

"MANNY" GABRIEL
REEL I
July 27, 1965

INTERVIEWER: William Russell
ALSO PRESENT: Alberta [Mrs.
August Lanoix]
SUMMARY: Joel Palmer
AUDIT: Bruce Raeburn
RE-AUDIT: Richard B. Allen
TYPING: Dan Weisman

Prescribed by: Rich

an excerpt from
Manny Gabriel plays his Albert system cornet with 'Just a Closer Walk with Thee'
recorded by Lee Gillette on Nubility LP 703, a 12" LP.
0139 Russell [WR] gives address of interview as 2224 Conti Street
and the date, July 27, 1965. This address is home of August
Lanoix.

0157 ~~WR~~ says Gabriel's full name is Martin Manuel Gabriel [MG],
and ~~MG~~ agrees. MG says he is known as "Manny". His father was
0163 "Big Man" and "I am 'Little Man'". My father was named Martin
(He was called 'Manny' when he was a kid.)
Joseph Gabriel. He played accordion for a man named "Kyser" on
0192 Franklin and Iberville [Streets] [at the 28 Club?] [in] the [red
according to WR]
light] district. [Other] band members included: Freddie Keppard,
violin ~~man~~; Octave ~~Phillips~~ Phillips on [valve] trombone; [and] other
members who are unknown. WR suggests ^{O.R.} Gaspard, but MG says no.
MG played the base with I
Octave and ~~Keppard~~ both were dark.

0237 Manuel Perez was playing trumpet across the street from
Kyser, and Kyser told ~~his~~ ^{MG's} father, "Manny, I want a cornet in
here." MG's father said he couldn't play ^{it} cornet. Kyser bought a
0245 cornet for fifty dollars, probably a Holton. His father took
lessons from Alcibeard [Jean Jacques] who was with the Excelsior
Band. Freddie Keppard took lessons at the same time.

0278 The date my father was at Kyser's was 1907 or 1908 [note: 28
Club existed 1895-1902.] [*was?*]

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3-1
✓ LA map
MG says he was born in 1898 in New Orleans. His father also
(The ~~name~~ ~~of~~ ~~the~~ ~~father~~ ~~was~~ ~~AL~~ ~~and~~ ~~MG~~ ~~don't~~ ~~know~~ ~~them~~?)
was from New Orleans. MG's sister, Alberta Lanoix enters and is

0331
asked by WR when their father was born. She answers he was born
on July 5 and was 56 when he died in 1932. Their mother [Julia]
died in 1929 at age 51, Alberta Lanoix says her father was about
nineteen when he married. The oldest child was Mabel, and Alberta
Lanoix, born 1896, was next.

✓
✓
0365 My father had 15 children, MG notes, five boys and ten
girls. Seven did not survive to adulthood. ^{AL} I was third oldest.
[Following were?] Louis, Edmond, [Leona?], and Clarence, the
seventh child. After my father started playing cornet, the job in
the "district" closed down. He then had the National Band whose
members included: Johnny St. Cyr, who lived about two doors away
from 2224 Conti Street, guitar; Wade Whaley on clarinet; Joe
Welch [sp?], drums, and violin [?][Mike Gaspard?]

Whaley was from the country. Russell says he met him in
California. Mrs. Lanoix says she has a brother who was working
for Maison Blanche [Department Store.]

The Gabriel family home at that time was at 409 N. Miro.

Russell says Wade Whaley played with Kid Dry about twenty
years ago. MG says Whaley also played with [Armand J.] Piron in
the [red light] district and with Willie Hightower.

Joe Welch [sp?] was the son of Frank Welch [sp?] and was
about fourteen when he began playing drums with Martin Joseph

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Gabriel's National Band. He also played violin. Welch would be living around St. Anthony and Tonti [Streets] if he is alive. Welch helped Louis Armstrong get started.

I started playing drums and would play with my father. "They" rehearsed with a brass band led by Johnny Dorsey near Poydras and Galvez [Streets]. Some of the members of Dorsey's band were: Mike Gillen [?], bass drum; Johnny Dorsey, alto sax; Jimmy Strode, trumpet; "Big" [Willie] Cornish, baritone; someone named Sugar [sp?]. I can not recall the rest of the members of Dorsey's band. [See transcription of material on the Johnny Dorsey Brass Band for more details.]

