

MSS530.2.70 Manetta, Manuel 1961 March 21

MANETTA: -- make him a band, called it the Black Diamond Band.

COLLINS: Black Diamond.

MANETTA: And some fellow gave him a break, on metric, promised him a job every night. Well, he fell for that and organized a band -- the Black Diamond Band, -- that's why he want to be a leader (inaudible) Celestin go. Now what I'm telling you about is that the party is leaving now -- she's Jeannette Sylvan, but she's Jeannette Smith because -
- well, gone and married a mail carrier.

RUSSELL: Who, Kimball?

MANETTA: Kimball.

RUSSELL: Kimball.

MANETTA: She's Jeannette Kimball, but they're separated now, you understand?

RUSSELL: Yeah.

MANETTA: At that time, she -- during that time, she was single. Well, and she was the pianist in the band. And there was (inaudible) stick together -- correspond together, you know? Jeannette and Paul Barnes -- they used to call him "Polo." Oh, and gee, he feel got so big. (laughter) So when he made that number there -- imitated that number some of these days put (inaudible), you know? Well he named it

"Josephine." So when he left the band, they tried all the other saxophone players in town to take his place. Well, they had one boy left (inaudible) band -- his name was -- I don't know if you all remember him, he was a little fellow by the name of Sidney Carrera.

RUSSELL: Oh yes, I've heard --

MANETTA: He was playing clarinet and tenor. And Polo, they used to call him that, he was playing his alto, strictly alto. Or clarinet. Well, they tried them fellows, and they had a lot of work. They had a lot of work. In the field, you know what I mean? So, the fellows went to try him, to call on them numbers, like. "Oh, come on, 'My Josephine,' you know it?" And they'd play it because this fellow popularized it, you know? And they had a big hit with it, you know. So them little fellows did it. Celestin was living on Louisiana Avenue and Liberty during that time. And they had a little [Crafnell?] records player, you know?

COLLINS: Oh yeah.

MANETTA: So, they'd go up there and they'd rehearse on the barge. But he couldn't understand it, you know? They'd try, and they'd go on the job, and all that. Couldn't make it -- do it satisfactory. So they tried themselves out there, (inaudible) asked me to help them out, you see. I

was very busy teaching, you know, and everything, and I didn't want to bother with that, but I favored the fellows. So I went up there about two o'clock that evening, (inaudible) I said, "I don't want?" -- so the band was up there. Johnny was with the band then.

RUSSELL: I bet Johnny was the no-show, that's when you...

MANETTA: So, they played the record. And when they played the record, I don't know everything they was playing in those days. (inaudible) why you turn the record off and (inaudible). I know what all the chords, what he was doing there -- I know what his (inaudible) that he know well. I know that I could add more colors to it than that. Oh, I would play it. I would play it all day. (laughter) During that time, I used to like to drink the little gin, you know? Always the same girl. I don't like to mention, she bought, you know? You know what I mean. Looks funny, you know? Oh, she sent in and out, "Go get her," "Why?". (laughter) Ooh, that's it. Ooh, that's it. Ooh, that's it. Ooh. (laughter) Now that girl. Now, I think we played [00:05:00] -- where did we play? On a fraternity house. On that Mon-- on that Wednesday night I think it was. Yeah. Asked me would I come. All right, I went. And they had the governor of Mexico, he'd visit that place, you know? He was there that night. He had been here

before, you know? But he came in on a visit. And about -- around about two blocks from that place, he had a friend of his going to the big grocery store. Well all right, on that night I went. Well they called on the number, they had been calling him from other fellow, they couldn't play it you know, and all that. Well, they had me, it was the first thing they called. (laughs) I said, "Oh, gee." Later on, I had a style of slap-tonguing, you know? Well, I played the Josephine over it must have been about a dozen times, and they wore the same suit up there.

COLLINS: Oh yeah.

