

HENRY "BOOKER T." GLASS

I [of 3]--digest--retyped

March 22, 1962

Also present: William Russell, Harold Dejan,
Nowell Joseph "Papa" Glass [son of Henry Glass]

Henry Glass was born May 10, 1879 at Marais and Pauger (then Bourbon) but is 73[years old!!!! Cf. notes of Olympia Brass Band, Mono MN LP 5 (10"). Gives May 10th, 1890.RBA] He was given the nickname of "Booker T." by Dr. [Ralph A.] Tudury, who raised HG, and who lived at Claiborne and Elysian Fields. None of HG's family played music; he picked it up from Black Benny [Williams], Edward Gaspard, Arthur Tio [et al]. Some musicians HG remembers hearing when he was quite young: Warner, "Nu-nuht" [sp?], "Ta-tite" [Sp?]. HG began playing music when he was 21; he was breaking up all the glasses around the house by playing on them, so the doctor bought him a drum. He played snare drum, and traps [bass and snare, plus accessories]. Edward Gaspard (nephew of Oke Gaspard) gave HG lessons on drumming. "Ta-tite" was a guitar player. HG liked Black Benny's style of drumming; he took up Benny's style after Benny was killed [c. 1921]. Talk of drums, overhead drum beater, pedals, cymbals. [Abbey] "Chinee" [Foster] is mentioned.

HG worked for years with Buddy Petit; he was a good trumpet player, a blues man. HG worked with Chris Kelly, also. Louis Armstrong is mentioned. In the Petit band when HG worked in it: Ambruce, banjo; "Tit" Rouchon, bass violin. Johnny Prudent [sp?] sometimes played bass in the band. HG worked with a lot of people, including Joe Petit (who played slide trombone [then]) and Wooden Joe [Nicholas]. Steve Angrum and Big Eye Louis [Nelson] were clarinetists who worked with the Buddy Petit band; Big Eye quit a little while [after HG joined?]; Big and HG belonged to the same society (HG belonged to the Young Men of Charity and the Young Men of Liberty.)

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[Both? One?] of the societies buried Big Eye. HG used to carry the banner of the Young Men of Liberty. Both societies are still active; they [both?] meet on Dumaine Street, behind Little Pete's [?].

(HD mentions that HG was grand marshal at the funeral of [Alphonse] Picou.) HG also belonged to the Bulls' Aid and Pleasure Club and to the Odd Fellows. The Bulls broke up sometime during the Thirties. [ANOJ photographic files for copy of his membership card] The Odd Fellows met at the Pythian Temple (Saratoga and Gravier). HG mentions the old custom the societies had of putting up special curtains at their meeting place when a member died; he says he intends doing that again in his organizations.

The Hobgoblins "went to sleep" [i.e., died] a long time ago; they were a pleasure club something like the Zulus; they had a night parade (and masked like Mardi Gras, says HD) [Cf. Willie Parker, reel ?]

[Joseph] "Red" Clark is mentioned; he lived [at 1717 Dryades] next to one of the headquarters of the Odd Fellows, on Dryades Street.

HG's first music job was for the stove handlers (specific dock workers), with Walter "Blue" [Robertson?], trumpet (who dropped dead on Claiborne[on that job]). Talk of cooperages: WR says Johnny St. Cyr said he used to work at one. [Cf. Blue Robertson, reel ? for year]

HG talks of working at a distillery on Claiborne and Touro.

The job for the stove handlers was a parade, which used a brass band, including Walter Blue, HG and Wooden Joe. Sometimes Black Benny and sometimes Edward Gaspard worked in that band, either one playing snare or bass drum. Talk of instrumentation of the band, and of others in that time: Isidore Barbarin played alto horn

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in it. Dance bands at the lake (Milneburg [etc]) would be 4 pieces, sometimes 5 (considered a large band for the job).

