

HYPOLITE CHARLES
I [of 4]--Digest--Retyped
April 13, 1963

Also present: Richard B. Allen,
Gudrun Schreiner, George and
Mildred Brown

(Interview recorded [at HC's home] in Parks, Louisiana)

When HC first went to New Orleans, all the musicians he was associated with were Catholic; the first Protestant member of the band he played in was pianist Camilla Todd, who came in later, when piano was added to the band, [replacing or in addition to?] the guitar. Camilla Todd [also] taught at one of the universities in New Orleans. The first use of hymn tunes, such as "When The Saints Go Marching In," by jazz bands was around 1916-1918; HC and [Oscar "Papa"] Celestin were the first to do it. They were playing a funeral for someone connected with an organization such as the Swell[s], the Odd Fellows or the Pythians (which buried with music), at Girod Street Cemetery; Celestin (called "the Dig" by HC) suggested they play "The Saints" instead of "[Oh,] Didn't He Ramble?" with verse). [Compare sheet music.] Catholic musicians were not forbidden to play funerals.

The standard [i.e., made up of regular musicians and playing notated music?] brass bands of New Orleans at the time were: the Excelsior, led by [George] Moret; the Tuxedo, led by Celestin; the Onward, led by Manuel Perez; the Eureka, led by [Henry] Allen, [Sr.], from across the river. [Confused on leadership of Eureka. Allen lead Allen's Band. Compare other interviews and books. RBA] The pay per man for a funeral was three dollars, so low that HC held on to his job at the bank. HC's [i.e., his own or Celestin's?] band was the first to play an advertising job for Tulane [University] football

games, then just beginning; they rode in a truck. HC also played for fraternities at Tulane Gym; they were the first to play at the Tulane Gym.

White musicians didn't come around much where the colored bands were playing; men like Lawrence Veca, who studied with Manuel Perez, and Achille [Baquet?] came along later.

HC played in the red-light district, although his father didn't like for him to be around those places, as he was brought up differently. When HC was 15, he led a band in Parks; he went to New Iberia [Louisiana], where Napoleon, Gus Fontenet and others had a band and were playing in one of the [whore-] houses there (Bunk Johnson was still in New Orleans at the time; HC was seventeen when he went to New Orleans). The music HC's band played was called "rhythm", but might have been called jazz, as many times they used no music, just picking up the tunes as they could. The music was like that of the New Orleans bands; in fact, the New Orleans bands copied the style of HC's band. HC says, "We used to call ourselves adding, adding something to the band, and some of the boys that didn't know no music at all, they could put more than we did." They improvised. GB says that Gus Fontenet told him that his wife used to make up a lot of breaks for him; he would learn them on his trombone and then play them. GB says if a person has a good wife, he can be a better musician. Fontenet's wife sang and played piano.

HC says Celestin could read very little when he began; he was playing with Jack Carey's Crescent Band. HC mentions Mutt Carey, Kid Ory and Chris Kelly. RBA says Punch [Miller] is back in New Orleans, has been very ill, is now well and playing his trumpet, although somewhat progressive; Punch has always been known for his fast fingering, however. HC says there were a lot of musicians who could chase the reading musicians; men such as Buddy Petit, Kid Rena and Freddy Keppard could really get over their horns. They respected the more formal musicians for their abilities, but when the paper [i.e., music] wasn't in front of them [the readers], the others [Rena, etc.] could chase them.

Hypolite Paul Charles was born on the same ground, in Parks, on April 18, 1891. His father played baritone [horn] in the Parks Band, which was a brass band in the beginning; later, a smaller group of six pieces was formed within that band, and the smaller group played for dances in the towns around Parks. Dances in that section in those days were family affairs, children included, like the fais-dodo still held in the area. HC's father was strictly a reader at first, but when the smaller group, with HC as leader, was organized, he began to play by ear, of necessity, as did the rest of the group. HC's uncle, Gabriel Ledet [spelling?] was the bass player (tuba) in the small group; a friend, Hypolite Fortier [spelling?], played first trumpet; Theophile Thibodeau [spelling?] played solo trumpet, the same as HC; Thibodeau's brother, Simon Thibodeau, played trombone; HC's father, August Charles, played baritone horn. Babe Stewart