WR asks about personnel of [the] National Band and MG identifies them as follows: Joe Welch; Wade Whaley; Johnny St. Cyr, Percy Owens, trombone; Alphonse Gaspard; and his father. There were six pieces in all. Gaspard was related somehow to Louis Nelson. Later, Vossie [sp?] Ford [?] joined the band as violinist. Also, a guitarist named Gardette [i.e., Allen Hunter Gardette?] was in the band. He was a bricklayer and christened my younger brother Percy. Albert "Dude" Gabriel, a cousin from across the [Mississippi] River, also joined later as clarinetist. I played drums with my father until I was about seventeen. I started when I was about thirteen or fourteen.

I then joined Albert Glenny's brass band. Playing with Glenny were Arnold Metoyer, a great trumpet player; Sidney Vigne,

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clarinet, who was the son of drummer John Vigne. On guitar was a man named Lelesse [sp?]. I was in this band a long time.

When my drumming improved a little, I then joined Joe Howard's band. The band consisted of the leader on trumpet; [?] Green on guitar; Sam Dutry, [clarinet]; August Russeau, trombone. I played drums with them, and Manuel Manetta, who is called "Hoss," was our piano player. He was from over the [Mississippi] River.

[Howard's Band] was a different kind of band as it was a "reading" band because I was playing drums by the notes. We weren't playing all that ragtime stuff. We were playing what was on the paper.

My daddy helped me out learning the drums. He didn't have much talent, but he did help me out a whole lot. I also learned from Joe Welch. Those are the only drummer[s I learned from].

Later on I joined a band led by Bob Lyons. Kid Ory had left by then, and Bob Lyons took over the band and called it "Dixieland Band" or "something sweet and low"; I don't recall.

Bob played the bass and Tom Benton played piano and banjo. Willie Edwards played trumpet; Ernest Kelly played trombone and I played the drums. "Big Eye" Louis [Nelson] played the 'C' clarinet. He led the band. He could play the lead, but didn't. [The clarinetist often played the melody in ensembles in early New Orleans bands. Compare arrangements of this period. RBA, 6

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August 1984.]

I'd go to Kress Music Store on Canal Street and get all the music for nothing. I'd just mention the name of the band and they'd have a few numbers for us. [The organist played there to demonstrate the sheet music.] They thought if we'd play them we [would] make those numbers famous. I've still got some pieces left in my house in Detroit like "Love Nest," "Alice Blue Gown," and "Whispering."

We played [at] the Southern Yacht Club, Tulane University, [Washington Artillery?], and Tulane Stadium. We played any place they had that was big. Bob Lyons was high-priced. We played Jerusalem Temple.

WR says that Manuel Manetta always liked to play with Bob Lyons. He says Manetta said he always got better jobs than with most other leaders.

Willie Edwards used to play on Lake [Ponchartrain] with [Armand J.] Piron. He [Lyons? Edwards?] wanted to get Bill Matthews on the band. I had got a job, four pieces, and I wasn't using Ernest Kelly so they said I was taking a job with only the men from the band which wouldn't work. So they decided to get another drummer and they got Bill Matthews. When he got in the band I went with Sam Morgan's band. This fellow ["Jim Crow", i.e., Jim Robinson] was in his brother's [i.e., Isiah Morgan's] little band and Sam would play all these hard pieces and wouldn't

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help his brother out at all at that time. I would tell [Isiah Morgan], "Don't play all those pieces your brother's playing there, those band pieces he can't play. [Before then?] he was glad to join his brother's band."

Sam [Morgan] played trumpet. Joe Watkins was on the clarinet; "Guye'," [Butler Rapp] playing banjo; and Simon Marrero on the bass. Yank [Johnson] was on trombone and I was playing drums. Later on [Marrero] put Tom Copeland in his place because he was getting some better jobs. [Copeland was working at the slaughter house?]

I played with them about three years but they were getting out-of-town jobs which I couldn't play so I called a fellow called Black Joe who used to associate with Jean Vigne who taught Black Joe drumming, told him to take my drums and when you get done bring them back. They used to go all over, Bogalusa, Slidell and Alexandria.

I then joined Buddy Petit's band on drums. One night Sam Morgan had a job at the Jamaicans' Hall on [Franklin?]. Alfred was playing with him. [Compare Alfred Williams sources.] I went there and [Petit had?] told the musicians that I [was sick?]. We had a job at Spanish Fort. [I was living uptown?] I drank nothing at that time. I now drink a little beer. Buddy was buying whiskey for ten dollars a bottle.

