

Russell: Okay, Mr. Dominique, you might give your name on here again, and...

Dominique: All right, you want me to give my name?

Russell: Yeah

Dominique: Natty Dominique ----- cornetist.

Russell: Can you tell me a little bit about your teacher, Manuel Perez?

ND: I can tell you a lot about him, Bill. Manuel Perez was a very patient man giving lessons. And he was a very accomplished musician, a good musician. He was one man, that if you didn't know all of your lesson you missed one measure, he'd send you back home and give you that same lesson over. He wouldn't stand for you missing. He'd tell you, he'd say, "You're supposed to know your lesson when you get here." And I don't care wherever you put, whatever they put, a piece of music, for Mr. Perez could read it the first sight. I've seen him play first sight "Il Trovatore" in the dance band at the DeLuxe Cafe first sight, and I think he was one of the best cornetists ever was in New Orleans, Louisiana. That ever left New Orleans, Louisiana.

Russell: Were you related to him?

ND: No relation at all.

Russell: I had heard once that you were his nephew. That's not true.

ND: No, no, just good friends, of course he practically raised me because I used to eat over there quite often -- lived right across the street from him. He lived 1715 Urquhart Street and I lived 1719 Urquhart Street. Course saying about the marble game he taken me out of, and I think that if Manuel Perez was livin' today and he could hear that bop music, he'd run inside and run under the bed because it's nothing but a mess, he'd tell you. The same thing I quote before--

it's not understandable. There;s no musician that have any love for music, will love, will take any interest in bop music.

Russell: Did Mr. Perez ever say who he studied with or where he learned his music?

ND: No, he didn't tell me. I never did question Mr. Perez.

Russell: Was he...

ND: Whoever taught him was a good cornetist. Cause--all as long as I know Mr. Perez, and a musician that played with Mr. Perez, that;s one man that never missed a note. I don't care if it was high C, the measures of the music would be complicated--he'd never miss a note that man.

Russell: Did he have a lot of volume, too?

ND: Volume to his tone. Plenty volume. And a very good tone.

Russell: When you knew him, did he use a cornet or a trumpet?

ND: He use a cornet.

Russell: Cornet.

ND: He also taught Sidney Desvigne--he's in California. I played with Sidney Desvigne.

Russell: Do you know if he was Mexican or part Mexican amybe?

ND: No, he was just--what they called him a Creole, that's all I know.

Russell: Well, you once mentioned that he looked sort of Mexican.

ND: He does look like a Mexican--Mr. Perez does look like a Mexican. You'd take him for a Mexican. That's Mr. Perez.

Russell: That's a Spanish name, isn't it?

ND: It is--it is Spanish. But he was colored.

Russell: Dóminique is ah--your name is French, though isn't it?

ND: No, Dominióque.

Russell: Is that Spanish? ND: No. It is supposed to be Italian.

Russell: Italian. ND: uh-huh. That's what it's supposed to be.

Russell: I thought it was French. ND: No. (laughs)

Russell: I didn't-----is there anything else about Manuel Perez you can tell us?

ND: Yes, I can tell you...

Russell: His brass band work, for instance, or other jobs he had?

ND: Well, Manuel Perez had his own band--the Imperial band. And it was a noted band in New Orleans, Louisiana. He had musicians such as Vic [Victor] Gaspard, ~~Ge~~ Fihle, he had ah ..... he had [Eddie] Jackson playing tuba, he had Tio playing clarinet, Lorenzo Tio; and he also had George Baquet playing clarinet in his band--had a ten piece band; and he had [Louis] Cottrell playing drums; and he had Jean Vigne playing the bass ~~deum~~. That's about ten. That was the band, consisted of the brass band, and a very good one. And Jackson was playin' tuba.

Russell: Yeah.

ND: Good tuba player. Plenty tuba-read music-also...

Russell: What other cornet players did he work with on the street?

ND: Well, he had Sidney Desvigne sometimes, and sometimes he had ah-ah-ah-Robichaux

Russell: Who?

ND: Robichaux. Russell: Oh, Robichaux.

ND: Playing, played, played cornet. And then sometimes he had Peter Bocage. Peter Bocage used to play alto, too, with him, and cornet. That was his band. That's all that I know.

Russell: Did you ever play any parade jobs in New Orleans?

