

EDDIE DAWSON
Reel I--Digest--Retyped
January 31, 1962

Also present: Barry Martyn,
Harold Dejan,
Richard B. Allen

Eddie Dawson was born July 24, 1884, of a non-musical family. He first began playing music when he was about eighteen years old, his first instrument being tenor banjo, which was succeeded by guitar. He was inspired to play by hearing small string ensembles, "serenading bands," playing around his neighborhood (he then lived on Bolivar Street). He had about three lessons, all from a white man who worked the Orpheum circuit; from him, he learned the fingerboards of the guitar and banjo; ED taught himself the rest of what he knows. He was able to tune the guitar on his own before taking any lessons. There were not many banjo players at that time, but many guitarists; among them were Philip Nickerson and "Guitar Frank" Landry^{ED} ^{For De Landro? Cf.} ED ^{Sears' city directory} taught himself mandolin, which he played in a serenade band, his first band; the other instruments were guitar, bass, and banjo [leading here on banjo]. ED remained with the group about three years, when he joined George Jones's band, playing in the District. Others in the serenade band: Alonzo Washington, banjo; "Coochie" Martin (brother of Henry Martin), guitar. Washington was the leader, and the band was in his name. When ED left that band, he went [apparently not with George Jones, as he previously said] with the band led by violinist Cornelius Jackson [leading on last name by RBA--RBA]; the band worked at Rice's [cabaret], Villere and Iberville [streets]. Personnel: ED, guitar; "Snow," guitar; [Jackson], violin; Sam Moran, bass. Jackson's band was an entertaining group; there was not much dancing at Rice's. ED was around 25-26 years old when he joined Jackson. The band played Dixieland tunes, including their own numbers; they also sang. ED then joined the Tuxedo Band ([not Celestin's Band]), playing at the 101 Ranch; in the group then were:

ED, guitar; Manuel Manetta, piano; Jean Vigne, drums; Jimmy Palao, violin; Willie [E.] Humphrey, the elder (father of Willie J. and Percy), clarinet. [This was in 1906 [cf. age given above--RBA]. ED says the instrumentation was piano, violin, guitar, bass [no mention of player] and drums [no mention of clarinet]. Brass instruments were forbidden to play in the District at the time; ED tells of how Freddy Keppard, trumpet [or cornet, probably], passing by after playing some other job, was asked, by Harry Parker [owner, 101 Ranch], to set in; Keppard complied, being promised protection by Parker. Keppard was hired on a regular nightly basis; Parker got a permit from the mayor. Afterwards, Huntz' and Nagel's (Marais and Iberville) got Joe Oliver's band. Keppard played open and muted horn; he was a good reader and "head" musician. The 101 Ranch was on Franklin [now Crozat] between Iberville and Bienville. Celestin took the band later, retaining the name and enlarging the band. ED left the Tuxedo to go with George Jones's band, at the Orchard, Conti and Burgundy; personnel: Jones, bass; ED, mandolin; Joe Welch, violin; one other string instrument. The band was operating at the time of the Jack Johnson fight. Leaving that group, ED went to Tom Anderson's, working with: Tom Brown, mandolin; ED, guitar; Charlie Washington, guitar; Frank Keeland [spelling? real name Campbell--RBA], trumpet. ED explains that [usually] when a band used two guitars, one tuned to natural [?] pitch and the other was tuned in the Spanish style.

When Keppard left New Orleans, he went with another band [not his own], but ED doesn't remember exactly where he went.

When the District closed, ED [and the other musicians] began playing dances instead of at cabarets.

ED explains locations of various places--the Big 25, 101 Ranch, Billy Phillips.

ED worked with Joe Oliver a while at Huntz and Nagel's; personnel then: Chris Minor, drums; Willie Foster, violin; George "Pops" Foster, bass; Louis Keppard, guitar (previous to ED); a clarinet player (the best in town, but who has died); a trombonist (whose brother plays sax); [Oliver, cornet]. Personnel changes were frequent.