[spelling?] tried to play drums with them, but they didn't have a regular drummer. HC was also the leader of the smaller Parks band [the dance group]; HC got started with the Parks Brass Band, which consisted of sixteen pieces. Peter Carey, who taught the band in Lafayette, where he was killed, organized the band in Parks; Carey would sometimes take HC to Lafayette with him, when HC was quite small. HC cleaned Carey's horse and buggy for him, so he was put in the band. Carey was from New Orleans, but they came from Napoleonville [Carey went from there to New Orleans to Parks? PRC]. Carey was HC's teacher. HC later taught the band in Parks. HC studied in New Orleans with Manuel Perez, until Perez went to Chicago, when HC was about twenty or twenty-one years old; Perez went to Chicago a good while before the big storm of September, 1915; HC was working for the bank then, at Decatur and St. Philip. Perez had an offer to leave Chicago and join the Creole Band in Seattle, Washington, where they were playing on the Orpheum circuit; Perez was making cigars and playing music in Chicago, so he sent HC a ticket to join that band. "Big Eye" Louis [Nelson] was in that band; he couldn't read, but he could play. RBA says Joe Robichaux would see Big Eye playing with his uncle's [John Robichaux] band and think Big Eye was reading, as he played the parts so well, but he was playing everything by ear. HC played with Big Eye several times, as Perez would often send HC to play in his own place. (GB says Jerome Hines says several of the big opera stars don't know how to read, either.)

HC says he never used any Cajun songs in playing jazz. HC says Celestin was the originator of the use of "Eh, La Bas" in jazz bands, but not in the Crescent Band, or any of the earlier bands. The bands then were: Crescent, Olympia, Imperial, Superior, Silver Leaf and the Eagle (the latter with Joe "King" Oliver and Frankie Duson -- Duson couldn't read, either). Manuel Perez's band was good; his weak spot was Delisle [Big Eye Louis Nelson], his clarinetist. [John] Robichaux had a good band, but he himself, a violinist, was weak. The Maple Leaf Band was the only band HC remembers as having no weak spot in it; some members: Lorenzo Tio [Jr.], a wonderful clarinet player; Vic Gaspard, trombone; Octave Gaspard, bass; Camilla Todd, piano; HC, trumpet; Louis Cottrell [Sr.], drums. That band played any kind of music. [A. J.] Piron's band was nice, too, but his piano player [Steve Lewis?] couldn't read, [even though] Piron played for society people. Piron's band was playing at Tranchina's Restaurant, at Spanish Fort, while the Maple Leaf was playing at West End.

HC took over the teaching of the Parks Brass Band when Carey gave it up [because he was killed?]. HC played solo alto [horn] at first, as there was no trumpet; HC's father didn't want HC to go in the band, but Carey said he was doing well. HC had been playing his father's baritone on the sly, and Carey heard him, so he put him in it.

There was a good brass band at Breaux Bridge at the same time the Parks band was functioning.

HYPOLITE CHARLES
I [of 4]--Digest--Retyped
April 13, 1963

6

HC became ill in 1924; his doctor told him he could never play again; in 1925, playing an afternoon tea at the New Orleans Country Club, he had a spell; he sat down, and has never played since then. His violin player took charge when HC had the spell; HC always had a violin with his own band, which he organized when the Maple Leaf Band broke up. Emile Bigard was the violin player who sometimes worked with the Maple Leaf. Albany "Barney" Bigard, clarinet, worked with HC some, too.

HC got music for his band from various publishers. The small band in Parks didn't use any music; they got their tunes anywhere they could; HC would play three and four nights with the [Vidal?] band; when he came back, he would teach all the parts of all the songs he had played to the members of his band. HC's band got all the work they wanted.

End of Reel I

HYPOLITE CHARLES
II [of 4]--Digest--Retyped
April 13, 1963

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One of the bands that got a lot of work, the Crescent Band (with [Kid] Ory) and Jack Carey were the only ones which used absolutely no music. [Unclear here. JC was with the Crescent and Ory had his own band. Compare other interviews. RBA] The Superior was led by a very wonderful violin player, Peter Bocage; Bunk Johnson got "all the things that he did" while playing in that band; he learned his music there, as Peter could make anybody play; Peter was considered a first-class musician; he could read anything, on violin; HC doesn't know how he was on trumpet, but his main instrument was violin. [A. J.] Piron, [John] Robichaux, [Wendall? John?] McNeal and Jimmy Palao (leader of the Imperial) were musicians; [Emile] Bigard played nice violin, too, and read music pretty well, but those formerly mentioned could play anything. HC says they would sometimes have as many as seventy-five to eighty pieces playing concert music at the New Orleans Country Club; George Moret sometimes had fifty to seventy-five pieces playing concerts at the Fair Ground; Moret would pick up all the musicians he could get in New Orleans, have a few rehearsals, and play the concerts; the orchestra played strictly non-jazz; Moret himself couldn't play jazz. Trumpet player [Arnold] Metoyer was always picked to play the cadenzas.