HG played advertising jobs [among other types] with Chris Kelly; some members at the time: Steve Angrum (or Georgie Boyd says HD) or [Albert] Burbank, clarinet. Sidney Bechet also played clarinet with them sometimes; he was young then. Papa C  lestin and Louis Armstrong sometimes worked with the brass band [Petit's? or Kelly's?]. Bechet learned to play by [at?] HG's house. Paul Barnes learned clarinet by HG's house, by playing a tin flute. [Emile] "Mealy" Barnes played clarinet in the [?] band [i.e., Chris Kelly's?] too. Chris Kelly was leader of the brass band, and sometimes Buddy Petit was leader; the band went by the name [of the person who got the job].

HG played many dance jobs; he traveled to various nearby small towns with Papa Celestin.

More talk of drum traps: Chinese [wood]blocks, tom-toms, deep [field] drums. WR adds that Sammy Penn formerly used a deep drum for street work; Barry Martyn [of England] now has Penn's drum. More trap clap. Triangles were used in waltzes. Prizes were awarded to the best dancers of waltzes and schottisches. HG scats waltz. Ratchets, washboards, sand paper.

Old-timers are mentioned: Willie Phillips, [trumpet?] Raymond Glapion [guitar], and Archie Robinson; Robinson, trombone, played in HG's band, the Camellia Band. Talk of the band on the excursion boat Camellia, in which Albert Warner once played; Warner has a picture of himself in that band, with George Stewart [sp?] and George Henderson also shown. HG had the Camellia Brass Band, which played for the Jefferson City Buzzards. HG has a lot of contract blanks from the Camellia Brass Band; he says he gave

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one to Carey Tate, among others. HG began using the name Camellia [took over the band?] after Johnny Prudent died, right after the death of "Tit" Rouchon, which was when HD was still small. Arthur Ogle played snare drum some in the Camellia.

HG remembers Freddy Keppard, who was good trumpet player; HD says Keppard could have been in the first New Orleans band to leave, but he wouldn't go, afraid other trumpet players would steal his style. [ck. this story.RBA] [Elmer] "Coo Coo" [Talbert] is mentioned. HG played with Manuel Perez. HG used to play in the various towns along the lower Mississippi below N.O., all the way to the mouth of the river, with [Willie] Pajaud.

Lots of band s and bucking at Milneburg; lot of picnics; Sunday and Monday were the big days there. Monday was called "Blue Monday," and a lot of people would not work on Monday, some even at the risk of loosing their jobs; HD says men who drove [drays] for his father wouldn't work on Monday. The people didn't work on Saturday, either (except i/2 day); they were paid at 12N that day. Talk of fish fries; musicians paid 50¢; only piano and drums at the fries, unless other musicians came into pday, for free. This was long before local musicians' union was set up.

HG has always lived in the downtown section. He says his name is [cut] in a tree at Elysian Fields and Claiborne. He was the only colored fellow with the white fellows [who hung around together in that area].

End of Reel I

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Nowell Glass, Richard B. Allen

HG mentions a barber, Bucko Legett; HD says Bucko played baritone [horn], but HG says that was Bucko Grammer [sp?], who is now dead.

Talk of "Smokey Mary" [train to Milneburg], number of cars, segregation and integration on the train. Talk of fish fries, for which HG played; there were fish fries at the Francs Amis Hall. Most fish fries were on Friday nights (fast day, [Catholic Church]); later extended to Saturday night. Red lanterns were hung in front of place where fish fries were operating.

One piano player HG worked (drums and piano only) with at things like fish fries and lawn parties was Walter Decou. HG worked with a lot of others, but doesn't recall their names; any piano player might be on the job; some of them just came by the party, but would stay to fill in for a piano player who hadn't showed up. Many just played the blues [and ballads]. Many of the piano players played for the fun and food and drink and women; HD adds that Harold Santiago, brother of [Lester] "Black" Santiago and Bernell [Santiago], didn't work much for money, but he played a lot of parties for the fun of it. Sometimes even women from the District would play the piano. HG played in a few places in the district; one was in the back room of a saloon at Villere and Bienville, run by a man called "Papá" another was on St. Louis Street..