In 1912, ED went with Buddy Petit, remaining "a good while," playing guitar. ED thinks Sidney Vigne (deceased) was on clarinet; there was also another guitarist in the band at the same time, but ED doesn't recall his name. The band played a variety of jobs--picnics, dances, balls, lawn parties, etc.--for white and colored; they worked almost every night. ED talks about the picnics (at Milneburg) a bit, mentioning the train ["Smoky Mary"], the pay, the length of the jobs, etc.

ED began playing string bass when he was with [or went with?] Kid Rena, in 1914; he was with Rena about four years, leaving him to join Hypolite Charles and his Saxophone Orchestra (two saxophones) [early date for introduction of saxes?--RBA]. Personnel: Charles, trumpet; Camilla Todd, piano; [others]. The band worked at the New Orleans Country Club two nights (Wednesday and Saturday) a week, with a Sunday afternoon matinee. [Some] others in the band: Sunny Henry, trombone; Emile Bigard, violin; Joe Welch, drums. All the members were reading; ED himself was not a sight-reader, but could read enough to understand what he was to do. The band played varied styles. Charles did [most] of the arranging for the band. The band wore tuxedos.

End of Reel I

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Also present: Barry Martyn,
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With Hypolite Charles's band, ED played bowed bass and plucked bass. When Charles had heart trouble and could no longer play his trumpet [or cornet], Charlie Love was brought in to play trumpet, while Charles still led and played slapstick; some of the members of the New Orleans Country Club, where the band was playing, were not satisfied with what they claimed was a different-sounding band, so the band lost the job and the musicians left the band.

ED then joined Kid Clayton's band, playing at Mama Lou's, in about 1929-30 [confused chronology?]. Personnel: Clayton [trumpet]; ED [string bass]; Harry Robichaux, tenor banjo (which he still plays, says Harold Dejan); Sammy Penn, drums. Penn was replaced by Andrew Jefferson, who also took over the job when Clayton lost it because of a misunderstanding with Mama Lou. ED, however, remained on the job, with Jefferson as leader.

After ED began playing bass, he gave up guitar, hardly ever taking any jobs on it again; he has played during Carnival, with bands on trucks, but has usually used his banjo; however, he has even quit playing that kind of job [so he doesn't play guitar or banjo anymore].

Andrew Jefferson worked a long time with Kid Clayton, in the same band as ED and Harry Robichaux. Jefferson's band: himself, drums; ED, bass; Herbert Morand, trumpet; Raymond Glapion, guitar; Andrew Morgan, tenor sax and clarinet [circa 1949; cf. Jazzfinder '49 and other interviews]. The band worked on Wednesday and Saturday nights only, which they did for eight or nine years. When Mama Lou died, business deteriorated. ED went to work with Albert Jiles [drums],

at the Happy Landing; others in the band: Andrew Morgan, Lionel Ferbos, trumpet. The time was four or five years ago [1957-1958]; Dejan says he was playing with that band, and that when he quit to go back to the Melody Inn, Morgan replaced him. When Dejan left, [Willie] Pajaud was playing [trumpet] with the band; when Pajaud quit to go to the Harmony Inn, Ferbos came in on trumpet. ED says Israel Gorman was the leader; Dejan says Gorman had the job first, but Jiles (who was working with Gorman) took over when Gorman and the management had a misunderstanding. Herman Antoine played electric guitar with the Jiles band. RBA says Emma Barrett played piano there at one time [with Gorman]; Charlie Love [trumpet] and Joe Avery [trombone] also worked there [with ^{Israel} Israel Gorman? Cf article by Bradley Smith, in Pageant, circa 19 0]. RBA says Tony Giardina was there for a while [not with either Jiles or Gorman, but as leader]. Dejan says when he was playing at Moreaux's [spelling?] many years ago, there was a band playing at the Happy Landing, and the place had music for years; Model T Fords were "running up and down there." ED says a man took over Mama Lou's [after she died], tried a band there--"Pork Chops" and "Kidney Stew" quit after about a month^{and} and had gambling, which was broken up by the law. Then places started using orthophonic [phonograph]s.

