins on trumpet. This was a great gut-bucket band. Davey Jones didn't use written music, but he could tell a guy what to play. They'd make up head music. All of them loved to drink; they had a ball up there.

Don Albert came from Texas to New Orleans with some money, to build him up a band. Albert Morgan had left and gone back on the boat. Before that, they recorded "Astoria Strut" (Play record of this band in background--check title). The band from the Astoria recorded. They were looking for an original tune to record.

They had a terrific floor show at the Astoria. Sherman Cook was M.C.; they had two fellows who used to dance; a little short dark woman who had a very pretty voice; another woman from St. Louis (Joe Robichaux's "lady"). White people like Freddie [Rickerfern (sp.?)] and Beansy's white friends used to come to see the show and hear the music. They sat in their place.

Band used to go on the truck, around the city to advertise for this place. When they got off the truck, they would go out on the balcony at the Astoria, right on Rampart Street, and play for fifteen or twenty minutes. The police used to have to come from Parish Prison, which is near there, to clear the blocked traffic.

The numbers the band recorded were based on certain numbers; but they used their own ideas and called them by other names. They used "Sensation Rag" and "Sister Kate," used the chords, their

own [version or inversion?], didn't use the melody. Everybody was doing that in those days.

"That's me there [referring to record] on the banjo. I was a pretty good picker back in those days. . . . there was another guy greater than me named Caffrey [Darensbourg]." They made the recordings at the old Italian Hall on Esplanade. They had a Master disc. "The electric, I think, had just come out." The hardest thing about the recording was keeping the drums and Albert Morgan on the bass from being too loud.

Sidney Arodin came around to play clarinet with them for the recording. Very few white boys in those days could play as well as colored, but Sayles puts Sidney Arodin in a class with Sidney Bechet or Edmond Hall, whom he had worked with. "I was amazed how a white man could play a clarinet that good."

The man would have them all in place, but when he got ready to record, Albert Morgan would sneak up because he wanted to be heard. He played bass loud anyhow. The numbers had already been timed. Drum had to use pillows. Almost ~~Everybody~~ had to use pillows so their foot-stamping wouldn't be picked up. Sayles doesn't remember that Arodin ~~hardly~~ had any rehearsal with them.

It was raining hard, they had shots of moonshine, were drinking to get the spirit in the cold hall. Man said he wanted some blues, just make up some blues--called it "Damp Weather." At one particular point in "Damp Weather" Sayles was supposed to have a solo, but Joe Robichaux started off "so much" that Sayles let him go on through. The other numbers had already been rehearsed. "Tip Easy" was named because they were all tipsy. "Astoria Strut" was named because they were working at the Astoria. "Duet Stomp"

was based--the chord changes were based--on "Sister Kate," played in a fast tempo. Lee Collins used to play so much trumpet on that number . . . so Davy Jones and Theodore got together and got that saxophone chromatic[s] going up and down like that." That was strictly from head. Davey Jones would make the first part, tell Theodore to take it, then play the second himself. A local radio station gave them a nice plugging for the recordings. The recording made them famous, and they were mentioned in a book written by a Frenchman. They were only paid for the recording. Albert Morgan did the scat singing on the records. It was supposed to have been a banjo solo, but Albert wanted to scat one, so they let it go through like that, he did it so good.

Mr. Russell shows a picture of Al Morgan the way he looks today. Sayles recalls getting together with Morgan in Chicago at Johnny Lindsay, the bass player's, house, ate red beans and gumbo, "really had a ball." Sayles had a group up there; Sayles and [Sam] Casimir on guitar, Johnny Lindsay on bass, and someone named Art Terry on piano.

Don Albert came to town to build up a band. He took men out of Sidney Desvigne's band, out of Celestin's band, and Fats Martin, the drummer, out of the Lee Collins band. Albert Morgan had already left and gone back with Fate Marable. Herbert Hall, saxophone, went with him from Sidney Desvigne's band. ^[Don Albert and 3, Jan 1922] Don Albert wanted Sayles for banjo. Tried hard to get him. He was kind of sick at the time and his wife was a waitress at the Pelican. Sayles also had an offer from Sidney Desvigne to go on the boat. Decided to take the job on the boat; it was steady work, living expenses paid, money clear.