MANETTA: That tuxedo -- they'd wear a tuxedo. And they had deep pockets in them tuxedos you know? Coat and the pants. Deep pockets. So, gee man, I played, they said, "Oh gee, oh that fellow's better than the other fellow." (laughter) They liked me. That made them fellows feel good, but it made Marrero -- they had two of the Marreros. John, the bass -- Simon Marrero, the bass player, and John Marrero was assistant manager of the band.

COLLINS: They're related to the Dardens too.

MANETTA: Mm-hmm.

RUSSELL: Yeah, cousins.

MANETTA: Well, they didn't like the way that this fellow left the band. Still and all, they hated to see -- they put somebody over him. (laughter) You know they --

RUSSELL: Yeah.

MANETTA: You understand?

RUSSELL: Yeah, sure.

MANETTA: So, the players that -- and we'd stand -- I'd stand up, you know, like he used to stand. Take the hots, you know? And they was dancing, they was piling my money up -- my pockets up with money. (laughter) All my pockets. Inside -- everything, big deep pockets. And that little governor of Mexico, -- he was enjoying it, you know? We had a little intermission and at that place, they had all you'd want to drink in that place. Said, "Now, look," -- oh he'd just taken a liking to me -- he said, "look, I want you to take a little walk with me now." He carried me around by that -- his grocer friends. Well they were -- had closed, you understand? But he knocked, woke them up and know his name, yeah, the girls in there. And they gets him a bottle of champagne. And they want to give him a sandwich -- me and him sandwiches, you know? Well I took a little drink of champagne with him, you know? "(inaudible), come on, (inaudible)." He gave me -- when he leave there now -- he gave me \$20. "I see what you

(inaudible)." (laughter) I had my pockets full of money. Said, "That's for you. That's for you. That's for you. Come on now, come on then. Go there, I want 'My Josephine'." (laughter) And he'd come back -- them people couldn't tell you that. Well I didn't want to (inaudible) get off boys, but see, the job was paying -- job was paying seven dollars. Every job was paying seven dollars. George Celestin was paying about 10 I guess, you know? All right. Now I had all that money, I'm going to put it like this, I feel this, you know, they said "That's your money, oh. That's your money." They called me "Horse," you know like that -- you give fellows nicknames, "Horse, that's your money. Horse." (inaudible).

COLLINS: Oh yeah.

MANETTA: He wouldn't accept it though. [00:10:00] But you know they live (inaudible) you know, like. But I said, "No, that's all right. Just helping you all out." So, that fellow inside there, yeah, we played -- I think it was [Chess and Whiskey?] Club. Several places, you know? Well, on a Sunday night, they played at a place where this fellow -- where they boosted him so much, it was called the Holy Ghost.

COLLINS: Holy Ghost Club?

MANETTA: The Holy Ghost -- they called it The Holy Ghost --
that's where -- there's a Holy Ghost church.

COLLINS: Oh, a church --

MANETTA: Uptown. And they had a big place -- a lawn.

COLLINS: Oh yeah.

MANETTA: Big, like this yard here, a bigger place than that
though, you see?

RUSSELL: Yeah, [Harold Dejean?] said he played in the Holy
Ghost Band -- they had a brass band there, too. Some kids
for a while, up at that church.

MANETTA: That was the place. And every Sunday night well, it
was Celestin's job there. Oh, he had been playing a lot, I
played a lot of jobs with [Michael Lewis?] and it was even
harder on my kind of business. Oh man. Played regular
like this. You know, I wasn't much for it -- I just helped
them out like, you see? I said, "Now look, I'm going to do
you a favor until you can get someone. Because I don't
want to be no member of a band." I said, "But you'd be
trying all the time because I can't hold up with it." So
we played and played. Played The Holy Ghost now. Oh,
geez, that place used to be packed. People outside and
people inside. So, that's why he used to shine a plenty.
Well, he had heard so much talk. Tell -- a night at The
Holy Ghost, it's all G, say. "We don't want to see no Polo

again, uh-uh. Oh no, uh-uh." (laughter) Boy, that was shattering, you know what I'm saying? So, on the second Sunday at The Holy Ghost, there are people that can remember that, what I'm saying. Jeanie said, "Who was that?" They used to call him Sunny -- "Hey, Sunny! Bring that fellow back. We don't want to see no Polo no more. Bring him back." (laughter) Well he said, "Wait, are you with us?" "He's with us." On that second Sunday, oh geez, look like they had more people. So, on the corner at Holy Ghost -- that little Chineese was in a band.