After the Happy Landing job, ED began playing "spot jobs" [i.e., casuals, with any band wanting his services]. The only band ED has been a regular with is that of Peter Bocage, "The Creole Serenaders"; that band doesn't get much work, but ED has worked a particular Carnival job with them for the past four or five years. Members of that band: Bocage, [trumpet, and violin?]; Benny Turner, piano; his brother [Bocage's?]; Wilfred Bocage [~~probably~~ a cousin--~~Wilfred's obituary~~ see Charlie Bocage (July 12, 1960, Reel I)],

~~does not mention Peter]~~ saxophone; Sidney Pflueger, guitar; Alfred Williams, drums; ED, bass. [See Peter Bocage (January 29, 1959), Reel I, in which PB, describing a picture of the "Creole Serenaders" in the Absinthe House, names his brother, Henry Bocage, sousaphone; Louis Warnicke; Joe Newman, piano; Henry Martin, drums; and PB's brother, Charlie.] See also Charlie Bocage (July 18, 1960), Reel II.] In reply to a question by Barry Martyn, ED [misunderstanding] says he has played in bands with Emma Barrett, and that [Ernie] Cagnolatti played [trumpet] in one of them. ED is finally reminded that he did play in a band with both Peter Bocage and Emile Barnes; they made some records at San Jacinto Hall. RBA says [Albert] Jiles and Homer Eugene were also in the band. ED says he himself made records with "[Kid] Shots" [Madison] and Emile Barnes, quite some time ago. RBA recalls a [jam] session at ED's home, with "Wooden Joe" [Nicholas], Harry Robichaux on guitar, Billie and DeDe [Pierce], Jiles or Alex Bigard, drums, and Barnes [clarinet].

ED has played spot jobs with Walter Delarose [spelling?] (clarinet and sax), who is a shoemaker, also. ED has played union project jobs [Recording and Transcription Fund] with various people, including one with Kid Punch [Miller] (although the band didn't actually play, because they couldn't find out where in Charity Hospital they were to play.) ED has also worked a project with Lionel Ferbos.

ED believes he started plucking the string bass; he showed George "Pops" Foster how to do it, when Foster was playing in the Magnolia Band. ED says he began playing in that manner about 1910. ED says Andrew [i.e., Narvin] Kimball, bass player (and banjo, still playing), used only the bow years ago, when he first began playing. ED played

three-string bass until he began playing with "heavy" [i.e., larger, or reading, or both?] bands, when he had to play with four strings.

Jimmy Palao was a good violin player; he was a good reader, could fake, could play blues. Hypolite Charâes could play blues, too; he not only played for the New Orleans Country Club, but for the colored Lions Club, the Autocrat Club, at San Jacinto Hall; he had practically all the downtown Creole [of color] balls. His band played mostly popular music. He used mutes seldom. A lot of the brass players during the earlier days didn't bother with manufactured mutes; they would use glasses, derby hats, coconut shells, toilet flushers, etc.

Martyn and ED talk about putting cork under the bridge of a string bass, the effect being a "heavy" tone. ED says that putting a nail in the "stob" [i.e., floor peg] of a bass helps produce a heavy tone. ED talks of slapping the bass; he didn't ever slap, because slapping wears gutters in the fingerboard. Dejan says Cleo could slap a bass; ED agrees.