HYPOLITE CHARLES
II [of 4] --Digest--Retyped
April 13, 1963

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[Camilla] Todd [pianist] sang with HC's band some, but the only time the band ever hired a person strictly as a singer was at Tom Anderson's, Rampart and Canal. Camilla Todd accompanied herself as she sang, and the others would "play in there with her." She sang pretty straight; she sang with the band from 1913 until 1925. (Bessie Smith was flourishing about 1926 according to GB). Camilla Todd didn't sing blues although the band played blues. Tom Anderson hired the singer who sang with HC's band at Anderson's place; the singer was Willie Jackson, who had a partner named Nooky Johnson. WJ made some records, [Compare discographies,] accompanied by Steve Lewis on piano, says RBA. HC agrees that Lewis could play piano, although he couldn't read music; Lewis was Piron's piano player. Lewis has died. When Piron took his band to New York, HC, who had been playing the dinner dances at the New Orleans Country Club, took over the afternoon tea; although the people there insisted on strings only, HC played a number very softly on his cornet, with Camilla "Chick" Todd accompanying; HC says that after the number the people seemed to go wild; HC played the New Orleans Country Club until his health forced him to quit playing altogether. HC thinks about the music he played for the afternoon teas; all of it was quiet, as the people attending were old and rich. "The Rosary" was the song HC first played, the one which secured the job for those years.

HC talks about his illness, which forced him to quit playing music. He went into the insurance business in New Orleans after he quit playing.

HC used to play the piano, which is in his home, for his own amusement; he played a few little tunes, he says; he doesn't play at all any more. He had no children, although he raised a daughter; she was in California, but is in New Orleans now.

HC's was the only band which could play the "Red Book of Rags", the Scott Joplin music. Camilla Todd played them on the piano, too. She still lives and teaches in New Orleans; she lives behind the brick church at the corner of Magnolia and Louisiana, the Baptist church from which [Oscar "Papa"] Celestin was buried. Celestin was a Mason, an Odd Fellow and a Pythian; that's how he got all those jobs. The reason HC's health broke down was that he played parades and funerals with Celestin and also with George Moret, plus playing every night with his own band.

When Storyville was closed at the time of World War I, the only places employing musicians full-time were: Tranchina's, at Spanish Fort, where Piron worked; Beverly Garden, operated by Jack Sheehan where Celestin worked; HC worked at Moulin Rouge, at West End; Dubos's at West End. All the other places were closed, and musicians worked when they could; that is the

reason so many musicians went North. RBA says Storyville was closed several times, once about 1913, when "Gyp, the Blood" was killed; RBA's teacher, Manuel Manetta, (still living, and playing piano) was working across the street from where the murder occurred. HC says Storyville was closed in 1916 or 1917.

One band HC played with sometimes hired an accordian. HC has heard of Payton, an accordian player mentioned by RBA. *Bill Phillips - 27*
was a good accordianist.

HC has heard of very few piccolo players in dance bands; he is reminded that he played in a band with Babb Frank, a small, red-looking fellow. Frank played in dance bands; he played piccolo parts.

Saxophones came into bands ~~replacing~~ *replacing* ~~clarinets~~; HC knows there were no saxophones used in New Orleans bands from 1909 until 1916, as he was in New Orleans. He began using saxophones in his band then; Sam Dutrey [Sr.] was the first to play saxophone in the band. HC's band played all types of music, including rumbas. They had to play the blues for everybody, including the country club set; everybody liked the blues.

In Storyville, the audience would applaud when they liked a number the band played; if they applauded a lot, the band would play the same number again; the audience would give money if they liked the number a lot. Salary in those places was one dollar per night, but tips were good. Tips in other places

were good, too, depending on the nature of the crowd. HC didn't play in the District much; when he was fifteen, he played in a similar place in New Iberia, as a substitute; his father convinced him by giving him a whipping that he shouldn't be in such places, so he was afraid of them from that time on.