HG mentions halls where dances were held: Economy Hall, Perserverance Hall (now a church), Francs Amis Hall (also now a church), Artisan Hall. HG belonged to the organization at Perserverance Hall. Others mentioned: New Hall (now apartments), Jeunes Amis

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(~~recordings~~ [~~by~~ ~~Riverside~~] ~~Amadea~~ ~~her~~ ~~ell~~ last year). WR recorded Wooden Joe [Nicholas] at Artisan Hall [in the Forties]; HG says "Big Eye Louis" [Nelson] lived in Artisan Hall at the time of his death. HG used to pick up Big Eye Louis a lot [for jobs]. Leo [i.e., Lorenzo?] Tio [Jr.?] is mentioned; he worked for Werlein's; Fred Tudury, relation of Dr. Tudury [who raised HG--see Reel I], managed the piano section of Werlein's. WR mentions Louis Cottrell [Sr.], guitarist [actually, drummer], who tested drums for Werlein's; HG says he was a good drummer; HD says he was one of the best. (RBA enters)

D'jalma Ganier was the leader of the Camellia Brass Band, who worked for the [Jefferson City] Buzzards; HG was a member of the Camellia. Others : Bucko Gramma[er,sp?], baritone horn; George Foy, bass tuba; Bob Anthony, trumpet (HD says he is in the [Veteran's?] hospital in Biloxi [Mississippi]; Archie Robinson, trombone; Rene Mercadel, alto sax; Joe Petit, trombone; Ganier, trumpet; Wooden Joe Nicholas, trumpet. Eddie Summers later played trombone in the band. Albert Francis played snare drum; HG played bass drum. [Albert] Burbank played clarinet. The brass band worked during Carnival [Mardi Gras] for the Buzzards. The brass band ~~got~~ ~~his~~ ~~name~~ ~~from~~ the Camellia orchestra, which HG led after Johnny Prudent died.

HG worked with (Cornelius?) Tillman, drummer, who was [regularly?] in the Excelsion (HG thinks) Brass Band; the other Tillman, Wilbert by name, played in John Casimir's [Young] Tuxedo Brass Band some when HG worked in John Casimir's [Young] Tuxedo Brass Band some when HG worked in that band.

Big Eye Louis played some in both the Camellia Brass Band and the Camellia dance band, working with the band a couple of

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times for the Buzzards. After D'jalma Ganier died, DeDe [Pierce], trumpet, became leader of the Camellia Band. [Ernie] Cag[nolatti], [trumpet] worked a lot with the Camellias (not a lot, says HD);
 HD say
 HD says Lawrence Toca [Marfah] [trumpet] worked a lot with the Camellia.

HG took lessons from snare drummer Edward Gaspard; Gaspard played in a dance band led by Walter "Blue" [Robertson?]. HG was inspired by [and got his style from] the parade bass drumming of Black Benny [Williams]; [Williams] played in various brass bands which took their names from the person got the particular jobs; HG played with bands like that, led by such as Buddy Petit and Chris Kelly; they were not reading bands, but "tonk" bands.

Lawrence Marrero played banjo in the Camellia Band, with HG [drums] and Archie Robinson (trombone). The men in the brass band also played in the dance band. "Slow Drag" [Pavageau] or "Tit" Rouchon sometimes played bass with the dance band. Joe *⊂ Dullipie ⊃ [brother of Mr. Fred Dullipie]* Doe-yearad [sp?], trumpet, sometimes played with the band. HG worked with Billy Marrero [father of the rest of the Marreros mentioned] in the Excelsior Band. HG worked with John Marrero, who played bass[?] at the time. HG says he thinks George Stewart, clarinet, is dead; HD says Stewart's regular job was at the Alamo [taxi dance hall?]; Stewart was slim, like George Lewis, says HG; Stewart worked with all the bands, including the Camellia Band, Excelsior, others. HG explains that the bands all tried to use the best musicians, so that some musicians worked with many bands.

When HG was young, he liked all the bands. He mentions Ambruce [?], a banjo player. [ck. RBA] There was also an Ambruce [Ambrose Powers, Powell?] who played trombone. Ambruce made his own

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banjo out of a cheese box. He played with Johnny Prudent, Wooden Joe Nicholas, others. (HG mentions Noon [Johnson], who made his own instrument, a bazooka, also.)