Henry Kimball [the elder, father of Henry Narvin Kimball] was one of the best bass players in the earlier days (his brother [relationship uncertain--RBA], Andrew Kimball, was a good trumpet player); Sammy [Nixon or Nickerson?] was good; Jimmy Brown was good. Simon Marrero (brother of Lawrence Marrero, deceased, guitar [i.e., banjo] player with George Lewis) was better than Kimball, according to ED (Dejan says Marrero was one of the best). The father, Billy Moran [i.e., Marrero], was not as good as Simon. (Dejan and Martyn speak of John Marrero, another brother, who was a good banjo player.) ED says he himself replaced Billy Morand with Manuel Perez' band (Morand and Perez had a "falling out"); some others in the band at the time: Perez

[cornet]; George Baquet [clarinet]; John Marrero, guitar. ED played with Perez only a short time, sometime after his tenure with Hypolite Charles. [Check George Baquet ^v biography for date.]

where?

End of Reel II

Edward Joseph Dawson was given the nickname "Rat" by Alphonse Picou and Joe Oliver, when all three were working in a band at Huntz and Nagel's [spelling?]; ED would often pass the hat for the musicians' tips, and he did it so rapidly that Picou and Oliver gave him the name for his speed. Most of the old-time musicians in New Orleans knew ED as "Rat." Picou was the clarinetist with the band at the place mentioned, with Oliver [on cornet]; Eddie Atkins was the trombonist; the band was called the Magnolia Band. With RBA's help, ED remembers the name of another clarinetist who worked at Huntz and Nagel's at one time; the man, who died in Paris, France [in 1959], was Sidney Bechet, about the best clarinet player in the city then. ED explains that personnel changes occurred because of various [personal] disagreements between musicians and leaders.

RBA says he heard bass player Tom Harris in 1945 at Tyler's Beer Garden; ED says he has the bass Harris used. Harris got it when he was with a band (possibly the same band RBA heard, the Avery-Tillman Band) at Lincoln Beach; Harris died about two years after he got the bass, and ED acquired it. The band Harris played in operated out of Carrollton [section of New Orleans].

Talk about old basses versus new basses. ED mentions an old bass he had which he used when playing on wagons doing advertising; he explains that bands would advertise the dances they would be playing that night (they were hired, for \$2 extra per man, to play the advertising), and that various bands--Kid Rena, Buddy Petit, Kid Punch [Miller] (then in his prime)--would meet and "buck" [i.e., have contests to see which was better]. ED played some of the bucking

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contests in Kid Rena's band. Louis Armstrong didn't play many advertising jobs; when he came out of Jones's [Waifs'] Home, he began working with a small group (perhaps piano, trumpet, drums, and clarinet, with Georgie Boyd on clarinet) at Joe Segretta's [spelling?] fish fries which were held at Liberty and Perdido [streets]. Armstrong had a brass cornet when he came out of Jones's Home, but after he began going to [Maurice or Voorhies?] he got a "real" trumpet." Armstrong then started [?] a six-piece band; ED played the first "heavy" [i.e., formal?] job with him, in the Jung Hotel; the band wore regular brass band uniforms (like those the Imperial Band wore), made of heavy material and with high collars. Besides Armstrong, others in the band were: Son Thomas, guitar; ED, bass; Dominique "T-Boy" Remy, trumpet (two trumpets in the band); [Phillip] "Pill" [Coycault], clarinet. Armstrong played spot jobs around town, then got with Joe Oliver; he and Oliver formed a band and went to Chicago; when they parted company later, Armstrong formed his own band. [Cf. Walter C. Allen and Brian Rust, King Joe Oliver.] Two of the trombonists Armstrong used in his New Orleans band, at various times: Jack Carey and Benny Rafael (a little Creole and a good trombone player).

ED knew Louis Prevost, clarinet player; Prevost left New Orleans at the same time Bunk Johnson did [with BJ? Circa 1914--RBA]; Prevost died, ED thinks.

Morris French, trombone, played with Kid Rena a while; ED was in the band at the time. ED tells about an advertising job with Rena and French; there was an accident on the street, involving the truck the band was on and a street car. Instruments were mashed; ED's bass was ground up on the tracks. Rena cautioned the musicians not to accept any offers [from New Orleans Public Service, Inc., operators of the streetcar], because he was going to get a lawyer and sue; ED accepted

an offer; the others did not get anything from their suit. The year was around 1910-11, before the September [1915] storm occurred. ED was working with Rena at the time of the September storm. Work for musicians was not good then, and one had to work or be drafted, so ED got a job at the Whitney Bank (as a porter), September 12, 1917, where he has worked ever since. He continued playing music. He is now a messenger for the bank.