ND: Yes, I played, I played with Bunk Johnson, in New Orleans. I played with Buddy Petit. I played with Sidney Desvigne. I played with Sidney Vigne, he's

dead; he's a clarinetist, a very good clarinetist. I played with them. And none of these boys ever thought about bop. They played the real music that people would understand, regardless of the tune or if it was a funeral march or a parade march. And coming back from the funeral they'd play jazz numbers, they'd give you that melody first. I wasn't a mess like it is today. Of course, of course the youngsters now-a-days called it the "modren" (note sp) jazz.

Russell: Yeah.

ND: And it is "modren" all right. Russell: Yeah, yeah. Can you tell me about George Fihle? ND: Great trombonist--good musician, very good musician. He could take choruses, "Boston" they call it, you know; he could jazz, read music, beautiful tone George had and he died here in Chicago.

Russell: Yes. ND: George Fihle did.

Russell: Did you say they called that the "Boston"?

ND: "Boston". That's what they give you a chorus to jazz--"Take a Boston". You know, that's the slang of musicians.

Russell: Yeah.

ND: Don't understand me. "Boston", say like I tell you, "Bill, take a "Boston".

Russell: And they'd take the solo, then.

ND: Sure, then they'd take it--certainly, certainly.

Russell: Was there special accompaniment or rhythm that went with that?

ND: Yes, rhythm, bass violin.

Russell: No, I mean, any special kind for the "Boston" ah...

ND: Yes, well they'd have the rhythm section, course yu've got to have rhythm behind you when you taking a "Boston." You know that.

Russell: Yeah

ND: You take the guitar, bass viol, drum and piano. That was all that was with you in case you were...

Russell: I just wondered, because Baby Dodds had said they sometimes used that term "Boston" for the after beat, say the whole band would come on one, TWO, three, FOUR.

ND: Well, now I don't know, I don't know, I don't know if it was afterbeat, but I know it was rhythm, plenty rhythm for a Boston.

Russell: They say "Take a 'Boston'", that meant take a chorus, then.

ND: Take a chorus, take a couple choruses.

Russell: Take a solo.

ND: Sure, and if you wanted it get good to ya, raise one finger. That'd mean another one.

Russell: Who would do that the--

ND: The man that's playin' it.

Russell : That's playing solo. Means he'll take another one.

ND: Yeah. And the orchestra would look and they know what he mean.

Russell: Yeah, I thought maybe the leader would hold up the finger.

ND: No, he'd hold up his finger , see.

Russell: The fellow playin' the solo, huh?

ND: Now, let's see who else you eant, now, Bill?

Russell: Naw, is there anything else about George Fihle? Did-uh-when they came up here to Chicago did they work at any other job?

ND: George Fihle came up here to Chicago to work with Manuel Perez. And also played at the Dreamland Cafe.

Russell: I mean, did they have day jobs? I think you told me...

ND: Making cigars.

Russell: They were both cigar makers.

ND: Cigar makers. By trade. Manuel and George Fihle. They worked in the same factory. Him and Manuel Perez.

Russell: In New Orleans they had been cigar makers, too.

ND: Cigar makers, too. So that's it.

[End of Spool]

Russell: Is there anything else about Manuel that you can tell. Did he teach many pupils or just a few?

ND: Quite a few pupils. He teach pupils, that I-yeah-I think he taught Alvin Alcorn if I'm not mistaken. Yeah, I think he taught Alvin Alcorn, Sidney Desvigne, myself. And he had so many scholars, I can't think of their names, Bill, that he has made.

Russell: Manuel Manetta, I know, studied with him, too.

ND: Manuel Manetta is a piano player.

Russell: Yeah, but he took some cornet lessons too, played cornet in parades.

ND: Yeah, he did. Manuel was a good pianist.

Russell: Yeah.

ND: Manuel Manetta used to work in Chicago with Manuel Perez.

Russell: Yeah, uh-huh.

ND: At the DeLuxe Cafe and when he left Miss Georgia come there. She come to replace Manuel Manetta. (Horn noises) Cause he got homesick and went home.

And Miss Georgia, a big, a pretty good size lady...

Russell: What was her last name?

ND: That I don't know, I just know Miss Georgia, cause I worked with her, George Fihle, myself, [Honore] Dutrey, little [Willie] Humphrey, little [Willie] Humphrey, young Humphrey played clarinet with us. He tell you the same when you go to New Orleans. And on 22nd and Wabash.

Russell: About what year did you come up here?

ND: I tell you, you know, see I come up here, Bill, I come here in 1912.

Russell: 1912. ND: Yes, sir.

Russell: And when did Manuel Perez come, was he already here?