Danny Barker was working at a place on Canal and Burgundy at this time which was when he got married. He was working with Willie Pajaud, Sonny Henry on trombone, Si-E Frazier on drums, John [?], fellow who got killed in New Orleans or California on clarinet, Wilhelmina Bart, who lived on Annette Street near Claiborne, on piano. Sherman Cook had an excursion trip to go to Chicago. Sayles turned down the offer of the trip to Chicago also in favor of the boat. Lee was anxious to get to Chicago again. Sayles recommended Danny Barker for the Chicago trip. Louis Armstrong was in Chicago at this time, and Paul Barbarin was with him. Sayles believes [correctly] Paul Barbarin is Danny Barker's uncle. Danny wanted to see him. Danny was anxious to get away from here, branch out. Through this trip, through Paul Barbarin, Danny got started in the big time. He met guys in Chicago and New York and next Sayles knew, he was playing with Cab Calloway and Blue [Rhythm Band]. Sayles believes he made a mistake staying here on the boat; the trip to Chicago could have been a break for him. They played on the train and in Chicago, advertised on a truck, and they went around with Louis and really had a ball.

After the season with Sidney's band on the boat, Sayles stayed with Sidney's band. He and his first wife, Alma, were living on Prieur and LaHarpe Streets, [1538 N. Prieur--also Gene Ware]. René Hall, a younger fellow, good banjo player and arranger, Gene Ware and his wife Zorita, Ruben Hughes--all musicians, lived in the same neighborhood. Sayles was also arranging at the time. They all worked with Sidney. Things got rough with Sidney; Gene got him a job in a jitney place,

maybe The Fern.

Sayles never joined the WPA band. He picked up enough jobs here and there to do as well as the guys in the WPA band. When Sidney's band wasn't working, he'd play with a small group--banjo and piano, or banjo, piano, drums [and horn?], around Frenchmen and Decatur--two or three nights a week. Sidney replaced Sayles with René. Didn't tell him he was being dropped; just didn't call him for rehearsals. One day while Sayles was sitting on the steps, Leo Dejan came to see him, offered him a job with A. J. Piron's "second" band. Leo Dejan was with a band called the Sunny South Band. Piron was breaking up his old band. Charlie [Bocage?] and his two other brothers had jobs somewhere else; so did Steve Lewis. Leo Dejan invited Sayles to rehearsal at [Allegretta's?] [Alexander?] house, on Bienville, the second block on the other side of Claiborne. [Allegretta's ?] daddy had a shoe repairing place near there.

Personnel: A. J. Piron, leader and violin; Leo Dejan, trumpet; Joe Phillip had just joined them as second trumpet; Eddie Pierson, trombone; Joe [Rouson^(4?)?], tenor sax; Arthur Derbigny, first alto sax; Elliott Taylor, either third or first alto, they used to swap around; E. Sayles, banjo and guitar; Alfred Williams, drum; Simon Marrero, bass; [Allegretta ?], piano, who did most of the arranging.

Piron's was the "house band" at the New Orleans Country Club, because Mr. Crawford Ellis liked the band. They also had work at the Metairie Country Club, over in Audubon Park for the fraternity houses. Piron had good connections with the clubs, too, like the Autocrat Club. The Autocrat Club was especially fond of his second band which was really his first band because

35

the Sunny South Band. Piron was breaking up his old band.

Charlie [Bocage?] and his two other brothers had jobs somewhere else; so did Steve Lewis. Leo Dejan invited ES to rehearsal at

[Allegretta?] [Noble?]
Alec Ritter's house, on Bienville, the second block on the other side of Claiborne. Alec's daddy had a shoe repairing place near

there. Personnel: A. J. Piron, leader; Leo Dejan, trumpet; + violin

Joe Phillip~~K~~ had just joined them as second trumpet; Eddie

Pierson, trombone; Joe [Rouson ?], tenor sax; Arthur Derbigny,

first alto sax; Elliott Taylor; either third or first alto, they

used to swap around; E. Sayles, banjo and guitar; Alfred Williams,

drum; Simon Marrero, bass; Alec Ritter, piano, [Allegretta?] who Alec Ritter did most of the arranging.

Piron's was the "house band" at the New Orleans Country Club, because Mr. Crawford Ellis liked the band. They also had work at the Metairie Country Club, over in Audubon Park for the fraternity houses. Piron had good connections with the clubs, too, like the

The Autocrat Club
Autocrat Club. ~~They~~ were especially fond of his second band which

[Substitute for page 35 →]

05 was really his first band because he had "put his first band down" because

it was regularly a ten piece band. He had a fellow named Harry Wells

to sing; He was like Earl Williams (who is dead) since he could sing

Today's ~~who is dead~~ - Wells or Williams

EMANUEL SAYLES
January 17, 1959
Reel IV

35B

popular, blues, etc., he could pick up on a song right away. This was during the depression; the year was 1932 or 1933.

✓ [Name] Gene^A stayed with Sidney; Sidney had the job on the boat. Sayles had just left the Astoria in 1930. That was the first time w they had played on the boat; that was the first time the boat had been
sidney got back about '33 or '34
✓ up to St Paul in many years; that was a terrific date. ✓ I stayed
✓ with the Piron band-----

END OF REEL IV