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We closed [Armand] Piron down out there [Tranchina's?] and he had a good band. He had Bill Matthews playing drums; Peter Bocage on trombone; Willie Edwards on trumpet; Willie Warner on clarinet and saxophone and [Lorenzo] Tio [Jr.] playing clarinet. Steve Lewis was playing piano. Peter Bocage was playing trombone then. He plays cornet now

We came out there and closed them down with that ragtime, [i.e., jazz music] because at that time we had George "Pops" Foster playing bass with us. Lorenzo Staultz was playing banjo; Georgie Parker [sp?], it was his job, was playing piano; Buddy Petit on trumpet; George Washington on trombone; and I was on drums.

WR inquires as to the spelling of Lorenzo Staultz's name. Alberta [Lanoix] is asked if she remembers how Staultz spelled his name. He [Staultz] used to play with Dry's band and also with Frankie Dusen.

Later on, MG says, I began to fool around with the clarinet with Louis Dumaine [i.e., when I played with Dumaine.] They'd have me in the band because I was learning clarinet.

I used to play with Manuel Perez and play at the Cadillac on the uptown river corner of Conti and Rampart. Albert Nicholas was on clarinet; Joe Robinson was on guitar and sang. He sang like Billy Eckstine. Luis Russell was on piano. Joe Lindsey played drums. Lindsey was a gambler, and I replaced him for two or three

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nights when he gambled. I worked as a tinsmith and slater in between. Russell was a Jamaican. [Compare Russell sources.] William Russell says Luis Russell died three or four years ago, he thinks, of cancer. Luis Russell had given up music and had a little stationer's store.

"Wang Wang Blues" had just come out. Every now and then when they played those kinds of numbers, Nicholas would give me [about] how to jump up and play it. And the last thing that was played on the "Wang Wang Blues," that double step; I'm the man that made that with Sam Morgan.

Black Benny [Williams] was a bad fellow, but he learned how to be a good drummer.

We used to have all those trucks together. We'd take the chains and hook all the tailgates of the [advertising] wagons together and we start "bucking." So Jack Carey had Punch Miller playing too and when we were playing we called it "bucking." We [i.e., Morgan's band] played the "Wang Wang Blues," and I had four cowbells. I'd go "pop, pop, pop," on those cowbells and Jack Carey jumped on the back of the truck and said, "You'll pay for that," and that busted that up because we had cut their [band?] "on that little bitty thing."

Anyhow, first I got to Louis Dumaine [i.e., when I had just joined Louis Dumaine as clarinetist?], I was rehearsing with the son of a guitarist [who lived across the] street uptown. [This

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guitarist's son had a lot of sheet music and I played the clarinet parts?] He was uptown with Amos Riley's band and Amos Riley hired me once [as] he couldn't get Sam [Dutry Sr.] to play clarinet. We played "Blackbird" and all those numbers. Paul Barbarin was then playing saxophone with us. Paul said, "Well, I'll be doggone, a young man like that with such a tone on the clarinet!" So he and I played together. [Does this imply that Barbarin was older than Gabriel? Could the saxophonist be Paul Barnes?]

Russell asks Gabriel how he got started on the clarinet. MG replies, we had a clarinet around the house and my cousin [Albert "Dude" Gabriel?] would make a high note. He would turn his back and he never did show me how he made the note.

I wanted to be a trumpet player and my father said, "play your drums." He wouldn't let me fool with his horn. So I got married and my brother-in-law had a clarinet around there so we would try to play it, but we couldn't play it at all. One day I came home and my brother-in-law said, "Manny, your wife done beat us on the clarinet." I asked how and he told me that she had learned to run the scale on it.

So she showed me how to run a 'G' scale and I thought I'd do her one better and after I ran the scale a couple of times I played "Home Sweet Home."

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I started taking lessons from a fellow called [Pinchback] Tureaud. He was the band leader on the WPA band. I bought a clarinet from a fellow called James Cobbette. After a while I started taking lessons with Jim Humphrey. He told me, "when I play, you count; and when you play, I count... And if you come here, you [have to] write your music." He was sassy. I was scared of the old man. He lived up at Liberty and Cadiz. He charged fifty cents for lessons.

I took lessons until I could play in public and notate music; and I thought I was a professor. He told me, "Don't pay attention to all that little humbug." [Apparently referring to Gabriel's desire to play jazz.] "Keep on taking lessons and you will be a great clarinet player."

Well, I was like a whole lot of those boys[?], I thought I was a professor 'cause I could write a number, copy it, and go play it. I didn't need to take lessons. I should have kept on taking lessons.