ND: Manuel Perez came here after I did, then he brought his family; I think Manuel Perez come here in 1915 or 1914. (car horn blows) Brought his family up here. So his family left, stayed up here about two years. Manuel work here. His family left and went back home. And then Manuel stayed here for awhile, and when the job closed, he went back home. And that's why I never seen Manuel since.

Russell: Yeah

ND: Until I went home for to see my mother. That's where I saw Manuel. That's the last time I saw Manuel Perez.

Russell: How did, of course, I saw Manuel myself, but just for the benefit of the people that will hear this tape, someday, can you tell us about how big a man he was and.....?

ND: Oh, Manuel was about my height. That's five feet, seven inches tall. And he was a short and stocky feller. He wieghed about 175 or 178. He was short and stocky. Very good-looking. Coal black hair, very nice looking fellow. And very nice man and good hearted.

Russell: I thought so, too, I only met him one day.

ND: And all of his pupils that he taught music, they didn't pay him one nickel. He didn't charge a dime. For it-never did.

Russell: He never did charge you for the lessons, huh?

ND: Didn't charge Sidney Vigne, didn't charge me, didn't charge none of the boys never. Manuel Perez see a kid that he liked in the street, he'd call him, "hey"- "Come here." He'd say I'm gonna make a cornet player out of you. All right, that kid better take that lesson because if he don't, the father gonna find out.

Russell: Yeah.

ND: And he'd make you. And he'd tell you if you go over there,. Don't charge him nothin'. Just like that. Make a cornet player out of you too. Make a good musician out of him. But if them fellows was livin' today, they'd - I don't know how they haven't jumped out of their grave with that bop music because it'll disturb the world.

Russell: When Manuel played in the dance bands, did he ah improvise a good deal, or did he sometimes...?

ND: He could improvise, he could improvise a lot. WR: He could improvise, too.

ND: Yes, good memory, good everything. He'd improvise marches on the - in a parade. And he wouldn't have no music at all.

Russell: Some time didn't always have to have his music to read then.

ND: Naw. Note for note. Memory, good memory. He always would tell me--"Try to memorize, these numbers they ask you to play--you should know them, memorize them, and you'll never forget. [But this is not improvising]

Russell: What kind of style did George Fihle play, did he ifrst of all, did he use a valve trombone or a slide trombone in the old days?



ND: First, George Fihle used a valve, that's when he was in New Orleans.

Russell: Yeah.

ND: And George Fihle pick up the slide, only he was a musician then. The only thing he had to learn the positions on the instrument and he became a good slide trombone, anybody could hire him. He could sit in anybody's orchestra pit, you know. In orchestra pit, play the music Bill, I tell you the truth, I hate to see those men go.

Russell: Did he mostly read the music or do you think sometime he could make up parts, too, and improvise?

ND: No, he reads; he strictly reads.

Russell: Strictly read.

ND: Yeah, cause I worked with him and with little [Willie] Humphrey boy, was George, [Louis] Cottrell, and myself.

Russell: Did he ever play anything though like blues when he would just improvise?

ND: Yes, yes.

Russell: Where you didn't need the music on those.

ND: He didn't need the music,.. He improvised that marvelous and play a good blues, too.

Russell: He played a good blues.

ND: Yeah, you telling me, George used to give me chicken skin when he play them blues. I'm telling you. I know that well. I know George Fihle well. I don't see why the man can't live. It's pitiful nowadays. They enjoyed their music. Their music was enjoyable. No kidding. People like that you know what they playing, You understand what they playing. They had such good tones. I

don't know what they called it, [in] tonation or what, but the tome was just natural.

Russell: You think some of those men, I know that they were the very best musicians that you could possibly have, but do you think they sorta felt that it was more of a hobby, that they had with their jobs in the day time, like you said they enjoyed their music?

ND: They enjoyed their music, and they enjoys--they really enjoy their work. And, of course, they did have a job making cigars, you know.

Russell: Yeah, did they take...

ND: They'd maybe work in New Orleans, two nights a week or probably three nights a week, well that was enough to support their family. Well that was compulsory then, working making cigars in the day time. Russell: Yeah.

ND: You had to do that. You can't get along just playing two or three nights with the salary.

Russell: No.

ND: That they were paying you during them days. You couldn't get along at all. That's the thing about it.

Russell: Yeah. Can you tell us about George Baquet?

ND: Now, you're comin'. George Baquet right here in Chicago, I worked with him. I worked with George Baquet on a picnic in New Orleans, Louisiana.