HC didn't encounter any prejudice against jazz musicians when he was playing music. GB says that in his section of Louisiana, north of Shreveport, jazz was looked on as sinful. HC says he played one summer at a hotel in Shreveport; the owner got him from Tom Anderson's. HC didn't hear any jazzy music at the Protestant church he attended in Shreveport. GB tells about Jewel Webb, who learned jazzy piano from listening to Bessie Smith records; she played in the Second Baptist Church in Mansfield [Louisiana] in a very down-to-earth manner.

RBA greets HC for [Paul] "Polo" Barnes, once saxophone player in the Celestin band. HC, in talking of saxophones in New Orleans, says ["Big Eye"] Louis [Nelson] never would play one, but [Lorenzo] Tio [Jr.], Sam Dutrey and others had saxophones. RBA says John Joseph had one; HC remembers the Joseph family; Willie "Kaiser" Joseph played clarinet and saxophone. (He was killed by a hit-and-run car driver). Willie Joseph played clarinet with HC, in the Silver Leaf Band; Joseph would substitute for Dutrey; Joseph was pretty good. Someone in a photograph was a good arranger; he arranged all the [written] music the band had. There were only a few good arrangers in New Orleans; old man [Sylvestre?] Crusto was one of them; the

HYPOLITE CHARLES
II [of 4]--Digest--Retyped
April 13, 1963

12

man in the photo was another. RBA mentions Manuel Crusto who plays progressive jazz with a big band, the Royal Dukes of Rhythm. Old man Tio--Louis "Papa" Tio--arranged a little. RBA mentions that the Archive of New Orleans Jazz has recently acquired the [John] Robichaux accumulation of arrangements.

End of Reel II

HYPOLITE CHARLES
 III [of 4]--Digest--Retyped
 April 13, 1963

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The Vidales [spelling?] had a little band; members were: Louis Vidale [spelling?], trombone; Jules Badie, trumpet; Tom Vidale, trumpet; Pierre "Boobooce" [spelling] Vidale, [brass] bass. All were blowing instruments; they played good jazz, and nice and soft. HC says he [and his band?] played soft jazz, too, but with good rhythm. They played some by faking and some from music. HC says he has never seen the music to the blues, and he has played the blues many times. HC has seen music for [W. C.] Handy's "St. Louis Blues" and for "Wabash Blues", but not for just the blues. (He scats [the beginning of "Tin Roof Blues"]). HC says Handy's blues weren't like the blues they played around New Orleans; they would just play that first part, then put anything else with it.

When HC first went to New Orleans, in 1909, it was to study music; he studied with Eugene Moret (on Ursulines Street), who played only with white bands. His brother, George Moret, had the Excelsior Band. (RBA says Louis Cottrell, Jr., clarinet, told him that George Moret's wife is still alive; HC says Cottrell's father played with him, and was "one of our best drummers; he could read some music, I'm telling you.") Eugene Moret was dark, with black hair; he passed as white ("You couldn't tell him from a nation [i.e., a native?]-just like a Mexican, you couldn't tell the difference"); his brother, George, was a "briquette" (i.e., red), but he didn't pass. Eugene Moret

HYPOLITE CHARLES
III [of 4]--Digest--Retyped
April 13, 1963

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lived in Bay St. Louis [Mississippi]. Manuel Perez could pass for white; RBA says he knows white people who are proud to have played with Arnold Metoyer. RBA says George "Happy" Schilling had the Black and White Band, which was half white and half colored; HC says he played a lot of ragtime; RBA says Schilling had the band around 1916. HC says white musicians first showed up in jazz bands around 1915, 1916; Lawrence Veca was among the first whites to play jazz. Johnny DeDroit didn't play jazz; he was playing in the theaters. HC says Veca, Schilling, [Johnny] Fisher and [Tom] Brown started a little after he did; Jack Laine came later. [Compare other interviews.] The white men had their own bands. Manuel Perez started teaching Veca, who took lessons at the same time as HC, from the same teacher. RBA, who studied with [Manuel] Manetta, says Manetta had many white pupils, all through the years.

He worked for Steckler's Seed Company when he first came to New Orleans; he was taking music lessons then, too; he first began playing with New Orleans bands "exactly around 1912 and 1913;" he began playing with the Silver Leaf Band, led by [Albert] Batiste, in 1913, and remained with that band until it broke up. Then the Maple Leaf Band was organized, with HC in it, and he remained until it broke up; he then formed his own band. RBA says Sam Charters had a photo of the Silver Leaf Band published in his book; HC says he gave a photo for that purpose.