RUSSELL: Sure.

MANETTA: And him and this little fellow -- he used to like to drink, this little Sidney...

RUSSELL: Carrera?

MANETTA: Carrera. He liked to drink, you know? He liked his liquor. And at the corner from The Holy Ghost, they had an Italian place there, that you could go get your lunch, you know?

RUSSELL: Where is that Holy Ghost -- is the church still there?

MANETTA: It must be.

RUSSELL: Uptown?

MANETTA: Yeah, uptown. I haven't been up there now, Mr.

Russell, since that time. I don't know them --

COLLINS: Did you (inaudible)? (overlapping dialogue;
inaudible)

MANETTA: -- broke down the places so much, you know? I guess
it's still there though.

COLLINS: Way uptown? Whereabouts?

MANETTA: It's uptown around -- up front there around Louisiana
Avenue, somewhere up there. I couldn't -- I never take it
-- you know the place. I'll tell you, I couldn't get a
(inaudible). (overlapping dialogue; inaudible) It was very
popular. So, that job out there, (laughs) they played a
week out there, and it went under. And he was playing --
he was paying room rent. Polo. So, he had a little -- a
Ford car -- little black Ford car -- a little sedan. And
they had a lot of cars around that place, you know? So, on
that second Sunday night, he went down to that corner again
-- all the way down there. Me? No, this little Sidney
[00:15:00] -- now I think Chineese went with us, there was
three of us. So, when we come out the place, going back to
the place, that's what (inaudible) would say -- "Look,
Polo's car." He had his car in between all them cars, he
was in the dark. (laughter)

RUSSELL: (inaudible).

MANETTA: So see, he was hiding, you know? (laughter) When he
went back in there, said, (taps) "Turn off the engine.

Look here." (laughter) And I used to play that -- and you know, when they asked the dude whether he liked to play, it's popping, you know? [Flapton's?] -- course you know that. There'd be that lodge, you know? (laughs)

COLLINS: And what was that, the tenor sax?

MANETTA: Huh?

COLLINS: On the sax?

RUSSELL: No, alto --

MANETTA: No, alto.

COLLINS: Alto sax.

MANETTA: Yeah, I had an alto and I had my clarinet. So, he told Celestin, "Yeah, there. Go outside, this car." (laughs) I remember. Well, anyhow, we plays. And we plays again -- played several jobs that week. And at the Saturday night again, we played at that Chester mix again. So, he was behind John, that job had went under, you know? That was Celestin. He asked, could he play third saxophone in the band? And he's up against it, you know. Of course, them fellows was relations, you know? So they asked me, would I mind? I said, "Now, listen," I says, "No," I says, "the boy want come back in the band." I say, "You'll be fitter than me, let him take his place back, because I tell you all, if you can get somebody." I says, "No, let him take his place back." Said, "Oh, no," say, "I don't know,

can't you." Said, "No," I said, "he want to come back, let him take his place back in the band." So, they wanted -- they had a job on-hand -- they had one in -- over in Texas somewhere. I says, "No," I said, "First place," I said, "I can't be going to no Texas." I said, "I'm too busy." I said, "I'd get stuck, you understand?" I said, "The boy want to come back to the band, take him back in the band. I don't play no southern saxophone, let him come back, because you can get him." So, that's why they take him back. When they take him back, I believe he was the band - - he must have played there by the muffin and somebody sent for him up to Chicago.