So I got pretty good on the clarinet and joined a band with Frankie Dusen and Louis Dumaine. Charlie McCurtis played the sax and I played clarinet. McCurtis was a good clarinetist.

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We did "Ting-A-Ling" and the "Sheik of Araby." I had a lot of pieces so they would hire me because they were too tight to buy [notations of] music.

I couldn't tell you who played guitar or piano in the band. It's been a long time. We played all around, and it was a good help to me because the clarinet parts made you stick out if you jumped right in and played them 'cause they were written that way.

I left that band and Buddy Petit had a job at a cabaret run by Beansie Fauria. [Buddy] asked me if I'd play saxophone with him. I was selling lottery [tickets] then for Paul. I told him I could not afford to play with him. [Petit] told me he wanted to get a saxophone, and I told him I wasn't going to play one of those things with all the noise turned up in my face. He said for me just to get the saxophone so when we go to the audition they can see it and we can get the job. He told me to play the clarinet and just sit the sax there and pick it up once in a while.

My brother [Clarence] was with Louis Dumaine. They had the "Jazzola Eight." Joe Howard was playing bass horn then. Clarence

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[Gabriel] was playing banjo. Russell asks about Percy Gabriel. MG says he plays bass. He's the youngest, and he played with Jay McShann and Red Allen. I played with Red Allen when we were kids.

Anyway, Louis Dumaine was rehearsing around the corner. I didn't know where I would get a saxophone. So Joe [Howard] heard about us and he came to the house and said "Manny, you want a saxophone?" I said yes, but that I didn't have the money. He said to come by his house tomorrow and bring any kind of money I wanted and he'd get me a saxophone. I went up there and Herbert Leary had this saxophone, and Joe said he wanted fifty dollars for it. I said I didn't have fifty dollars and Joe asked how much I had. I said I had twenty dollars. He told me to give him the twenty and pay the rest when I could.

So I took the saxophone down to the audition and I sat it in front of me while I played the clarinet. I didn't play the saxophone. We got the job and we had "Chinee" [Abbie Foster] on drums; Sadie [Goodson], on piano; this fellow named Longy [Leo] on banjo. He lived uptown. He was bigger than [Luis] Russell and was light-skinned. He was a Creole and spoke a lot of French. Buddy was on trumpet and I was on clarinet.

Buddy made Longy the manager because Buddy was drinking a lot. He didn't keep track of the tips, and the girls that sang with the band would go to the bathroom after their number and hide the tips. Longy made them split their tips.

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We kept that job at the Entertainer's Cabaret at Franklin and Iberville until they closed down. After that, Beansie came to me and said he wanted us to play for him [?] at the Astoria. I had left Petit and joined Kid Rena's band, so I got Rena to go into the Astoria. At one time we had Willie Humphrey playing [i.e., clarinet? Or saxophone?] in the six or seven-piece band. Chester Zardis was on bass; Son Thomas on banjo; Edna Mitchell [Francis?] on piano; I was on clarinet and saxophone and George Lewis on clarinet. Morris French played trombone. We also advertised [i.e., by playing on a truck or wagon.]

Mitchell even played with Louis [Armstrong], "with Paul Dominguez and them."

For every job Rena played, his wife would sign the contract and Rena would get six dollars as the leader and we'd get five. Rena's wife would never give him that money so he always had to borrow from the band. He owed everybody in the band. That's why Morris French quit the band. He couldn't borrow from me because I had too many children, and that's out! I had sixteen and eleven are living.

After a while that job gave out and the band played down at the Alley. I got my brother-in-law, August Lanoix in that band. We didn't go down to the Alley with the band. Rena and Lewis played there.

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WR asks what the Alley was like. He says it was next to the St. Bernard Market. It was a little hole-in-the-wall club down there. I ever hardly went down there, MG replies.

So I got up a band, he continues, with Johnny St. Cyr and boy named Shelly [sp?][i.e., Lamelle?] on trumpet. He was the brother-in-law of one of them trumpet players. When he came to me, he didn't even know how to make E-flat on the horn. I showed him how to hit that on the trumpet. August [Lanoix] was on the bass. When it came time for the job, Johnny [St. Cyr] was gone. I had a job to play on the Pelican for Beansie [Fauria].