HG mentions that he was adopted [and raised] by Dr. Tudury, who lived at Elysian Fields and Claiborne. HG began playing music when he was 21.

HG heard Buddy Bolden; he quotes[from "Buddy Bolden's Blues"]. HG was small when he heard Bolden. Two other old musicians, brothers, were Warner Reed, bass and "Ta-Tite," banjo. Bob Woodley played guitar with Warner Reed. [Emmanuel Sayles enters.] HG doesn't remember Buddy Luck, bass player. Warner's and Ta-Tite's bands were four pieces, and considered the best; they consisted of bass, guitar, banjo and trumpet. They used drums, too.

HG was working with Johnny Prudent's Camellia Band in 1915 when the big storm [hurricane] occurred. HG was with Prudent for quite a while. HG was working for himself during the Depression, unloading coal cars, playing for picnics, etc. He could unload 2 cars of coal per day (one at night), receiving \$10/car.

Talk of HG's playing in church picnics. HG is Baptist. HD says he thinks Ernest Roubleau met his wife in church. RBA heard Remus Matthews playing in church. Harrison Barnes said he played in church. HG says the young preachers don't want them [the bands] playing in church now, although they played hymns. HG has played in sanctified churches, too, where one can hear some racket; the congregation danced, although they don't call it dancing.

HG says the first drummer he ever saw using a wire [coat hanger] beater for playing the [single] cymbal [mounted on the

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bass drum for parades] was Black Benny. Bands before that used a man to play cymbals only (2 struck together).

Buddy Petit learned how to play at Robertson and St. Ann; HG says Petit would play all day and half the night, in the corner house; he doesn't know who taught him. Buddy's first wife was named Lizzie. Petit and Chris Kelly were blues players. Louis Armstrong was a good blues player. Armstrong was from Jones's [Waifs'] Home; a lot of good trumpet players came from there; Kid Rena was another good trumpet player from there. [Sidney] Bechet and Paul Barnes learned clarinet right around HG's home; Barnes began playing on a nickel [i.e., 5¢] flute.

End of Reel II

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Richard B. Allen

Raymond Glapion is dead; HG is going to get a picture of him from Glapion's widow for the Archive.

Doctor Tudury, who raised HG, gave him the nickname of "Booker T." HG was the only colored person allowed around Elysian Fields and Claiborne, because he was raised there and worked for Dr. Tudury; he ran with a bunch of white boys; when the white boys chased colored boys, HG would be chasing the colored boys, too. HG's name is written in the concrete in a big oak tree at the corner mentioned. Louis Morgan, policeman of the times who lived around there, is mentioned. Wooden Joe [Nicholas], escorting his girl friend, Lulu Pascal [sp?], home from the lake one night, aboard the last train (11 PM) from there, was attacked by the white boys and cut on the fingers by "The Twins," some brothers; HG saved Wooden Joe, as HG was a member of the bunch. HG thinks Lulu is still alive; Joe Pascal, her husband, is a roofer.

HG remembers the Spanish-American War; he also remembers the Civil War [obviously referring to some later disturbance, as he says he was born in 1879 and 1890 or referring to hearsay]. Talk of costume of his earlier days.

HG's first music job, a parade, was for the stove handlers [see Reel I]; Walter "Blue" [Robertson?] dropped dead on that job. Walter Blue and Edward Gaspard were others in that band.

Hobgoblins are mentioned; HG belonged to that club, and didn't play for their parades; they had older men playing for them. Willie Parker, a member, played bass drum for the Hobgoblins. [Cf Willie Parker, reel ?]

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Willie Phillips's son is mentioned; has a picture [of his father].
 Joe Petit is mentioned; Buddy Petit and Chris Kelly are mentioned. HD asks
 HG to get a picture of Kelly. HD says Chris's song, Jack Kelly, looks just
 like Chris.

Places HG has played: Economy Hall, Artisan Hall, Jeunes Amis Hall,
 Francs Amis Hall, Perserverance Hall, Papá's place (Villere and Bienville).

HG doesn't remember "Fireman George," a colored fireman who would
 hire his own band and have his own parade, consisting of himself alone; RBA
 thinks Louis Armstrong played for him.