He has a photo of himself taken when he was taking music lessons. He says they bought the uniforms shown [in photo of himself alone?] in 1913. HC identifies the members of the Silver Leaf in the photo; they were the members when he joined the band, except that the trombonist, Honore Dutrey, brother of Sam Dutrey, is not shown; the members shown are: Willie Carter, drums; Philip Nickerson, guitar; Samuel Dutrey, clarinet; Albert Batiste, violin; Jim Johnson, banjo. The personnel remained the same except for occasional substitutes, until the band broke up. Substitutes had to be used sometimes because the men wouldn't leave their jobs to play music, which didn't pay enough; HC wouldn't leave his job at the bank to play in the District for the same reason.

HC discusses makes of his cornets and trumpet.

HC played cornet until about 1924 or 1925, about a year before he quit playing, when he switched to trumpet, which was becoming popular about that time. The banjo came into the bands at about the same time; Willie Santiago was playing banjo with HC's band then. The saxophone had come into the band a little before that time. Tuba was used in dance bands toward the last [of HC's musical career?], but string bass was mostly used. Talk of instrument repair, instrument prices in time of HC's musical career. Some musicians blasted their tones out, but HC "won the little reputation that I did win, I won it through nice playing." Louis Armstrong's tone in the earlier days was "practically the same like he was using now." HC attended the

performance the last time Armstrong played at S[outhwest]
L[ouisians] I[nstitute] . It had been thirty-five years since
HC had last seen Armstrong. Armstrong didn't want HC to leave
[the recent meeting]; HC says, "Never think you're more than
anybody, or never throw nobody down, regardless of their con-
dition; that's their business; people live to suit themselves;
you ain't got nothing to do with that." "That's why--Louis can
tell you--every one of those musicians in the city of New Orleans
loved me, because no matter if they couldn't play 'Home, Sweet
Home', brother, I was with them." HC tells of a time he played
with a band D'jalma Ganier got together for a Labor Day parade;
the band couldn't play; by HC's encouragement, however, Ganier
became a music teacher. RBA says DeDe [Pierce] played with
Ganier some. The [bass?] drummer in the Labor Day band was so
bad that HC had him walk alongside him, so that he could beat
the drum occasionally to keep the drummer from being completely
wrong. HC played with many such "jump up" bands such as that
one; he didn't turn down anyone, because "we here to encourage
one another." Ganier took lessons, still learning to play
his trumpet, and after a while HC heard that he was teaching.
RBA says Ganier played for the Jefferson City Buzzards for
years; musicians [often?] with him were Archie Robinson [trombone],
DeDe Pierce [trumpet], and Henry "Booker T" Glass, drums. HC
knew DeDe Butler, an accordin player from New Orleans; Butler
was used when extra men were needed to fill out a band.

There were many little bands around the city of New Orleans, but there were only four good bands; they were: [John] Robichaux, the Superior (led by Peter Bocage), the Imperial (led by Manuel Perez), and [A.J.] Piron. The other bands played, though; the Crescent Band, and also Frankie Duson and Joe Oliver [in the Eagle Band?] played, and "people liked their music too because they played nothing but jazz." HC mentions Kid Ory in the same aspect.

HC [and his band?] played the jobs at the big hotels and other swank places; they (the Maple Leaf Band) played the entertainment [Rear Admiral Forrest Lee?] Jahncke held in honor of General [John J.] Pershing, at Antoine's. Oak Gaspard was the manager of the Maple Leaf Band, but one might as well say HC was manager, as he was consulted about everything; their Shreveport job was under his management. HC names some of the places he played. He played for lawn parties, also, such as those at Betsy Cole's place on Willow, but the lawn parties didn't pay enough. HC made his reputation at the Francs Amis Hall. (He also played at the Jeunes Amis Hall). HC heard Manuel Perez play a run in a particular song (which he scats), and when HC played it perfectly at a later engagement, people were so astonished that they spread HC's name around, saying he could play anything Perez could play.

HC says that the sons of the good New Orleans musicians didn't "make it" as musicians; they went away [died or left town?];

for instance, Buddy Petit, son [Compare other interviews] of Joe Petit, died young; Kid Rena died young. RBA mentions Joe Rene [sic], brother of Kid Rena, saying that he has joined the church of Jehovah's Witnesses now, and has a band there; HC remembers Joe.