A fellow named [St. Leger?] had a band. He was a trumpet player and also a barber. He had Kimball [?] playing bass. He had Burnell Santiago on piano. He made a lot of bad chords, but he could finger like the devil. He played by "head," played the way he felt like playing. I played in the band with them for a while. This kid [Burnell Santiago] played all those bad chords but he could run all over the piano. He needed to take lessons, and he wouldn't do it. But, for that "head stuff" he was a "bad" man. [i.e., he could play excellently by ear.]

So, in my band I had my sister, Cecile, on the piano; Clarence [Gabriel] on banjo and August [Lanoix] on bass; and Eddie Summers on trombone. My sister [Alberta] used to play piano, but she doesn't anymore. I had "Willyam" [i.e., William LeBoeuf?], a light-skinned fellow who lived uptown, on drums; and

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George McCullum on trumpet for two or three jobs. I replaced George with Gilbert Young as George couldn't make some of the jobs. Sam Dutry was on clarinet and Sidney Pflueger [sp?], who I think does not play anymore, was on banjo. There were eight pieces on the job [i.e., clarinet, piano, banjo, bass, drums, trumpet, another clarinet, trombone, and another banjoist?]. [WR notes Summers lost a leg last year (1964), but he has an artificial leg.]

Gilbert [Young? Goring?] was a nice trumpet player, and he works for the post office now, MG thinks. He played with Ridgley and Emma Barrett used to be his "old lady" so you can just ask her about Gilbert. They used to live together.

It got so I couldn't get trumpet players to stick with me, MG notes. I said, "I'm going to break my boys in on the trumpet 'cause they got to play with me [since] I'm their daddy." So I took Martin and August [Gabriel] and taught them the trumpet. I learned trumpet from old man [Delmon? Delmas?]. I learned all the fingering and how to do it three or four different ways.

So then I had my own trumpets. I had a big band before [World] War [III]. My nephew, Clarence Ford, who later played with Fats Domino, [was on saxophone and clarinet?]. He was a "professor." My little boy, Charles Gabriel, was on tenor. August and Martin [Gabriel] were in the brass band on trumpets. I had this boy Herbert Horace playing the high notes [on trumpet].

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Henry [Javison?] was playing tenor. I played alto. We [the saxophonists] except for Henry [Javison?] could play clarinet. [We had] about sixteen pieces. Richard McLean was on bass, banjo and piano. I also used Honore Eugene [on guitar or trombone or both?].

Sometimes I would [lend?] my reed section. Howard [Kid?] was playing [on the boat?] He had Clifford Brown with him.

We got a job for Dave Foster [??] using five pieces. Joe Morris, son of the bassist, was the drummer. He was a little short fellow, barely bigger than a midget. He could sing any blues people wanted. He had an armoire [i.e., a wardrobe] full of blues records. In that band I had Charles [Gabriel], August [Gabriel], Little Joe, myself, and Clifford Brown.

A long time before that, Clarence [Gabriel] and August [Lanoix] and I played with just three pieces -- just a clarinet, banjo and bass. We played picnics all day. Sometimes I couldn't make it, and I had Elliott [A.] Saylor [Jr.] play for me. He could do the same things with that clarinet. He didn't need a trumpet player.

WR asks MG when he went to Detroit. MG replies that, "I went to Detroit in 1948." The last job I played around here [New Orleans] was for a priest down in Buras. When I was in the WPA band, there were 28 members.

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Now I'm playing in Detroit with the Deacon Jones band. It is a Dixieland band. There are six pieces. I play clarinet and, if wanted, saxophone. We were playing at the State Fair.

MG shows WR a letter from Deacon Jones asking MG to play at the World's Fair in New York.

I am working at Ford [Motor Company] and will retire in September, MG says. I own a house up there [in Detroit] and Jones wants me to go on the road. He says he'll pay me twenty-five dollars a night and thirty-five on Sunday.

WR, perusing the letter, indicates that the proposed itinerary is Albany, New York; Canada, and "all over."

I'm in the music, I've never stopped playing. We played at the Parklane Hotel [Toledo, Ohio] for two years. The band was called the "cats and Jammers." My [youngest son?] Charles Gabriel plays the organ in Portland, Oregon and has signed a contract for a year.

WR asks about Freddie Keppard. MG says he knew him while he was playing with my daddy. Freddie went to Chicago in 1910. He and Manuel Perez could never get along together. He took trumpet lessons from Alcibead. I can't tell you where he learned to play violin.

