

LOUIS GALLAUD  
Reel I [of 3]  
March 18, 1960

1

Also present: William Russell, Ralph Collins,  
Recorded at 1630 N. Villere.

Louis Gallaud was born in New Orleans, Feb. 27, 1897. He knows nearly all the musicians in the city. Neither of his parents nor brothers and sisters played music. He first heard a band at the Palm Garden probably in the Twenties. The Palm Garden was on Gravier and Rampart. LG played at the Golden Slipper on Perdido and Rampart with Punch [Miller]. He played at the Ruby Restaurant in Little Woods and played there till he went to Luthjen's. LG started playing when he was around twenty-one. Piano was the first instrument he played and from that he took up banjo. He never did play anything else before but Kid Rena and others including Kid Howard and Andrew Morgan would come to his house and teach him some how to play. There was also another fellow with a short horn [i. e., cornet]; his name was Chris Kelly who lived on Dauphine in the same block as Kid Rena, between Dumaine and St. Phillip [Streets].

There was a piano at LG's home. They always did have a piano.

LG was born in the back-of-town section of New Orleans, around Tonti and St. Ann, and he was "raised up" around White and Dupre and Lopez and Orleans [Streets]. LG got married two years before the World War I. Kid Rena lived with his mother and his brother on Dauphine Street. They had a dinner there when [Butler] "Guye" [Rapp] was playing trombone with them then. At this time "they" begged him [i. e., Rena] to go away when Louis Armstrong went away. They wanted him to go away also but he didn't want to leave town, otherwise he would have been "way up in the world."

The first job LG played was at Ben Mulligan's, where the

LOUIS GALLAUD  
Reel I [of 3]  
March 18, 1960

2

the Pelican was later, with George Jones and Manuel "Hoss" Manetta who used to play there too. This was on Gravier and Rampart. Manuel Manetta played piano. He could play a different song with each hand. He plays "Dixie" with one hand and "Yankee Doodle" with the other. Also they played at Milneberg. LG was leading the band out there then. He had playing with him "Cripple" Vernell, drums, and Edward "Eddie" Johnson, sax. He is old now, lives across the street [therefore not "Big Head" Eddie Johnson]. The last LG heard about Vernell he was in Alexandria. Eddie Johnson is a brother-in-law of [Lester] Santiago. George Jones also played guitar. He played "during the time Cornelius and Washington and them used to have [jobs at? RBA] all them cabarets around Basin and Bienville by Lulu White's there." He used to play there. LG used to play for Harry [Stille?] too at Conti and Bourbon and also at Conti and St. Louis for Harry [Stille?]. Buddy Bertrand was a waiter there. WR mentions that Jelly Roll Morton spoke of Buddy Bertrand. LG says he used to play piano too. He died some time ago. He used to be around the "Big 25" all the time and used to play piano there sometime. [Compare photo in Ralston Crawford Collection.] LG used to have a violin playere, Willie Darensbourg, in Baton Rouge now.

Buddy Bertrand was a waiter and he used to play piano when  
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LG and the band wouldn't be there. He used to live around Krauss  
on N. Villere. He died about four years ago. Another old time  
pianist LG remembers was Udell Wilson. LG thinks he is dead.  
UW's father was a preacher. UW was from Memphis and he went back  
to Memphis where he died. [Cf. other interviews.] The last job

LOUIS GALLAUD  
Reel I [of 3]  
March 18, 1960

3

he played was with Lee Collins at the 101 [Ranch], later called the Entertainers.

LG thinks the best pianist around that time was Professor Manetta. He was on the boat and he was the only one played that organ [i. e., calliope?] at that time and LG used to love to hear that calliope. Next Fats Pichon's band played on the boat. Peter Bocage [also had the band on the boat?]. LG thinks Walter Decou was at the Country Club at one time with Peter Bocage. As a young man LG used to go up on the Roof Garden when Manuel Perez ['s band] was playing there with "Big Eye" Louis [Nelson], ~~and~~ Caffrey [Darensburg], and a lady pianist whose name LG cannot remember, and clarinetist Eddie Cherrie and Frankie Duson, trombone.

LG was very sick in March of 1958, and had an operation.