Brass bands, never less than fifteen pieces, played hymns in churches. The singers in the churches used hymn books. The bands played in Protestant churches. HC liked to play for Catholic funerals, as they took much less time than a Protestant funeral. Paul "Polo" Barnes told RBA about a funeral with so many preachers on the program that the actual burial had to be postponed until the next day.

[Willie] Carter, of the Silver Leaf Band, died quite young; he played only with that band. Joe Welch [spelling?], who had previously played violin, replaced Carter on drums with the Silver Leaf; Welch played with HC until HC quit. HC describes Carter's style. HC says "Red Happy" [Bolton] was the most sensational drummer around; "if you had a hundred little things there, he could hit them at the same time." RBA mentions "Black Happy" Goldston. RBA mentions Bill Matthews, trombonist, who had two brothers who played drums; "Bébé" Matthews played drums, as a substitute, with the Silver Leaf Band; "Brown Happy" Matthews was the other brother. Willie Santiago was a regular member of the Silver Leaf; he replaced [Philip] Nickerson, who "went away."

HYPOLITE CHARLES
IV [of 4]--Digest--Retyped
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Also present: Richard B. Allen,
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George Brown, Mrs. H. Charles

HC "couldn't see going up North", as so many musicians did when Storyville was closed, although Manuel Perez sent for him two times. HC worked in the bank until 1918, when the [World] War [I] broke out [sic]; his bank job was declared non-essential, so he became a Pullman porter, working on various railroad lines out of New Orleans. When the armistice was signed, he quit Pullman work and began playing music, which was his vocation until he quit [because of ill health--see Reel I].

HC, who got married March 19, 1914, met his wife at St. Dominic Hall where he was playing music.

HC was playing with the Silver Leaf Band when Manuel Perez went to Chicago; HC played with the Silver Leaf from 1912 until 1916. HC was married when Perez asked him to join a band in Seattle, Washington, even sending HC a ticket to get there; HC didn't want to leave as he was married; however, so he didn't go.

HC says he loves music, but he didn't like and/or approve of some of the "action[s?]" (i.e., some of the things that happened, or might happen, where music was played); he says he thinks people should dance in a decent manner; he says things even happened on parades. He didn't like to be a part of the action. He had even played in places where these things happening which he could not see [i.e., sex circuses?]. He was embarrassed at the behavior at stags. The bad things happened only occasionally where he played; he says the people at Francs Amis Hall, the [New Orleans?] Country Club, and others, were well-behaved.

HC says Manuel Manetta and Peter Bocage had told him things happened, but he didn't believe until "God made me see the thing, and after I see it, well, I had to close my mouth-- couldn't say a word."

"The Swells" was a club on Claiborne Street; HC used to play for them, for parades; they gave nice parades, but the second line wasn't nice. HC was going to retire from music because he didn't like the things that went on sometimes, but he got sick and had to retire because of his health. HC had some property in New Orleans; the crash of 1929 took away the property of many people [including HC?]. HC was loaned money by his father-in-law to pay off the mortgage on his place [his home and the store in Parks], which had belonged to his father. New Orleans got too crowded for him, so he moved back home. He says he guesses he has down well anyway. He wishes he had stayed in his home town, as he would have done wonderfully well.

hc RBA MENTIONS [Clarence] "Little Dad" [Vincent], who has died, who told RBA about HC; HC doesn't remember him, but says he knew all the New Orleans musicians, and that they were all his friends, whether they played well or badly. HC tells of meeting Louis Armstrong in [Lafayette?], where Armstrong was going to play a concert S[outhwest] L[ouisiana] I[nstitute]; Armstrong was very warm in his greeting and treatment of HC. HC attended the concert, and talked with the band later; Barney

Bigard was in the band. Armstrong was just coming up when HC was playing; Armstrong never played with HC at all, but Bigard played clarinet and saxophone in HC's band a long time.

Acoustically, the Economy Hall was the easiest place to play, as far as places for colored people is concerned; the Jeunes Amis Hall was the worst, as it had very high ceilings. All the halls had music [i.e., band?] stands on the balconies, at the back of the halls. RBA says there are still holes above the stand at the Jeunes Amis Hall; he figures the holes were for the necks of the string basses.