Sidney Desvigne played the job [at the Coliseum.] I played with Sidney Desvigne's band on drums too. When I was playing drums in the band, Vic Gaspard was on trombone; Sidney Desvigne

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on trumpet; Alphonse Picou on clarinet; Willie Bontemps on banjo and [Nelson Octave Gaspard] on bass. When we played "High Society," we had to get very low [i.e., slow] for Picou.

Later on, Sidney organized a big band, and all he did was sit behind the [acts?] and do nothing. But, he used to play nice trumpet.

Joe Oliver, when he'd come rehearse with my daddy, he couldn't lead a number. "King" Oliver had this club foot and a cataract in his eye. [Compare other sources on his club foot. Oliver played many parades and funerals!] Have you ever seen him? WR says he saw a picture of him and that he did have the one bad eye.

After rehearsing with us and playing around -- Louis Dumaine was playing "peck horn" then. Joe Howard was a good trumpet player. Manuel Perez took him [i.e., Oliver?] in the band and then he got that orchestra with Kid Ory. He always had that "monkeyshine" and he went up the line [to Chicago?].

There were a whole lot of fellows around here that could play: old time fellows, such as "Sugar" [sp?] who was a trombon[ist][and lived] over the Mississippi [River; and Jack [?][Williams]. Peter Bocage could tell about musicians from across the river like [the above] and George McCullum, Sr.

WR says McCullum's widow still has his cornet which is a B-flat cornet. MG says I have a B-flat cornet and E-flat cornet in

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Detroit. I've got my E-flat clarinet here with me, too.

I was a member of the Eureka Band with "'Ti' Boy" Remy, MG continues. I was playing saxophone, not clarinet, because we used

Picou in the Esquire Jazz [Year?]book. When Picou or John Casimir didn't play, I played clarinet. If they were short of a drummer, I played drums.

Russell, looking at MG's clarinets, says they are Albert systems. That's what they used at the time, MG comments. I still use the Albert system. I got another E-flat [clarinet] from Germany. It's Albert, but it's smaller altogether. (MG shows clarinet to WR.)

I played all around with "'T' Boy" Remy. We played the Charm Club in 1930 or 1933 or 1934, I don't remember. It was when we were in the WPA band. "'Ti' Boy" was on trumpet; Sam Lee on tenor [saxophone]; Benny Turner, from across the river, on piano; I was on clarinet and alto and Sidney Pflueger playing banjo and guitar. Every night we'd come at 10:30 p.m. from [Dave Kanes'(sp?)] Charm Club at Decatur and Toulouse [Streets]. The late Roy Evans was on drums.

With the Eureka Band we played all those parades and funerals. John Casimir played the clarinet so I played sax with him. I couldn't touch the clarinet; he didn't want that. Red [Clark] played the bass; [Wilbert] Tillman playing trumpet

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sometimes; Albert Werner [?] played trombone and so did "Red" sometimes; we had [?] Henry playing. A fellow named Wilson played baritone [horn]. There was no peck horn [i.e., alto horn] in the band; the alto sax took it's place. MG's brother made up that Eureka Band. "'T'" Boy" Remy was on trumpet; Little Jim [?] was on the bass drum; Happy [Mathews] was on snare drum; he was the brother of Bill [?], and Bebe' Mathews, whose job I took in Sam Morgan's band.

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Russell mentions "Black Happy" Goldston as one of the last drummers they [i.e., the Eureka Brass Band] had until about two or three years ago. He had a stroke, but he is getting along all right.

Bebe' Mathews was one of the best drummers around, along with [Louis] Cottrell [Sr.], MG says. I haven't got those sticks now but I learned how to take those sticks and beat them in the air [demonstrates] just like that. WR says he's seen "Chinee" [Abbey Foster] do that.

Bebe was the only one who was doing that, MG says. He taught me this. [Eddie Woods] who used to play with Louis Armstrong and left here used to do that too.

Anyhow, the Eureka Band had three trumpeters; Percy [Humphrey], "'Ti' Boy," and Tillman. Sometimes Tillman played sax when someone [i.e., a saxophonist?] did not appear. When WR first heard this band, "Shots" [Madison] was in the band. The trumpeters were "Shots," "'Ti' Boy," and Percy. When "Shots" died, Tillman was used. They never could use [Kid] Clayton in the band because he couldn't read.

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Russell says he didn't think Clayton played in all they keys. Everything he played was in the wrong key from the start.