ED worked with violinist O'Neil Levasseur at Fewclothes [cabaret] for a while; Levasseur is dead; Levasseur was a mail carrier for the post office. Fewclothes used small bands only, four or five pieces, without trumpet--just violin, guitar, bass, clarinet sometimes. Fewclothes had two entrances, the front one and one through an alley. It was for white only. It was large, with a capacity of about forty-five people. Fewclothes was a politician; he had good pull; his name was George Fewclothes [Foucault].

ED remembers the time of the "Gyp the Blood" killings; he says he thinks the District was ordered closed after that. The District was closed by city authorities off and on, now and again. ED wasn't playing in the District at the time of the "Gyp" killings.

ED first started on the guitar, and learned mandolin at about the same time. He got a tenor banjo when they came into popularity. He just picked up mandolin when he was going around with Lonzo [Washington] and others, serenading. Discussion of guitar technique, including using flat pick, knife blade, Spanish tuning.

"The Battlefield" takes in the area from Claiborne to Broad, from Gravier to Poydras. ED lived in the area (part of the Third Ward)

for twenty-five to thirty years. It was a tough neighborhood. ED tells of a person named Bradley, apprehended (for shooting dice-- by candlelight) by a policeman; Bradley took away the policeman's equipment.

Richard "Rabbit" Brown played guitar and sang, especially at fish fries. There were a lot of fish fries, every Saturday night. (RBA says he has a good record by Brown.) ED says Brown has been dead a long time. There were pianos at some fish fries, rather than just guitars.

ED met an old-time piano player, now blind, when ED played with [Jimmy "Kid"] Clayton at the Lighthouse for the Blind, on State Street; ED had known the man from years before. He was just a blues piano player, a faker. The fakers had a piece called the "A Rag" which was the same old thing--just chords. Those piano players couldn't play with bands because they couldn't play in many keys. Piano players in the District, like "Birmingham" and "Black Pete," were pretty good. [Tony] Jackson, and "Winin' Boy" [i.e., Jelly Roll Morton] were good. RBA says Dude Robertson [real name, Frank Amacker] has come back to town; he now plays guitar [as well as piano].

End of Reel III

EDDIE DAWSON
Reel 1
April 5, 1972

Also present: Hans Asberg
Lars I. Edegran
Richard B. Allen
Flora (Mrs. Eddie) Dawson
Notes: Lars I. Edegran
Summary: Kay L. Wicker
Check: Richard B. Allen
Retype: Kay L. Wicker

ED's full name is Eddie Joseph Dawson. [Often called Eddie Dorsey by other musicians. RBA, Apr. 18, 1972.] ED does not remember valve trombonist Baboul Augustin or Valentine [sp?].

ED was an altar boy at St. Katherine's church. Around the corner from the church was St. Katherine's Hall on Tulane Avenue near Howard [St., ^{not} LaSalle]. He was raised in the Third Ward and went to school at St. Katherine's. The dance hall was separate from the church. ED played in a band with Kid Rena at St. Katherine's Hall. Many bands played there including Buddy Petit's perhaps.

12:36 There were many bands then: Kid Howard, Chris Kelly, the Pelican Band with leader Edward Clem and Frankie Duson, trombone. Kid Ory lived around Perdido and Liberty. KO played with Edward Clem on spot jobs. Later he formed his own band and left New Orleans. Dances at St. Katherine's were held about once a week or once a month. They were open to the public, and tickets were sold. Father Mole [sp?] was the priest who was in charge of the church and the hall. (Mrs. ED offers soft drinks.) No liquor was served, but they had sandwiches and soft drinks. There was no ratty dancing. They played Dixieland, now and then a hymn.