LG remembers hearing Joe ["King"] Oliver who played at the Cooperator's Hall and also at the Economy Hall. Buddy Petit used to play there, also at the Economy. Kid Punch and Kid Rena also played there. Sam Morgan had the best band as a reading band at that time. Among the jazz bands, Buddy Petit and Kid Rena used to draw a crowd. Buddy Petit had a good, nice style. LJ says he doesn't hear anybody today who plays like BP who had a style of his own. So did Rena. Some pieces Louis Armstrong plays sound like Buddy Petit. The nicer music didn't mean anything at that time, as people liked jazz. Buddy played songs the other musicians did not play such as "All the Wrong You Did to Me;" "If You Don't Want Me to Know;" and "Make Me a Pallet On the Floor."

The blues man in those days was Chris Kelly. LG thinks if Chris Kelly was here now his music "would take with the rock-and-roll" [fans]. The only change needed would be that the rhythm

LOUIS GALLAUD  
Reel I [of 3]  
March 18, 1960

4

section would have to change their beat. Peter Bocage and other musicians were reading musicians. They didn't play by ear. LG was Catholic but went to all the different churches. Sometimes he used to play piano in the spiritual church. LG plays once in a while now with a fellow called Doc [Pauling], trumpet player. He plays Dixieland and rock-and-roll and sings.

Chris Kelly used a plunger mute, a wa-wa mute, a derby and other mutes. More talk about mutes. More talk about the length of playing the blues.

Ernest Rogers, the drummer, was playing at Luthjen's with "Big Eye" Louis [Nelson]'s band. When Walter Decou lost the job there, Louis Gallaud took it and stayed for four years. "Big Eye" Louis was there nine years. LG was there when [Alcide] Landry left and when "Big Eye" Louie left. Billie and DeDe [Pierce] played at Luthjen's later [and earlier. See their interviews.]

Talk about Kid Ory using mutes on trombone. Joe Oliver used a regular [sic] mute. LG says the first and last time he saw Freddy Keppard was at the Cooperator's Hall. Punch [Miller] was pretty good in those days, as was Omer [Bernard]. Kid Rena was a sweet trumpet player with kind of a lightish tone. Kid Rena's tone was different. Again mentions Chris Kelly as the blues man. The last time Kid Rena asked LG to play with him Rena was playing at the Cadillac. LG did not play. That was when Rena was kind of sick and not playing so good. Rena was drinking then.

LG played a few jobs with Chris Kelly, house parties, dances, etc. For birthday parties people hired bands, always six pieces in the band. At that time [Clarence] "Little Dad" [Vincent], banjo,  
~~and he play~~

LOUIS GALLAUD  
Reel I [of 3]  
March 18, 1960

5

[Butler] "Guy-A" [Rapp], guitar and banjo; Lawrence Marrero; and Willie Santiago also used to play with Chris Kelly. Georgie Boyd, [Lorenzo] Tio [Jr.], Eddie Cherrie, "Cripple Pill" [Coycoult] and Joe Watson used to play clarinet at that time. Georgie Boyd used to play with Chris Kelly at that time.

LG never did play with Buddy Petit but he used to be there with him (where he played). LG began playing a couple of months before World War I. Georgie Boyd was LG's favorite clarinetist, but he says "Big Eye Louie" was good too at that time, but he was playing with Manuel Perez's Imperial Band.

END OF REEL I.

LOUIS GALLAUD  
Reel II [of 3]  
March 18, 1960

<sup>and addition</sup>  
[Corrections from telephone conversation with  
Louis Gallaud, RBA, Aug. 15, 1972]

6

Also present: William Russell, Ralph Collins

Back to talk about clarinet players. LG says "Wooden" Joe Nicholas was also a good clarinetist. LG played with him several times. LH heard Sam Dutrey [Sr.] play on the Roof Garden with the Superior [i. e., Imperial?] Band. This was before "Big Eye" Louis [Nelson] played with the band. LG heard him play somewhere else but thinks it was with Sam Morgan. He repeats that Georgie Boyd, although he couldn't read music, played ~~rough~~ a rough and sweet [sic] clarinet. He was a big fellow, kind of ugly but he could play a clarinet. At that time the society people wanted the nicely-played music; usually the bands that played at the Francs Amis Hall played nice music. Nice bands like Sam Morgan's were used, also the Superior Band and the Olympia. The band that played for the Cooperator's Hall was different. Cooperator's Hall is now a church. WR mentions Perseverance Hall. Economy Hall is also a Baptist church now. Francs Amis is also a church now, on Robertson Street between Touro and Bourbon, [<sup>now</sup> i. e., Pauger]. WR asks if LG ever heard any music up there at the New Hall on Derbigny Street. LG says he played there a couple of times ~~with~~ with Georgie Stewart, [Wooden] Joe Nicholas and a bass player who died, Albert Glenny, Dave [<sup>(Ernest Rogers?)</sup> ?] <sup>★</sup> Dave is all LG remembers of the name. He also played with [Abbey] "Chinee" [Foster]. He had a job at the Last Roundup where he used ~~to~~ to play with "Chinee" and [Ernest?] Poree. "Chinee" used to play ~~with~~ with the Celestin's Tuxedo Orchestra. LG worked ~~with~~ with Celestin one time on Liberty [Street] at the St. Theresa Hall. LG worked with Celestin there when the place first opened. It has been torn down. LG mentions the Sans Souci Hall where he played a couple of times. WR mentions the Artisan Hall. LG says he played there once or twice. He says he gave a dance there