RUSSELL: Oh.

MANETTA: You heard about that?

RUSSELL: No, I didn't (inaudible).

MANETTA: Somebody sent for him in Chicago, and he left them -- he jumped the band, went to Chicago.

RUSSELL: Yeah.

COLLINS: Gee. Hmm.

RUSSELL: Yeah. Did you go back and help out again?

MANETTA: No, I didn't. (laughter) Man, no, I already did -- give them back, that's all. I asked my place now get away -- I failed to help them.

COLLINS: Yeah, that's true.

RUSSELL: Yeah.

MANETTA: And another thing, I couldn't go to no Texas.

RUSSELL: No, you couldn't have done that.

MANETTA: And let me see, we -- oh yeah, little Chineese -- he used to tell me -- used to like drinking and all like that, you know? He done -- when he made these records, yeah -- they were making them records. But they hired a -- they hired a boy -- Straws -- Strong -- Bill Strommers? Bill Straw, or something like that. He's a double --

RUSSELL: Another drummer?

MANETTA: Yeah. He was a good drummer. He used to follow Chineese around and all that, Bill did. They'd taken him in the band to make the record.

COLLINS: Why --

MANETTA: Up on Broad Street.

COLLINS: Why didn't they take Chineese? He was --

MANETTA: No, they let Chineese go.

COLLINS: Oh, they let him go by then?

MANETTA: (laughs) Chineese used to carry on so much, you know?

COLLINS: Oh yeah. Mm-hmm.

MANETTA: Come (inaudible) on the job and he'd talk to them and his jaw was always fussing. [00:20:00]

COLLINS: Did you know about that? On the record?

RUSSELL: No, I don't...

COLLINS: What records would they be?

RUSSELL: Well, I mean, he's on those --

MANETTA: That was a Black something.

RUSSELL: Yeah, the "Black Rag".

MANETTA: "Black Rag" -- he'd come ask Reggie what was the name
of the numbers. He looked like he couldn't give the name
of the numbers.

COLLINS: You played on those -- did you play?

MANETTA: I played -- let me see -- oh yeah, what I -- what they
had done, they let this girl go, Emma Barrett.

RUSSELL: Oh yeah.

COLLINS: Emma was playing with them then?

MANETTA: Yeah but, they was -- they didn't want her to play the
piano, make no records, she --

COLLINS: But she had -- should -- was she taking the place of
Jeanette by that time?

MANETTA: After that time. Yeah. After that.

COLLINS: After the time you were speaking about before?

MANETTA: Yeah.

COLLINS: Yeah.

MANETTA: I played the piano.

COLLINS: Yeah, uh-huh.

MANETTA: For the records.

COLLINS: How many records did you make, do you remember?

MANETTA: Oh, I made -- I think they made about three or four records. Originally, I saw that poor fellow by Picou's funeral.

COLLINS: Oh, you did, you saw him?

RUSSELL: I didn't see him, and how did --

MANETTA: And then you were staring at, oh (inaudible). I was going to go talk to you --

RUSSELL: Yeah, I remember --

MANETTA: -- when these people call me across the street there -
- two people from --

RUSSELL: New York Radar.

MANETTA: Radar.

RUSSELL: They took your picture with them.

MANETTA: Yeah, screwballs. That's what kept me from running over. I saw you standing in the back. (inaudible) I even saw Allen, the fat fellow.

RUSSELL: Yeah.

COLLINS: Yeah, Big Allen, mm-hmm.

MANETTA: He was standing on the back. Across from there. So that's why I come across the street on this side, my little nephew played the bass too -- oh, he was over by the funeral home looking for me, you see? That's why I didn't go over to see you at that time. That's why these people

came along. And after they came along, this fellow Porter came around with his camera.

COLLINS: Yeah, yeah. Did you get to talk to Ridgley at all?

MANETTA: Me?

COLLINS: Yeah.

MANETTA: Yeah, I was talking to Ridgley, me and George -- fat George, played the banjo.