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"Dixie jazz music" started that way. When ED was an altar boy, there were bands that played in the hall, but ED wasn't playing music, he was just going to school. ED left Catholicism when he joined the fraternal organizations.

1:16 ED is now Colonel of the 13th regiment (the military department of the Odd Fellows). It is possible to become a general or a brigadier general. ED is also a major on the Grand Staff. ED is going to the meeting of the Grand Staff in Gary, Indiana in August. ED is in charge of four or five companies and three [groups of] Auxiliary daughters. Machine off. The Odd Fellows have parades on Peter Ogden Day, the second Sunday in May, and Patriarchy Memorial in October. ED asks Flo (his wife) if she knows "the history of Peter Ogden." ED says Ogden's anniversary is around the second Sunday in May. ED has been an Odd Fellow since 1920. Booker T. Glass is the oldest Odd Fellow in New Orleans. He (BTG) is now 90 years old.

ED and BTG have played together. BTG used to play drums in a dance band. Now he only plays bass drum. He was a good [dance band] drummer and bass drummer: now he
2:07 is a famous brass band man. He was a young man when ED was a boy. He is probably about ten years older than ED.
ED thinks BTG played with the Excelsior Band. [Cf. BTG,
reel ?]

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The oldest brass bands that ED remembers are the Olympia, Onward, Eureka and Excelsior. [Cf. other sources RBA, April 18, 1972] Dance bands included the Eureka; Excelsior; Piron's; Buddy Petit's; the Creole Serenaders, [which was] Peter Bocage's band; and Celestin's. BTG played with the Creole band[s] from Downtown. BTG was from Downtown. Uptown men usually played with Uptown bands; Downtown men, with Downtown bands.

Edward Clem was the leader of the Pelican Band. Other members were Willie Warner (clarinet), Frankie Duson (trombone), Bob Lyons (bass), ED (guitar) and "a little dark fellow" (drums). BL and EC had had a falling out, and ED switched to bass. Emile Riley (guitar) usually replaced ED. They used different guitarists on spots. The Pelican Band played out of town mostly, in such towns as Amite, Lacombe, Bayou Lacombe, Bayou Lafouche, Lake Charles, and Shreveport. EC had pull with the conductor on the S[outhern] P[acific] Railroad, and the band got a cheaper fare. The band never played on the train. They would stay in a place for a weekend. EC came to New Orleans from the country somewhere. There was a good drummer from uptown in the Pelican Band. He never played with another band. He was a "dark fellow". He was not Dee Dee Chandler, MacMurray,

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Tillman, Willigan, or Little Mack Lacey. EC used Cook Shop Son most of the time; he was EC's first drummer. Cook Shop Son was the son of the owner of a cook shop which was located near Arthur Williams School [i.e., Fisk School?]. Don Martin was a bass player. He was the brother of Henry Martin. Coochie Martin was the other brother. DM serenaded 3:10 only. He was an amateur and started out on the guitar. ED started out with guitar and mandolin, serenading at weekend parties. He also played bass, but not banjo, at that time. He first played banjo with Hypolite Charles. Anna, ED's sister, didn't play. Eddie Garland is "around 80, easy" and is younger than ED. Anna was EG's girlfriend. ED played in his brother Johnny Garland's band. JG, clarinetist, had a six piece band. Then EG was not picking well but was a good bow player. ED started 4/4 rhythm [picking] with one finger. ED played with bow mostly. They played a variety of music, class [i.e., classical?] music and Dixieland. Some pieces called for a bow. "Piccaninny" was the greatest bass player here. He died. He used a bow, picked, and made double raps.

3:34 Arthur Banks, called "Chicken," was a mandolin and guitar player. He didn't play regularly with anyone, just "a little good timing...on the weekend." Edward Clem used a violin

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player, Professor Young from Donaldsonville. "Piccaninny" usually played with a three or four piece band. He didn't belong to a special band and was not a professional musician.