HC never worked with John Robichaux, but the Silver Leaf Band, considered Robichaux's second band, got a lot of work from him. The Charles Band was considered [A. J. Piron's second band; HC's band took over the afternoon tea dances when Piron went to New York [see Reel II]. HC was in the Silver Leaf Band until around 1916, when it broke up; then he joined the Maple Leaf Band, which stayed together about three years; HC then formed his own band. The Maple Leaf Band had worked at the West End Roof; the manager engaged a Mexican band for the next season; the Mexican band was a flop; the manager wanted the Maple Leaf again, but that band had broken up when they didn't get the job at the West End Roof again; HC had formed his own band by then. HC played with various bands during the interim between the Maple Leaf and the formation of his own band, a short time only. HC's band went into the Moulin Rouge, which was opened by an ex-waiter at Tranchina's. Musicians who came from the Maple Leaf Band to HC's band were: Camilla Todd [piano], Sam Dutrey [Sr.?] [clarinet and saxophone?], and Henry Martin (who had

~~switched from drums to band)~~ HC added Sunny Henry Martin (who

had switched from drums to banjo). HC added Sunny Henry [trombone], and later added Albert Glenney [string bass]. Joe Welch was the drummer with the band; Red Dugas was the original drummer with HC's band, but some of the other members criticized his playing so much that he quit, and Welch came in. HC discredits Alfred Williams's claim that Henry Martin was a fine drummer. HC says a good drummer can make a band play; Welch made his band play very well. Louis Cottrell [Sr.] was the drummer with the Maple Leaf Band; he was a fine drummer. HC comments on bad drummers, mentioning the bass drummer with [D'jalma] Ganier again [see Reel III].

HC's band was to be the first band to broadcast on radio (WSMB) from New Orleans, but HC got sick; the band was working at the New Orleans Country Club at the time.

Tempos and styles of tunes are dictated by the preference of the band and the group for which the music is being played. Once while with the Silver Leaf Band, HC took a vacation and had Joe "King" Oliver replace him; Oliver was the most popular trumpet player around the Irish Channel section then, and HC was popular at the New Orleans Country Club. Oliver played a rough style. When HC was away on vacation, the people who hired the Silver Leaf wanted to know where he was; when he got back and replaced Oliver, they wanted to know where Oliver was, as they had acquired a liking for his style and lost their liking for HC's style. HC demonstrates, by scatting, one aspect of Oliver's style. Oliver was a powerful trumpet player. HC tells how Oliver, with Frankie Duson's Eagle Band, came to New Iberia

[Louisiana] to play; they weren't given anywhere to play except in a stable; they cleaned out the stable; after they started playing they "cleaned out" all the other places in town, as everyone wanted to hear Oliver. The band didn't read any music at all. In the band were: Duson, trombone; Oliver, trumpet; Johnny Brown, bass; Johnny Dodds, clarinet; Baby Dodds, drums. RBA mentions guitarist Lorenzo Staulz, a nasty-talking man, who played with the Eagle Band at one time, but HC didn't know him, and he wasn't with the Eagle in New Iberia.

When HC substituted for Manuel Perez in Perez's band, some of the members were: Jimmy Brown [bass], "Big Eye" Louis [Nelson] [clarinet], George Fihle [trombone]. Now and then, when Louis Nelson left, Perez would use George Baquet. RBA says Baquet came back to New Orleans where he died just before RBA moved to town. RBA has heard Baquet on records with Jelly Roll Morton ("Winin' Boy"), with Paul "Polo" Barnes, saxophone, also in the band.

Sidney Bechet, clarinet, played with the Eagle Band; in fact, that was his band [i.e., his regular band?]. RBA points out that Johnny Dodds and Bechet would have been in the same band. [HC does not explain if they were in the band together or at different times.]

He didn't ever play with Fate Marable but did play on the boat; he worked on the boat with Arnold Metoyer; the Silver Leaf

HYPOLITE CHARLES
IV [of 4]--Digest--Retyped
April 13, 1963

24

Band also played on the boat. When the boat used two bands at the same time, HC would sometimes work with the other band [Ed Allen's? Metoyer's?]; sometimes the band HC was playing in regularly would be hired, too, either on the Sidney or the Capitol. HC was offered a spot in a band on the boat, but he decided it would be better for him to continue his day work; he did make his living playing from 1918 until 1925, when he became ill; then he quit music and went to work for the Standard Insurance Company, remaining with the company until 1940, when he moved back to Parks. *He did not record.*

End of Reel IV