himself and played his own dance with [Kid] Rena. LG says that hall never was as popular as the Cooperators the Hopes Hall. They call it the Cooperators but it used to be the Hopes Hall and the other hall was called the Economy. The halls down here were used mainly for banquets in the daytime because they were small. They also used them for weddings but not for balls. They never did make much money at the Artisan Hall. More talk about halls. "Dixieland" is more popular in the country. LG says they played a dance Carnival night in Shell Beach. Doc [Paulin], Harold Christophe, saxophone player, LG and a guitar.

WR mentions Alphonse Picou and LG says he played with Picou a couple of times. He still has a place on Ursuline and Robertson, he plays Sunday nights sometimes WR says. LG says he never sees him. LG says he saw a movie being made at Picou's one day of a funeral about three~~d~~ or four years ago. [ Movie made for use on Odyssey television program. RBA]. LG says he and [Kid] Howard were standing <sup>f f e</sup> on the corner as was "Jim Crow" [Robinson]. LG says he worked with Willie Pajaud too. He also played with the trombone and tuba player [Joseph] "Red" Clark. Picou and ["Big Eye"] Louis [Nelson] were good friends. LG speaks of a Frank Padin's place. Frank Early was there on Liberty and Bienville. [Cf. city directories]. WR mentions Tony Jackson, who LG never heard. WR asks if LG ever heard Alfred Wilson, piano player, around 1910 or 1915. LG says he knew an Alfred Williams who played with a violinist, bassist and guitarist. WR says it is a different man. WR mentions Tom Anderson's place. LG used ot go to Tom Anderson's and eat and drink when

Also present: William Russell, Ralph Collins

Louis Armstrong was playing there. LG is a cousin of Louis Prevost who played clarinet with Armstrong and trumpet with [Herbert ~~RBA~~] Leary. <sup>Card Sidney Desvigne</sup> LG mentions a club in the Irish Channel <sup>[at Tom Anderson's cabaret]</sup> with a high band stand. <sup>ON ANNUNCIATION</sup> LG thinks the music sounded better when the band stand was up high. More talk about stands and halls.

LG never had a chance to play in any parades. Once he was supposed to play a drum but didn't get to because the drum player showed up. LG never liked the parades too much but used to follow or run behind them when he was young, just like the secondline does now. The bands sounded different then and seemed to play more music than they do now. The bands sounded stronger.

LG mentions one parade for a picnic at the Fairground with a brass band and a string [ie, dance] band. Kid Rena [-s band] and the Superior Band played. They danced at the Fairground. When one band would stop the other would play and the people would keep on dancing. String band had bass violin, banjo, clarinet, cornet, trombone and [no doubt drums.RBA]. The brass band had a lot of brass, no bass violin and no guitar. They had trombones, clarinets and saxophones. The string band plays the jazz better. Brass bands played more marches. They called them jazz bands back then. They used to say Kid Punch [Miller] jazz band on the program. Sometimes they [i.e., Punch's band] would use Rena's men in the band as musicians were scarce then, [as there were more jobs or less musicians or both? RBA.]

LG took piano lessons in first grade and second grade. [Also attended Grunwald School of Music after World War II. RBA.] LG would go to dances and listen till he learned how to play. LG played pretty good jazz music at that time. Talk about playing chords. LG played solos in the bands sometimes. There was more