Russell: Where was that, the...?

ND: A picnic--George Baquet, I worked with him right here with Manuel Perez, right here.

Russell: At a picnic.

ND: A picnic in New Orleans, Louisiana.

Russell: In New Orleans.

ND: Yes. He's great, Bill, he's great. George Baquet is great and you know who taught George Baquet?

Russell: No.

ND: Old Man Tio. "Papa" Tio.

Russell: "Papa" Tio.

ND: That's one of his pupils. uh-huh. "Papa" Tio taught him. "Papa" Tio taught Manuel, taught Barney Bigard, "Papa" Tio had Jimmie Noone, had Johnny Dodds ,too, for a while. That's why those boys are great clarinetists today. [but dead now] They're great. Now little [Willie] Humphrey he learned from his father. [Willie Humphrey the elder]

Russell: Yeah.

ND: And his father learned under, old man Humphrey learned under "Papa" Tio. "Papa" Tio they called him.

Russell: Yeah.

ND: I knowed him well. And Baquet was a musician.

Russell: How did he play, what was his tone like? Can you desc---

ND: Beautiful tone. Round.

Russell: More like Noone or like Dodds or how?

ND: Baquet-George Baquet-had a tone on the order of Barney, Barney Bigard.

Russell: uh-huh.

ND: And Jimmie Noone had a tone of his own. Russell: Meah. That's right.

ND: Yeah, nobody had a tone like Jimmie Noone, that's his own tone. But that

George Baquet--if you hear Barney Bigard, you hear George Baquet with tone.

Russell: Alike.

ND: That same tone. In that low register. Don't miss nothing. I know they was playing-I think, I think it's ah "Il Trovatore". Happened to be in the place of the DeLuxe Café and George Baquet had quite a few passages. It was almost like a flute. You know he didn't miss it. Upper register, the highest register, then he comes from there and he's gonna go right to the low register, just as easy, without a strain. I never seen clar---. I-I-I tell you, that's the reason why today, Bill, I can't understand it. Just like I said before, the young boys should be interested in music and forget that trash, bop. Let it alone--it's nothing. It's a lot of variation, it's a lot of dischords, you make them dischords, you don't know where you coming or going. And that's true like I says. They starts off with a lot of funny play, Bill, they blow. It's the melody. When they take their "Boston," they come over in with good "Boston", but when they got to the bridge of the music, that melody back again, in the bridge. And they go on get their kicks in the last sixteen measures, they do it. That's what make Fletcher Henderson. He is dead and gone. An arranger out this world. He start off with a simple melody, because I've played his arrangements, simple melody, make you play two choruses, simple melody, but as you go down his arrangement is getting harder and harder. His last chorus goes back to the melody. People knew. People knew what. That's what made Fletcher Henderson so great. Fletcher is a good man.

Russell; Would you say that was the main part of the New Orleans style, too, to stick to the melody?

ND: Stick to the melody, then play--and then kick the jazz. Like I say before, jazz is a rendition of your pedals. First, staccato, andant[e], slow triplets, fast triplets. That's your jazz, and then you don't have to keep , but the way these guys are doing nowadays, with that other kind of music that I never understand, and I know I know music. I don't know where they start from and I don't know where they gonna end up at half the time. I heard a program on the TV and I've never heard such a racket. Then I heard Omer Simeon, they gave melody. Even Simeon played melody on clarinet. Simeon learned under Lorenzo Tio. Omer Simeon that's in New York today and he's great, good musician. He learned under Lorenzo Tio, that's dead and gone. ?

Russell: Well, can you tell me more about ah the Tios, there were several of them, there was the young one and the old one, and then there was Papa I think and then Lorenzo, can you tell me about Lor---

ND: "Papa" Tio is the old man. Well, that's a man that never liked jazz at all.

Russell: Do you know where he came from, if he was from New Orleans or Mexico or anywhere about?

ND: No, I don't know were Tio, where the old man come from. The only way you could know that, you could ask some old musician in New Orleans, you can ask 'em about the Tio the old, the old "Papa" Tio come from. I don't know if it was from, I don't know. San Domingo, I don't know, somewhere.

Russell: Yeah, Charlie Elgar told me he thought Tio came from Mexico.

ND: Charlie Elgar say they come from Mexico.

Russell: uh-huh. He's older than you, and other people. He probably knew him better, he's a little older.

ND: Charlie Elgar told you Mexico, well, that must be it. He must have come there when he was a young man.