COLLINS: Oh yeah, George [Kingley?], yeah.

MANETTA: And Howard.

COLLINS: Oh yeah. Mm-hmm.

MANETTA: And one of them Marerros -- the Marerro boys, what --

RUSSELL: Lewis --

MANETTA: Lewis, yeah. We were stand-- that's why we were standing there, and I looked, I -- then Allen came along, and I saw you standing over there, you see?

RUSSELL: I didn't see you.

COLLINS: No, I didn't see you either.

MANETTA: So, old man Bebe come along. Ridgley. Just talking about the old times, and yeah, saying, "Remember them records?" I said, "Yeah, I remember them records." And he said, "Aw, that went all funny." He never did get it straight about them records, they started to tell him about them records. (laughter) So, now that's all right. (laughter) Little fellow warning me about coming up to his

house and all that business. And he studies by me so much, you know, like that, so then, the band came. That's why I didn't -- that's why I didn't have a chance to go see you Mr. Bill, over there.

COLLINS: Oh, I was going to ask what you -- you said they was -
- they came up to Celestin, asked him the name of that number -- the "Black Rag" or something?

MANETTA: Yeah, they came up there and said, "Well what's -- what is the name of that?" Well, Ridgley, he didn't know what to answer. He would say, "Oh, 'Black Rag,' and other rags, I don't know." Me? I'll tell you, I didn't pay attention to most of it. Maybe I come in and light up a match.

COLLINS: Yeah, right. (inaudible).

MANETTA: Me, I just --

COLLINS: Some more, yeah.

MANETTA: (inaudible). You know, I was just there -- I was there and coming (inaudible), no (inaudible), you know?

COLLINS: I always thought Chinee was on those records though.

MANETTA: No, it wasn't Chinee.

COLLINS: Didn't you think that?

RUSSELL: On some of those I think he is, I don't know which ones he --

MANETTA: Well, now, on that time, he was not.

COLLINS: Well he made -- did he make records on different days,
or different weeks or something?

RUSSELL: Yeah, he made some Columbias -- he's on some of the
Columbias too I think.

COLLINS: Well yeah, but what -- that one must have been a
different recording day, huh?

RUSSELL: Yeah, it must be.

COLLINS: You remember what company -- that was a the OK
Company, I --

RUSSELL: The OK I guess.

MANETTA: Well I'll tell you, if you want to get that straight
now, why don't you see old Ridgley? (laughs)

COLLINS: You think he's [00:25:00] got it straight?

MANETTA: Well, he ought to know.

RUSSELL: He'll remember it all right now?

MANETTA: He might, oh, he likes -- he brought it up about the
records and all that. He might know about it, I don't
know. Me, I don't pay no more attention to it. I never
got a nickel, I never worried about it. (laughter)
(inaudible), that's all right there (inaudible).
(laughter) That was interesting.

COLLINS: Never got paid for it either.

MANETTA: No. It's like playing with the band. I played with them (inaudible) with the kids someday, up in (inaudible). Look like they used to like me so much, you understand?

COLLINS: Didn't you have one of those records there?

RUSSELL: Yeah.

COLLINS: Let's play it for Fess sometime?

RUSSELL: Yeah, we played it once.

MANETTA: Oh yeah, I heard you play it once.

RUSSELL: Yeah, ["The Caroler Slug"?], yeah.

COLLINS: It's somewhere if Fess takes a break.

RUSSELL: Hear you taking a break on one of the rags. They had one called "Tuxedo Rag".

MANETTA: Uh-huh. I think that was the Tux, and "Black Rag" and stuff. That's another of them and such. (laughter) And that was interesting, I must tell you. So that's how that went on.

COLLINS: But Chinee was a pretty good drummer though, was he?

MANETTA: Mm-hmm.

COLLINS: Was this other fellow that took his place on the records -- was he as good?

MANETTA: No, really, he no -- he mostly -- he mostly copied behind Chinee, you know?