3:46 There were many short [i.e., small] bands in ED's early days. These were string bands. There was a white four or five piece string band from the area of the Irish Channel. Raymond Burke could give the history of this band. ED used to serenade at his friends' houses at night with a string band and surprise them. People would invite them in and give them drinks.

3:57 Jobs paid \$3.50 a man a night. Music was cheap those days. There was a seven or eight or nine piece band at the Francs Amis [Hall], the San Jacinto [Club] and the Autocrat [Club]. They had big dances there.

The drummer with Kid Clayton was also a good harmonica player. He was a bushy-headed fellow named Jacques (or Jock) who also played bones. Dave Bailey also played harmonica and drums. His brother Duck Ernest played bass.

4:08 Some good violin players were: Peter Bocage (who didn't play with any short bands), Manuel Manetta, and Freddie Keppard. FK started on the violin. [Cf. Louis Keppard, reel ?] FK was a sight reader. Louis Armstrong didn't get musical training until he went North.

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He was the only one who was not a good reader [!! RBA,
April 18, 1972.] (End of track 1) LA didn't know divi-
sion [of time values].

4:20 Tinette [sp?] was a good violin player and was good at
reading music. He worked with ED [i.e., in ED's band?]
in 1920 at Harry and Charlie Parker's dance hall before the
fire. [What fire? RBA, April 19, 1972]. Manuel Manetta
played piano, ED, guitar, John Vigne, drums, Tinette, violin,
and Old Man Willie [E.] Humphrey, clarinet. "They" didn't
allow "blowing" (i.e., brass) in the [red light] district
at that time, just piano, drums, clarinet and guitar.

ED was the first to bring in [brass] instruments. ED had
4:28 no bassist. There was dancing in the hall, and liquor was
sold. Women worked in the dance hall, hustling. Men would
come in off the ships to spend money and dance and have a
good time. They would drop their money in the "kitty box"
for the numbers they wanted to hear. This was the last job
for Tinette that ED knows of. ED doesn't know what happened
to T. The fire [see above] at Billy Phillips's "kilt every-
4:34 thing." Freddie Keppard (cornet) sat in with the band one
night. The boss, HP, offered FK protection (because FK
was not supposed to play there) and promised to get a permit

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from the mayor so FK could play there regularly. Joe ["King"] Oliver's band [i.e., probably six or seven men] began playing at Huntz and Nagel's soon after. Brass instruments were not used before this because they were considered too loud, and they would disturb the peace.

4:41 ED doesn't remember Abadie's. RBA says that the band at Abadie's included Joe Oliver, Richard M. Jones, Big Eye Louis Nelson, Wooden Joe [Nicholas], etc.

4:46 ED says that JO's Magnolia Band, which was before Celestin[s band], had Louis Keppard (guitar), Pops Foster (bass), Willie Foster (violin), and Charlie McCurdy [sp?] (clarinet). CM was the best clarinet player and was also a saxophonist. He could write a melody on his cuff after he had heard it [once]. He was better than Bechet, about the same as Tio. He's been dead a long time.

5:00 ED worked with Charlie Galloway's band, playing guitar, for about two or three years. CG (bassist) had one leg and had a good "Dixieland" band. He was younger than ED.

[Cf. other sources.] "Cripple Pill" [Coycault] played clarinet. There was also a famous guitarist, a "dark fellow," in the band, but ED does not know his name. ED doesn't remember Frank Burnett (or Barnett), drummer, who

5:14 played with CG. Ernest Roubleau is mentioned. ED has

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heard of Hugh "Hughie" Rankin (bassist with Billy (or Henry) Payton, accordion, RBA). ED has heard of B (or H) P.

He remembers an old guitarist named Jim Gibson. Philip Nickerson is another famous guitarist. His brother, Sam Nickerson was a good bass player. PN and SN played in "standard" bands, not serenading groups. ED doesn't remember others in the family.