Russell: Yeah, that's what he said. He probably knew family.

ND: But, that man's great. He'd hear jazz and he run in your house. Under the bed, let me get under the bed, "Listen at that. Those fools, just messing up good music." Papa get under the bed and hide. Ask you if you're through, come run in your house. Anywheres in the street, he's run in your house. He didn't like htat. But that's a man

Russell: Come right into your house.

ND: The old man Tio stand along side you and could blow that clarinet in low register, you think he's at the corner of Cottage Grove [Chicago Street]. I've never seen anything done like that in my life. And, nobody else can do it.

Russell: Yeah, had a great big tone, you mean?

ND: Oh, a great big tone. But you think he is on Cottage Grove. He's standing right along side of you. It was beautiful. Now that was another strict teacher.

Russell: Oh, you mean ah

ND: The old man.

Russell: oh, you mean he's play right next to you.

ND: Next to you.

Russell: And yet it would sound soft.

ND: Soft,

Russell: On Cottage Grove. Oh, I thought you meant you could hear him when he was over on Cottage Grove.

ND: No, no. You'd just think he was on Cottage Grove, blowing the instrument.

Russell: Yeah, yeah, like as if he were two or three blocks away, yeah, yeah, I see what you mean.

ND: You never see people like that today. They haven't got it.

Russell: Just a real big pretty tone.

ND: Beautiful tone, and he knew his music. If you ever rehearse in his orchestra, he know when you make a mistake, he gonna stop the band. It's no use of going through and let you go through with it. "All right, Bill Russell, take measure so and so, so and so. Take measure eighteen and measure number twenty-two. Play that please." Stop you. Good director. Well that's who--Baquet, Tio, Barney Bigard, and Jimmie Noone. Johnny Dodds took quite a few lessons from him too. There's your five clarinet players. And none of them bad, are they?

Russell: Mighty good (laughs).

ND: They're not bad, are they?

Russell: No, not that group.

ND: <sup>All</sup> ~~A~~right, I only hope that the youngsters comin' up nowadays will learn music, Bill, please. (Russell: laughs) That's all I want them to do. Just learn the proper way, learn music. You'll be able to master your instrument after, you know, can be able to jazz, do whatever you want. New Orleans Jazz is just a rhythm, it is just like a . Look at Louis Armstrong. Everything is a melody. When he wants to playing, kicking, he goes up there and kicks the fool out of them notes, right? That's jazz.

Russell: Oh, did you ever hear George Baquet on a parade, in the street, in the brass bands?

ND: No, Bill, not to my remembrance. But he played quite a few parades.

Russell: Yeah, they said he played E flat, of course,

ND: Yeah, E flat

Russell: Little clarinet and he was so pretty on that. Like the funerals, he'd make everybody cry.

ND: Yeah, he used to play E flat clarinet, too, George Baquet did. He could play. He could read that music when he played.

Russell: Do you know his brother, ah?

ND: He played clarinet, too, didn't he?

Russell: Yes.

ND: Let's see what that Baquet's boy's name -- Used to play picnics on a pavillion.

Ahhhhhh, I can't get it Bill, I can't think of that boy's name. Cause Baquet, he went around saying his brother couldn't play a clarinet as good as he could.

And I told the people different. I say he'll never be the clarinet player that George Baquet was. Course he was a nice little clarinet player but not like his brother, and George Baquet taught his brother.

Russell: He taught him.

ND: He taught his brother. George Baquet that died.

Russell: uh-huh.


ND: George Baquet died in Philadelphia.

Russell: Yeah.

ND: He didn't die in New Orleans. He died in Philadelphia.

Russell:

ND: He had his own home there. Yeah, George Baquet did.

Russell: Yes, I ~~ent~~  him once in Philadelphia in a restaurant.

ND: He died right there in Philadelphia.



Russell: Can you tell us about Louie Cottrell?

ND: Louie Cottrell, now you're talking about drumming. Right?

Russell: Yeah.

ND: That's the man. That's another man you could give him a chorus or two.

Don't think he didn't have rhythm.

Russell: Would he take that drum solo sometimes?

ND: He would take that drum solo and play it as beautiful as could be. And sometimes that he'd take a drum solo, a whole chorus with a roll in rhythm, with his . Just bring it up like that.

Russell: Yeah, barely moving his fingers.

ND: Yeah, hold, barely don't move his fingers, just like that.

Russell: Sorta drawing his hands.