COLLINS: What you say?

MANETTA: Chinee was the most famous. I remember, when I went up to St. Louis on a steamer, the captain, you know? Oh gee, they had a little fellow they had on the -- Ed Allen's Gold Band, it was. This drummer there, he had (inaudible) means -- asked me about this fellow Fate [Marlboro?] there on the boat -- he used to go up and brag about the crack drummer, best drummer in New Orleans is Chinee. But Chinee then was all over St. Louis. Of course, and this fellow, the only guy could -- his name was -- little fat, short fellow, let's see man, [Florida?]. Florida Casey.

RUSSELL: Oh yeah, he was -- Florida, (overlapping dialogue; inaudible) St. Louis.

MANETTA: Yeah. Say, "Do you know how -- tell me something about this fellow. Chinee -- do you know who I'm talking?" "Oh yeah," I said, "I played with Chinee." "Chinee he's the greatest down there." I say, "Yes, he is." So, he was so anxious when he'd go down there, you know? He'd go ahead and find Chinee, you know? (laughter) And you don't see Chinee, you know -- you don't see the try to teach Chinee there, you know? (laughter) Chinee, yeah, Chinee and them -- Chinee was famous down here. Yeah, (inaudible). Chinee and well, all of those fellows come behind Chinee -- in this big (inaudible).

RUSSELL: Yeah.

MANETTA: And --

COLLINS: Chineese told us today how he used to sing all the drums.

MANETTA: Yeah, they -- and holler too.

RUSSELL: Yeah, holler.

MANETTA: Holler at the drum.

COLLINS: Did he all-- what'd he do -- hold the skinhead up?

MANETTA: Yeah, hold it up and hollered.

COLLINS: Yeah? (laughter) (overlapping dialogue; inaudible)
Were his lips on the skin there?

MANETTA: Well I'll tell you, me, I didn't take a lesson or nothing, but I definitely was there for this (laughter) --

RUSSELL: Did anybody else do that, or was he the first one, do you think?

MANETTA: Oh, that's the first one I've seen done it.

COLLINS: Did it sound pretty good?

MANETTA: Oh yeah, it was the style, you know?

COLLINS: Would it rattle the snares or something?

MANETTA: No, no, just the vibration, you know, from it. He'd holler. Then old Ridgley, he came out with a silly fellow slapping the bass strings, you know? Bebe, he got a pad made from [Drew?] or somewhere -- slapsticks.

COLLINS: Oh, oh yeah.

MANETTA: And that was his job. (laughter) Slapstick.

COLLINS: Right, (inaudible).

MANETTA: Oh Bebe, he used to like to do that, you know.

Slapstick, you know? He'd put it on, he'd slapstick.

Shoot.

COLLINS: (inaudible) talks about somebody doing that.

RUSSELL: Sam Morgan --

COLLINS: Oh yeah, Sam Morgan. Yeah George [Guesnon?] -- that

George, he talks about Sam Morgan doing that.

MANETTA: Well out they all was taking patterns and they got

slapsticks, you know. Then they had a drummer with -- he

used a little cyclone (inaudible), you know?

COLLINS: Oh yeah?

RUSSELL: Like Chinee, I think Chinee played, you know that --

COLLINS: Slide whistle?

MANETTA: Little slide whistle, yeah, he had one of them,

Trepanye had one, all the drummers had followed suit,

(laughter) you know, (inaudible).

RUSSELL: Yeah.

MANETTA: Yeah, they'd sign them with that time. [00:30:00]

Yeah, you see, like I remember again, Celestin, he take the
job, a place they called Jack Sheen's Race Track, you heard
of it?

RUSSELL: Yeah. It's out in Jefferson.

MANETTA: Yeah. Well, all the big jobs he was getting -- that's the time he had that girl with him. Wouldn't --

RUSSELL: Yeah, I met her.