The Eureka Band was a "scab" [i.e., non-union] band, MG says and I belonged to the union. They [Eureka Brass Band] would rehearse at the Gypsy Tea Room and I would pass there with my boy [Charles] who was playing clarinet. I would get by telling them [the union] that I was teaching him to play with the band. I'd get by with murder. Willie Humphrey and those fellows would say, "you know, Manny's crazy! Anybody else do that and they'd charge them a fifty dollar fine."

I played with another bunch of fellows from New Orleans. With Sidney Pfluger we had a band with Rudolph [Beaulein?] playing drums; Alcide [Palliser?] played alto; and a little short fellow from uptown called [Eddie] "'Ti' Boy" [Gilmore] played bass; Gilbert Young played trumpet and a fellow we called "Frenchy" Morris played trombone. That was not the Morris French who lives in LaPlace. The latter was [Norm and them's brother?] [See Clarence "Little Dad" Vincent, Reel I, November 7, 1959, page 3, paragraph 3, on Gilmore.]

WR is not sure that he has heard of Gus Metcalf who played trumpet, baritone, peck horn, and other instruments [including trombone]. A guy named [possibly Amos] White used to play with him along with Johnny Nelson. All those were old-time musicians

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The six-piece band with Gilbert [Young] and Rudolph [Beaulieu] lasted for a long time. Then, MG says, I played with Joe Petit who played valve trombone. WR says he made a record of Petit one time. He was quite [?] and could hardly play. Joe Petit played in orchestras and brass bands. He had no teeth, but he could play. He was Buddy Petit's stepdaddy and raised Buddy who took his [last] name.

Ambrose [Powell] was a violinist who [later] learned to play trombone. Louis Prevost was a clarinetist who played with Louis Armstrong in the first band Louis was in. Joe Lindsey was the drummer in that band; Robert [last name unknown] was on trombone; Louis Armstrong was on trumpet; Joe Welch on violin, "'Ti' Boy" Remy was on guitar. [Compare other sources on this band.] Prevost was on clarinet. He was a violin player originally and was about to become a good trumpet player in Detroit. He had a better tone than these fellows I see around here. He reminded you of [Lorenzo] Tio [Jr.]. He returned to New Orleans. [He may be dead?]

WR asks MG who were the best clarinetists around. That's a hard thing to say, but I can give you five or six players, I think. [Lorenzo] Tio [Jr.] was one of the...[interrupted]. I never knew his father or his uncle [or?]. Achille Baquet was a nice clarinet player. He played with white bands. George Baquet was a "bad" [i.e., good] clarinet in New Orleans. Tio, [Alphonse]

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Picou, Charlie McCurtis, and Sam Dutry [Sr.] were good clarinetists "in the music line" [i.e., as readers?]. [Big Eye] Louis Nelson was a good reader and a good clarinetist. [Compare other sources on his reading.] He was of a contrary nature. Lawrence Duke who, according to WR died a couple of years ago, was a good clarinetist. Wade Whaley was pretty good.

In the "routine" [i.e., improvising] class were Johnny Dodds, Sidney Bechet, [Emile] Barnes, Georgie Boy[d], and a fellow named Lundeville, who was "in my daddy's band. He was Picou's pupil. He was [clarinetist] Sidney Vizner's brother-in-law and was a good musician [i.e., reader?]. They would all jam and play that old time style.

Russell asks Gabriel if he knew Jimmie Noone. They called him "Jimbo," MG says. I knew him. He used to play with [Papa] Celestin. He played a whole lot of clarinet and he was all right. I couldn't bet on his musical [i.e., reading] ability, but I do know that when it came down to playing, it took a good man to move him. He could play variations [well]. He was better here than in Chicago and had one of the best reed sections in Chicago. Noone was great. [Compare Milton "Moony" Martin interview.]

When he [Noone] came here, he was playing with Maurice Durand. Willie Humphrey later played clarinet in that band while I was playing drums in the band. When Willie Humphrey left they took Lundeville [sp?] in. [Trombonist] Buddy Johnson was also

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there. [?] Green was on guitar, I think and [Eddie] "'Ti' Boy" [Gilmore] was on bass. Red "Happy" [Bolton] came out of that band. He was a good rag time [i.e., jazz] drummer. I went in that band behind Happy [i.e., replaced Bolton]. It was a reading band, and I could jazz and read that music.

The last piece we played was "Yes! We Have No Bananas." It was a nice band, and we played a lot of jobs across the lake. Maurice Durand was pretty straight -- my daddy christened his wife. He always wanted to go to New York.