ND: Drawing his hands and drawing the whole chorus. I never seen it done before.

I know drumming. Tubby Hall tried it.

Russell: That's a real long roll.

ND: Long roll, but hte way you start from the edge of your drums--you gotta make it last a whole<sup>e</sup> chorus, as you're comin' up.

Russell: Draw those sticks across the drum head.

ND: Across the drum head.

Russell: Towards you, just real slow.

ND: Slow and rolling at the same time.

Russell: Yeah.

ND: Just like tearing a piece of paper. That's where Tubby Hall got his roll from.

Russell: Yeah.

ND: Baby Dodds can tell you that, too.

Russell: Well, Baby, yeah, Baby told me he got ...

ND: That roll---the out of this world, yeah, he got that from Cottrell. That's where Tubby Hall got it. That was another good drummer, Tubby Hall.

Russell: I didn't know they ever took drum solos in the old days in New Orleans.

ND: They did. They did take drum solos. Give them a "Boston", what you call a "Boston."

Russell: To the drummer.

ND: Yes, sir, to the drummer. Had a guitar and bass or either a clarinet playing with them.

Russell: Well, you started out as a drummer, because you were inspired by Cottrell.

ND: Yes, I was, I started out--inspired by Cottrell. And my first drum job, I played without a bass drum, was Manuel Perez drummer got sick on the wagon, and I went and finished the advertisement. With a snare drum.

Russell: With a snare drum? No bass drum?

ND: No bass drum.. Snare drum.. The man took his bass drum, and I had a snare drum. Manuel was right at--near the corner of my house, he say go get little Natty, cause I know , tell him to bring that snare drum. I brought that snare drum, and play snare drum. But he had that bass, and that guitar rhythm, see.

Russell: Yeah.

ND: Course, I played the snare, Russell: uh-huh.

ND: I was crazy about that snare, about drum, with him my teacher taken me away from the marble game.

Russell: Did you ah play many jobs around New Orleans before you left?

ND: Yeah, I played quite a few jobs, before I left New Orleans in Manuel Perez's place. And I played them fish fries, don't forget.

Russell: Where would they have those fish fries?

ND: On Marais Street, Robertson Street

Russell: In somebody's yard, or in the house?

ND: Yeah, in the yard. Big yard, you see. Had regular flambeau (torch), you know.

Russell: Yeah.

ND: In the yard. Had a little--few boards for a bandstand, you know.

Russell: Yeah.

ND: Little 'tit ton (French?).

Russell: They had dancing?

ND: Huh?

Russell: They had dancing?

ND: Yes, yes. Dancing, yes, dancing and all. And they used to do good, Bill, no kidding. Place used to be like that.

Russell: Really. Packed in there.

ND: Packed in there. And [Sidney] Bechet, him, he didn't learn under nobody. If anytime a man played with Noble Sissle for thirteen years, and play all that hard music and stuff and and play them in chord. Get in them choruses and all that stuff, he sure is a good tricker.

Russell: Yeah.

ND: Good tricker. And they tell when he composin' and wanta play "Polka Dot [Stomp]," and say, why don't you write it Bechet, he say, I don't know how to read any music. He says you mean to tell me you don't know how to read music, son,

and you've been with me that long. And I figure you was playin' the clarinet parts.

Russell: And he didn't even know he couldn't read, all those years.

ND; No, no. All those years and that's what you call a good trickster.

Russell: Yeah, he's a musician, too.

ND: Bechet, you can't say no, he don't do bad, cause Bechet makes stuff on his clarinet, do things with his fingers on the clarinet that take Barney Bigard and all of them to break their fingers to make it. He don't know what he's doing, but he's been doing it. And don't forget he plays a straight chorus, too. He don't only jazz, but he play a straight chorus beautiful, beautiful tone. Bechet can play a straight chorus. Any tune, Bechet, take it, take that "Boston", and then he's gone then. But he come back to the melody. If you pay attention to Bechet's records you see it.

Russell: Yeah, yeah.

ND: What I'm telling you.

Russell: Yes, I know what you mean.

ND: Like a piece, I don't know what the name of it is, [hums "Egyptian Fantasy"] he plays melody on that. Bechet recorded it. And he's playing and he's also playing that soprano sax on that, too. You wouldn't believe that Bechet was playing that straight melody--he can play straight melody beautiful. I tell you.

Russell: Yeah.

ND: You--kinda get you shy. And the first thing he say, "Don't be afraid." We're here to help you.

Russell: He's still very nice.