MANETTA: Yeah. Had her as his piano player. But when he got that job, he wanted me. Well, that job was paying pretty good money. Well, they had the high (inaudible) the once, an old friend of mine.

RUSSELL: Oh yeah?

MANETTA: I see him, living in my little -- what is his name again?

RUSSELL: Baby Dodds.

MANETTA: He was in love with this Emma Barrett. So, he leave Emma Barrett, he go. Aw, and she was hurting about it so. He was going to the house, you know, so he put up a plot to tell the people, "Our first women's." (laughter) And he didn't tell them to sing that, you know? She called her, and she spoke. And then she told her husband (inaudible). He cared, he was a laugh, you know. Said, "Oh, yeah." (laughter) He said, "I heard ring your son, the girl ring (inaudible) tell him, yeah". I didn't play no, there was a man that wasn't he wasn't going climb next. (laughter) He forgot to tell that, see that? So that was him, pushing the girl to do that, you know, but having to fire me. And not come to me. (laughter) You know, some kind of

something. (laughter) But he know the fellows get behind something. Well, he went away to Chicago, the little fellow, (inaudible). Right down there in Old Villa, had to --

(break in audio)

MANETTA: -- he come, I said, "Yeah, you can come sit on the stand."

COLLINS: Who was this you're speaking to?

RUSSELL: Baby Dodds.

MANETTA: Baby Dodds. You know, he felt -- I said, "All right, that was before that time." Before that time, you know? So he just was sticking with the drums, you know? Like. We had a good old drummer. Was a sure, stranded on First Street. Well, they was kind of side shows, you know, in them theaters there?

RUSSELL: Oh yeah.

MANETTA: Well they had a little boy up there in that show, would follow that show, his name was [Tudinand?].

COLLINS: What was it?

MANETTA: Tudinand.

COLLINS: Tudinand.

MANETTA: Yeah. Oh man, he's very active, man, he played the drum on the same style as Nancy Campbell. Nancy Campbell,

greatest drummer in 1913, when I was in Chicago, he was all the favorite. Nancy played with Tony Jackson.

COLLINS: Just piano and drums?

MANETTA: Huh?

COLLINS: Just piano and drums? They got him you mean?

MANETTA: Yeah. And Nancy, he could play the -- he could chord the piano a little bit too, you know? He could play the piano a little, but he was a famous drummer, you know, Nancy Campbell. Well this fellow, Tudinand, he was a very active fellow. And the little man, by taking the job, come back when they opened the Villa after Tuxedo. Well, by taking the band, taking the job under a different manager. And they named it the Villa.

COLLINS: Oh yeah.

MANETTA: Fellow's name was Martin, a little short timid fellow, Martin, he was -- he had it (inaudible). Well, he sends for me. So I go over, he says, "Fess, I want your band. I want your band. I want your band." Well, now, [00:35:00] I went and organized a different band. I got a friend of mine -- (inaudible) -- he used to do the trombone. His name was Eddie Atkin. You ever heard of Eddie Atkin?

RUSSELL: Yeah, I've heard of him.

MANETTA: Great friend of mine. And still they once said,
"How'd that fellow with that little stick there -- little
flute there." He was talking about Bab, you know?

RUSSELL: Oh, Bab Frank.

MANETTA: Oh yeah, I gets fair. And Old Man Joe Howard --
because Joe Howard, he had all the music. Joe Howard, man,
he touched it but I didn't know him -- nothing but
orchestration though, because he belonged to the clubs, you
know? Well, I was good friends with them fellows uptown
like that, you know? So that's (inaudible) organized
different. Then I had a fellow -- I needed a clarinet
player. I know he was no reader, but he -- just to fill
in. Call him -- used to play with Renier, his name was
Zeb.

RUSSELL: Oh yeah, I've heard --

MANETTA: Zeb.

COLLINS: Oh yeah, somebody told me -- who was that, Chineese
(overlapping dialogue; inaudible)--

RUSSELL: Chineese thought it was --

MANETTA: Zeb [Lanoris?].