HG played at Spano's [ck sp.] and at Savoca's [Sp?]. in the District
 [ck], with 3 and 4 piece bands. Some of those who played sometimes with HG:
 Walter Blue, Jack Carey, and Chris Kelly.

Bob, guitar player, used only his fingers--no pick. HD says Willie
 Santiago played that way, too. Talk about picks, fingers, etc.

RBA mentions "Doug," who went to New York; says Punch [Miller] mentions
 him[in his Oct. 1965 lecture with RBA PM said Doug Douglas played in Chicago.].
 HG mentions old man Ford, accordian player; in the band he worked in were:
 accordian and washboard and kazoo (last two played by the same man). RBA
 mentions "Black Baby" Brickley, who had such a band around town. HD says Red,
 who lived back on Bienville Street, was about the best kazoo player he ever
 heard; band had accordian, piano and drums, besides kazoo. Red played a lot
 of wah-wah on the kazoo with a glass used as a mute.

HG's favorite trumpet players: Buddy Petit, Chris Kelly, Walter Blue,
 [Elmer] "Coo Coo" [Talbert], Bob Anthony (HD says Anthony never had much
 power or lip, but he was good; he was in the Navy band with HD), [Ernie]
 Cag[nolatti], Joe Dolliole [sp?] of Pauger Street, Ricard [Alexis].

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Billy Morand [i.e., Marrero]'s son, Simon Marrero, was a good bass player. Some confusion about which Marreros played what; RBA says John and Lawrence Marrero played banjo, that Simon and Eddie played bass. He [Eddie] quit playing bass, is now a presser [all others dead--PRC]. HG worked with all of them.

Favorite trombone players: Joe Petit, Jack Carey. (RBA mentions guitar player Henry Ford, who played with trombone player Ambrose Powers [ck sp]).

HG mentions bass player Thomas Copeland, deceased one of several brothers who also played; good bass player; HD played with him and Maurice Durand. ~~to Cope and~~ was a bass player in Arnold DePass's Olympia Serenaders when HD played in that group. HD mentions playing with Maurice Durand for the Carnival parade of the Arabi Packing Company. HG played for the [Jefferson City] Buzzards [Carnival parade] for years; he may go back to playing for them next year. HD mentions the Zulu parade; he likes it. HD mentions the Rex parade and the Indians, the Baby Dolls, the Million Dollar Dolls.

Talk of Nowell Glass, who loves music, can play a drum [played his first parade for Zulu, Carnival, 1965--PRC], and is 35 years old; has followed his father everywhere [listening to the music] since he was a small boy. Warren Glass, son of HG's sister, plays sax. White people have followed Zulu parades ever since HG can remember. Talk of the old Zulu parade, coconut throwing and coconut handing.

Johnny Prudent [sp?] and Albert Glenny are mentioned. Talk of pictures of Chris Kelly, Wooden Joe, Buddy Petit. HG says he thinks Ike [Robinson], trombone player, who has both legs off, may have a picture of Kelly, as Ike and Kelly were close neighbors. HD says Lulu Pascal, "old-time broad," might have a picture of Kelly.

HD and HG agree that musicians had a lot of women; HD says all you had to do was be a musician; HG says the reason he decided to be a musician

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was the women.

HG played with Papa Celestin, but the band didn't have regular men, as anyone who got a job would get almost the same man and just use his name for that job. HG talks about taking Celestin home when his leg was broken. HG talks about curing the dog belonging to Celestin's wife.

RBA mentions Edward Clem; RBA mentions Bouboul Augustat, trombone, mentioned by [Alphonse] Picou (Baboul was a man when Picou was small.) [cf. Picou, reel ? & Alan Lomax, Mr. Jelly Roll, p.72] WR mentions trumpet player Ned. HG says many musicians had nicknames, and were known that way; Wooden Joe Nicholas got his because he played so hard. Wooden Joe was a parade man. Lawrence Toca [Martin] played a lot of parades; he was good; he shot himself. [i.e., he ruined himself?] DeDe [Pierce] can play low like Toca did; HD says Bob Anthony could, too. Talk of mutes, home-made, etc.

End of Reel III