ND: Very nice feller. See, but my boy's, "Big Eye" Louis [Nelson] still say that. "Look who he sent." And out the hall I was gone. Economy hall. That was supposed to be my first job.

Russell: Yeah.

ND: Ans I blew Manuel up. Now what else you wanta know about, Bill.

Russell: Ah, the Gaspard brothers, Vic and "Oak" [Tom].

ND: Now. Dutrey learned under Vic Gaspard. Dutrey--"Nory" Dutrey.

Russell: Yeah.

ND: You notice his tone, Vic Gaspard's tone and Dutrey's tone is just alike and good musicians, both of them. Vic Gaspard had a tone, and I don't care how much noise the orchestra was making, you couldn't hear him when he would be in the orchestra, but that tone out there was all over the hall. Beautiful!!

Russell: If you were standing right beside him, you wouldn't notice it.

ND: You wouldn't notice it. Same thing with Dutrey. You don't know Dutrey's blowing. Half of the time when I was with Louie [Armstrong] at the Sunset. Dutrey, Louis and I. But that tone! Jack Teagarden and this other trombone player that used to play with Red Nicholas' Band, Miff Mole.

Russell: Oh, yeah.

ND: All them trombone players, [Charlie] Green used to play with Fletcher Henderson, say if I could only have that man's tone. Say, I'd be great. Say if you don't believe it, Natty, and the man come out in the audience, so I give Red Nicholas my, my trumpet. (car horn noises) ... my mouthpiece and sittin' with Louis I didn't believe it until I heard with my own hearing ears. That's the kind of fellers and musicians. And know what they doing and can take "Bostons", too.

Jazz it up. And [Honore] Dutrey play a blues, and make make chicken skin, give you the chills. Beautiful. But they're not livin' to see this modern music.

Russell: Yeah.

ND: I'm sorry to see it, because if, you could get a lot from them, that modern music, tell you that bop--they'll tell you just what I tell you, it's trash.

Russell: Can you tell me any more about Vic Gaspard, did you hear him play with different bands ah?

ND: Yep. I heard him play.

Russell: Who did he play with, do you remember?

ND: Manuel Perez, I heard him play with [John] Robichaux, I heard him play in concerts with ole man Tio, directing.

Russell: Oh, when ole man Tio would direct a concert, that is "Papa" [Luis] Tio.

ND: "Papa"--that's "Papa" Tio.

Russell: ...did he, did he use a baton?

ND: A baton.

Russell: Actually used a baton to keep beat.

ND: Baton, baton, had a...

Mrs. Dominique: Nat, put your light on in there.

ND: Baton, about that big.

Russell: Yeah, about two feet.

Mrs. Dominique: I'll put the light on in there. You know they are expectin' a--- oh, are y'all talking.

Russell: No, that's all right. Doesn't make a bit of difference.

End of Track

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Also present: William Russell

Background noise: storm

[Louis] "Papa" Tio conducted an orchestra which played "heavy" music (i.e., overtures and opera); some members of that orchestra: Armand Piron, Peter Bocage [violins?]; Manuel Perez, George Moret [cornets]; Vic Gaspard, George Fihle [trombones?]; [Paul] Chaligny [cornet?]; [Louis] Cottrell [Sr.], drums and tympani; and Bab Frank, flute. [See below.] ND says Cottrell was a good musician, and he can't understand how Cottrell's son [Louis, Jr.] became a tenor saxophone and clarinet player. Oke Gaspard, bass, was also in the orchestra; he played with [John] Robichaux's orchestra; ND saw him play two jobs with Manuel Perez; he also played with George Moret at a concert. The concerts Tio and the others conducted were held in places such as Artisan Hall and Francis Amis Hall. ND says the same musicians who played the concerts, which utilized classical music, could also play jazz, but they played the melody. Oke Gaspard could take good jazz solos on string bass. ND worked with a lot of the men he mentioned; ND's last recording session, for Decca, was with Jimmie Noone and Johnny Dodds; both Noone and Dodds could really read clarinet parts. Bab Frank was a great flute player; he was in "Papa" Tio's concert orchestra. ND worked with Jimmie Noone various places, including the Paradise Cafe and the Apex Club. ND worked one job with Barney Bigard, his cousin; they played at an after hours dance at the Sherman Hotel; Joe "King" Oliver was leader.

Albert Nicholas also studied clarinet with Lorenzo Tio [Jr.--see Track 1]; he and Omer Simeon, both in New York, both studied with Tio.