"Hoss" [Manuel Manetta] was a nice fellow. He used to like to drink a lot. He could play two trombones at once. When Louis Armstrong was here, Manetta [played two brass instruments at once?] on a stand on the Astoria before about seven to eight [teen?] hundred people. [?] He played two trumpets or two trombones. WR says he now plays a trumpet and a trombone.

He, Manetta, once played this clarinet that was broken, MG says. Two or three keys would not even work, and he played it like nothing was wrong after plugging up the holes [under the keys which did not work.] He was something. He played a whole lot of clarinet. He also played accordion, piano, violin, trumpet. He was a nice looking man. WR says Manetta was very sick a year ago [1964] and had an operation.

MG says he [Manetta] used to go around playing for nothing with fellows just because he liked them. WR adds that Manetta and

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Durand and possibly one other musician would "serenade people and all that, too." MG says [my clarinet] is a Penzel Mulluer [?]. I have not played it for a couple of weeks because I had to stop playing out-of-town jobs [?] Parklane Hotel. [See above, reel II, ca. 1300.]

[Lorenzo] Tio [Jr.] played all kind of ways. That's why I put him so high. He played that E-flat and B-flat. He did a lot more fingering than Picou. Tio was a clear clarinet player. I never played with him. Darnell Howard was playing with Earl Hines and George [Pops] Foster in Detroit. I was talking to Howard and he said, "Man, I used to look at that old tall son-of-a-gum [Tio] play that clarinet, and [I'd] say, 'God, if only I could play like him now.'"

Wooden Joe [Nicholas] used to play clarinet, too. Wooden Joe and [trumpeter] Willy Phillips played in my daddy's band. Walter Blue [played in my father's band?]. He died. Frank Keelin [also played in my father's band?] WR says someone told him Keelin was good on the blues. MG says he used to fight a lot. He'd borrow a horn and not bring it back.

He [Keelin] was older than my father by maybe four-to-six years. He might have died in jail for all I know. He was a bad man with cuts on his face. I last heard Keelin with Frankie Duson around 1915-1920.

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Jimmy Strode was a trumpet player who had all them [?] beats about him. WR asks if MG had heard Bunk Johnson. He led the Eagle Band, MG replies. Dave DePass, who is Rudolph's brother, played clarinet with him. [Compare interview with Arnold DePass's wife.]

I have six boys, MG says. Joe [Gabriel] plays bass. Elliot plays piano and organ, and he was with Lionel Hampton for three years. Charles plays sax, clarinet, flute, baritone; August plays trumpet and organ; Martin plays piano and trumpet; and Leonard plays trumpet and used to play the valve trombone[?].

Russell asks about other trumpet players Gabriel has heard. Lee Collins played with us, he replies, and we would go to sleep on [poor Lee?]. Joe Johnson[']s style was ragtime[?]. Cliff [Mathews] was good. He played with Kid Ory. He played bass afterward, but he was a trumpet player. [Cliff and?] Jessie [i.e., Jessie Jackson?], a guitarist, got a lot of jobs.

"Tige" Chambers was a "gut bucket" trumpet player who went to Chicago. He also played with Kid Ory.

Sugar Johnny. [Smith] was a good trumpet player. I played drums in a band with him.

Roy Palmer played trumpet and trombone. I also played with him. He taught Kid Rena a whole lot. He lived down on Dorgenois and Conti [Streets.] He was a tall, skinny dark man. He used to play in a band with my daddy.

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WR doesn't know "Lay-Go" [etc., sp?] [Apparently, "Lay-Go" was another trumpeter.] Harrison Barnes was a trumpet player. WR remarks that Barnes played trombone and baritone when he knew him.

When I played with Sam Morgan, MG says, all that music that I couldn't play [i.e., read] Harrison Barnes would pick up the trumpet and play like "Thunderbolt Blues" and all the other [notations of] music. He was a good musician. Another trombonist was hired in Barnes's place.

I played with "Blind Charlie" [Hays? Compare Calvin Trillin article on Zulus in that club's file folder.] He played clarinet, piano and guitar, He played with Louis Dumaine. He also played with Amos Riley uptown. "Blind Charlie" used to tell time by feeling his watch which had a broken crystal. WR heard "Blind Charlie" with Louis Dumaine.

MG says I taught a little blind boy how to play saxophone in Baton Rouge. He went to school there and he became a clarinetist and a good saxophonist. He used to play around Bourbon Street. His name was Sidney. I haven't heard about him [so] he might be dead, too.

All those fellows was good musicians around here. The best bands were the Imperial and Superior bands; those bands were bands.