5:26 ED was living on Bienville Street with his late first wife when the Robert Charles riot occurred. This was over 35 years ago. He was playing with Kid Rena then. The mob came up to Claiborne and Poydras. From Claiborne back [i.e., towards the lake] between Tulane and Poydras, was the Battlefield. [Cf. dates with other data. KR's age at that time? RBA, April 19, 1972.] The Battlefield bunch was rough and armed. Some "bad guys" in the bunch were: Willie Peen [sp?], the Keelin brothers, Frank (who also played trumpet) and "Chippy" [sp?], and Jamsie Baker. The [old] Basin [Canal] was back there. "Schooners would come in...as far as Erato before you get to Rampart Street.... That's how far Basin would run." Boats would bring in lumber from across the lake. The Madison Lumber Company would send boatloads of green lumber. People used to

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shoot dice on Bertrand [Street] between Poydras and Lafayette. ED lived nearby on Bolivar between Gravier and Perdido. The Hypolites [sp?] were among the bad bunch who would catch a policeman and beat them up. They would also take the policeman's helmet, nightstick and gun. A. J. Bradley, who was "short, but...all man," was caught shooting dice. He knocked the policeman off his horse, took his helmet and nightstick, and brought them to the [police] precinct 5:53 [station]. They let Bradley go, but the policeman got fired.

"Dutch" Krummer [sp?], a mounted officer, was afraid of these men also. "Boar Hog" was from around Franklin Street. Jack Lee and others ran kotch games in the district, on Gravier between Franklin [Street, now Crozat] and Saratoga. There were two red-light districts, one uptown and one downtown around the Vieux Carre. [Cf. other data.] Black Benny was a fighter and a drummer. "He was pretty bad." ED can't place Aaron Harris or "Sore Dick."

6:05 There were also some bad women. Mary Jack the Bear was a hustler who, according to RBA, killed Black Benny. She would fight with razors, knife, or her fists.

6:08 Ann Cook was "another one." She lived near Franklin [Street] and Gravier. AC "bummed" at John Segretta's

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bar room. Louis Armstrong and Kid Shots Madison (trumpet) also came from that neighborhood.] ED never saw AC sing with a band. ED never heard AC sing at all. ED doesn't remember Genevieve Davis, who played piano and sang. GD recorded with Louis Dumaine (as vocalist) as did AC.

There were female vocalists in some bands. "We" had a band with a woman who played piano and sang. ED has a photo. This was an organized band with Manuel Sayles, August Lanoix (tuba), ED (banjo), and Dominick "Ti' Boy" Remy (trumpet). Both Hall boys [probably Clarence and Robert] were on saxophone, Harris [?], Niggie (?) [or McGee?] was the drummer. ED thinks Niggie(?) was a good drummer. Manny Sayles took ED's place on banjo in the band. [See letter August Lanoix to RBA, 18 Sept, 1972.] [Manuel Sayles does not remember this band. RBA, May 4, 1972.] The band was famous. The lady was a good pianist and a reader. She also played organ at St. Katherine's Church. She was from "back o' town."

6:32

[Many hustling women could play piano but weren't professional. There were places where there were "little passovers" at which pianists and guitarists played the blues, etc. Many of those women would play piano for pleasure.

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6:36 Ann Cook was hustling in the district. ED didn't know of her any other way. ED lived on Liberty between Gravier and Perdido. RBA heard that AC killed seven men with her bare hands. ED doubts that she kilt all -- [changes subject.] "Lessie" killed a woman on Gravier between Franklin and Saratoga. She was in the bunch with Ann Cook "and them." Esther Bigeou and Lela Bolden are unknown to ED.

6:44 ED's father was in the Spanish-American War. ED was drafted in 1915 or 1916 [sic] but was never called. [Cf. data on World War I drafting.] Armistice was declared on the day he was due to go.

ED doesn't recall Octave Landry, trombone, but he says that Frankie [sp?] Landry [i.e., De Landro?] was a guitar player. Tom Harris, Tom Albert, Tricky Tom are mentioned.

End of Reel.