Jimmy Brown was the regular bass violin player with Manuel Perez; he could

read music. ND says Sudie Reynard [bassist], now living in Chicago, is from New Orleans. Sudie worked with ND for quite a while.

[Fred] "Tubby" Hall was a great rhythm drummer; he was a fair reader, but not as accomplished as [Warren] "Baby" Dodds. Hall's drum roll was almost as good as Louis Cottrell's; Dodds envied Hall his roll. Hall's roll was like that of Norman Downs', now dead, [who studied with Cottrell?]. "Tubby" Hall was younger than Minor ["Ram"] Hall. "Tubby" Hall was also good on "Bostons" [i.e., ad lib solos--see Track 1].

ND talks about rhythm sections; he mentions [Wellman] Braud and Sonny Greer.

Joe Oliver was a nice man who was full of fun; when ND worked with Louis [Armstrong], Oliver, working across the street at the Plantation Club, had Bob Shoffner [trumpet] and Kid Ory., trombone. [George Fihle played trombone with Oliver at one time). The places were packed then. Oliver was a good musician; he played a few parades with Perez [cf. Paul Barbarin, reel ?]; Oliver was good in the old days in New Orleans; ND says that one time when he played at a place on the lake, Oliver was playing quite nearby; Oliver played so well that all the people at ND's place left and went to Oliver. Oliver could play long [phrases?]; he had good wind. Oliver used various mutes. (ND demonstrates the use of the Conn "lightbulb" mute with plunger; he also demonstrates the use of a long silver (straight?) mute and of a cup mute.) Manuel Perez also used mutes, [especially] on waltzes. ND says [rubber] plunger mutes replaced the tin cans which were used in New Orleans for the same effect. WR says Herb Morand used half a coconut shell for the same effect.



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Johnny Dodds had his own style of clarinet playing. ND worked with him over twelve years. Dodds was wasy going, but strictly business when playing music. He could read music. No rehearsals were held except for recording. "Johnny's hobby was eating a lot of sweets." He loved baseball, especially the [Chicago] White Sox team. ND first heard Dodds in Chicago, at the Royal Garden with King Oliver. [Dodds' brother] "Baby" Dodds was a very fast drummer.

ND attended Marigny School (Marigny [Street] between Urquhart and Villere) with Lizzie Landry [sp?] Miles; her [maiden] name was Elizabeth Landry<sup>-sister [sp?]</sup>. She was married to Mr. Pajaud<sup>[sp?]</sup> when ND knew her in Chicago; WR says she still uses the Pajaud name.

Tony Jackson was a very good musician. ND remembers the Saturday night Jackson sold his composition, "Pretty Baby," for fifty dollars. TJ wrote both words and music. Jackson was working at the Elite Number 1 at the time. Jackson was a pianist and a singer; he also played [piano] with orchestras; his piano style was almost like that of Jelly Roll Morton, with whom ND worked at one time; ND recorded "Someday, Sweetheart" with Morton, and also "London Blues." In the [earlier] band were Buster Bailey [clarinet], Zue Robertson [trombone], Johnny St. Cyr, guitar, Bill Johnson, bass, Morton, piano [and ND, cornet]. [Cf. discographies.] ND recorded with Horace Eubanks [with Morton?], but not on the session just mentioned. Buster Bailey later played with John Kirby. Zue Robertson was a good musician, but nervous; he could play good "Bostons."

ND worked with trombonist Buddy Johnson on jobs Manuel Perez gave him; Johnson was a nice fellow, small; he also played in Perez's brass band. Perez

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brass band, the Imperial Brass Band, had three fine trombonists; they were Vic Gaspard, Buddy Johnson and George Fihle.

ND worked with Richard M. "Myknee" Jones only in Chicago; ND's last recording, for Decca, was with Jones, Johnny Dodds and Jimmie Noone. Jones was a good piano soloist. Jones could write music.

ND played in New Orleans with pianist Walter Decou; he says Decou was a goos pianist. WR says Decou is still living.

Armand Piron was the best violinist in New Orleans; he could also play jazz. ND says ["I Wish I Could Shimmy Like My] Sister Kate" was really Louis Armstrong's composition, that Piron himself admitted it to ND; Clarence Williams [partner of Piron in music publishing company in New Orleans] also told ND that. Peber Bocage was another good violinist. Barney Bigard's uncle, violinist Emile Bigard, wasn't as good as Piron and Bocage.

End of Reel I, Track 2