LOUIS GALLAUD  
Reel II [of 3]  
March 18, 1960

9

Also present: William Russell, Ralph Collins

emphasis on playing well, on playing the right chords, at that time than there is now. Both the audience and the other musicians were more critical. Piano players who could only play in one key, like Red Batiste [sp?], sometimes would have a bad show. The key would be announced before a piece was played, and the leader would stomp his foot two or three (for a waltz) times to signal the beginning of a piece. Waltzes were quite popular at Economy Hall and Cooperators Hall, as well as uptown. Waltzes were popular late at night. Teenagers dislike <sup>hearing</sup> waltzes now. ~~XXXXXXXXXXXXXXXXXXXX~~  
~~XXXX~~ People were more interested in hearing music played by the band than they were in hearing it sung, although one or another of the musicians would sometimes sing. The Entertainers was the place to hear "regular singers" [i.e., not instrumentalists.] It took a good musician to play there because the singers would sometimes bring their <sup>won</sup> music, and someone in the band had to be able to read this music. Buddy Petit wouldn't play there unless he had a reading man with him. Chris Kelly couldn't read music but got lots of jobs. There were enough jobs for the musicians to work at night and not have to work in the daytime; they would [sometimes] gather for a big dinner in [Kid] Rena's yard. St. Katherine's Hall mentioned. Jobs in Shrewsbury mentioned.

END OF REEL II

Demonstrates old-style band piano, the sort that was used by Chris Kelly, by playing "When A Woman's Hair Gets Short As Mine [?]" which was one of Chris Kelly's blues. Plays and sings ~~XXXXX~~ a song used by Buddy Petit, "Of All the Wrongs You've Did [i.e. Done] To Me." Plays and sings "I Had Someone Else Just Before I Had You," a song used by Buddy Petit, Sam Morgan, and "all of them." [cf. Art Gilman, Co 328-D, "I Had Someone Else Before I Had You."]  
Buddy Petit used to sing; he had a low voice, although it was not rough like Louis Armstrong. LG plays a blues and another blues. Plays a few notes of "Panama" and [part of?] an old-time "make-up" song [a song made up and used locally] to show old-style ragtime; plays another unnamed old-time tune; plays "A Rose That Grows In No Man's Land," which is described as a schottische; plays "Give Me A Smile," an old-time waltz; [i.e. "Give Me a Smile and a Kiss."]  
plays and sings "You Never Meant The Kisses That You Gave Me"; mentions "Missouri Waltz," which WR says President [Harry] Truman used to play a lot.

WR mentions that LG is playing some guitar now; old-time guitar players LG remembers are Willie Santiago; Little Caffrey [Darensbourg, PRC], who used to play with Manuel Perez, [and] Big Eye Louis [Nelson] [in the Park-Hill] and was killed by some woman in Texas; and Walter Preston, a banjo player. Six string banjos, such as Johnny St. Cyr used, were often played then; "that's how they played guitar so good" [because both instruments had six strings].

WR mentions uptown bands, asks about people that played in the Eagle Band, led by Frankie Duson, like Lorenzo Staulz and Brock Mumford (or Mumphrey), who both played guitar; LG remembers hearing their names but did not see them because they were before his time. LG mentions Son Thomas, who played banjo and guitar; [Butler] "Guye" [Rapp], who played guitar; John Marrero, who used to play with Buddy Petit's band, and his brother Lawrence Marrero; the Marreros are [Temple Roof Garden]

kin to the Petits. [Cf. Marreros' interviews.] LG liked Guye's guitar playing.

Cabarets did not usually use guitars in the bands, but used piano because of the singers. They usually used four or five pieces; piano, cornet, clarinet, and drums. LG says saxophones, not trombones or cornets, were used in the early years. Saxophones and "long trumpets" came in long before the first World War. [Cf. other interviews.]

WR asks about the "old pianos" which were square and box-like. LG said the piano he learned on had a cloth on the front; it was not closed up (like a radio speaker, WR). *LG's piano is a Branich and Bachy brand I. kind of* LG's name is "mestly Creole"; he used to sing a Creole song for the judges [at Ben Mulligan's. See above.] called "Quand vous cuite une poule pour moin" [sp?]. He plays and sings this song. WR mentions Jelly Roll Morton's ~~XXXXXXXXXXXX~~ Creole song ~~XXXXXXXX~~ and "Eh Las Bas." LG never used Creole in conversation but "Knows plenty of it." Buddy Petit was Creole and used to sing Creole songs.

LG mentions bass players Willie Newton, Bob Lyons, Duck Ernest [Johnson], Billy Marrero, Chester [Zardis], and Lewis James (who now plays saxophone). He mentions liking drummers [Abbey] "Chinee" Foster; Dave Bailey; Cripple Vernell who used to play with LG, and who would "run around the drum and make motions, "then" run around... and come back on the drumming;" Ernest "Nenesse" [Trepagnier? RBA] Cie [Frazier], who plays now with Willie Pajaud. Mentions two old-time drummers who are now dead, [Ernest] Rogers and [Alaska], [Alexis], Ricard's brother.