COLLINS: Lanoris, that's right. Zebediah I guess would be his
full name, huh?

MANETTA: Hmm?

COLLINS: Zebediah.

MANETTA: Ezab Lanoris.

COLLINS: Oh, Ezab!

MANETTA: Ezab Lanoris.

COLLINS: On, Ezab.

MANETTA: Well, he was from uptown there too, you know? And I ended up taking him with the clarinet. So Joe Howard says he know a fellow uptown with [Sam?] (inaudible) called [Judy Man?]. Said, "He's a crack drummer." I said, "You get him, you get him." So him and Bab went and got him. He was a drummer. That was the Villa, see? So this Tudinand fellow, he got in with one of the women around there, you know? Old funny looking guy, you know, walked funny-like, you know? But he was a crack drummer.

COLLINS: What'd he play -- one of those overheard beater things? Or --

MANETTA: Oh yeah, tactics under the drums (inaudible) -- sticks up in the air.

COLLINS: Oh yeah?

MANETTA: They're active. Just like [Mansy?]. I got a lot of instructions from Mansy.

COLLINS: Did he have that overhead beater or the foot pedal?

MANETTA: He had his foot pedal.

COLLINS: Oh yeah. The same type they have now?

MANETTA: Yeah. He had his cow bells and things. Well, he never had the latest patterns that they got now, you know? All the different patterns lined up. Yeah, I used to work with him. And man, he used to play the drums. So after that, things going all right, you know? So this little fellow started coming around, meeting me, you know? Till the (inaudible) there, you know? All right. So, I'd bring him around the place, you know? So I didn't -- I didn't mean to upset him, you know? Little fellow upset, you know, (inaudible) and I knew this. Get along with them drums, you know? So this fellow got so interested in the woman, you know, who started buying this guy a suit and things, you know? (laughter) So then, he started coming late on the job, you know? Well, that was breaking Baby in. I said, "Well, all right. Now this fellow's carrying on like this," I says, "I'm going to let him go now." So I tell you, oh, he was so happy. He wanted to play in the district, you know? So bad, you know?

COLLINS: That would be his first job there, no?

MANETTA: Lad's first job. His first job. And I leaves -- two men go, and I takes him. (laughs) And after all that, then (inaudible) has to work, after all that now.

RUSSELL: He'd call up about everything?

MANETTA: And he got famous then, and he went to Chicago. Way out there in Chicago, he's famous around Chicago, you know? One Saturday evening, the third time [Gypsy Theater?] was running. [00:40:00] I had (inaudible), used to see him all the time. And me and this fellow here, Messina was a good friend, you know? A fellow called Louie Messina, you ever heard of him?

RUSSELL: Oh yeah, I remember I met him once at the Gypsy Tea Room.

MANETTA: Yeah, he was a pretty friend of mine. He used to like me. So I'd go around his place like visiting on Wednesdays. Saturday and Sunday -- you know, me and my friend, I had a friend drive me around, you know? I had my car, my automobile then. Around then, and get a buzz, good times, you know? Oh then we really got good friends, you know? So, they had -- making and recording some records. Looks up in that [Esquire?] history ad -- Saturday evening he called me. He said oh gee, he'd like to see -- he came in town. Played. (overlapping dialogue; inaudible). And I asked him, he said, "I'd like to come over and visit you. I want to see you so bad." Yeah? I said, "Well Saturday night," I said, "well, I'll take a ride over and see you." So I went around there and he was around there, the first fellow I saw when I went in there, he was drunk -- you

know, he was drinking liquor for water and Bunk -- busy guy, Bunk.

COLLINS: Oh Bunk Johnson?

RUSSELL: Oh yeah.

MANETTA: He had a -- he had his false teeth then. And he had a gold lacquer horn and he had a green on it, you know? He was walking all over the saloon, playing it (inaudible). And the other fellows came around, do you know Jim Robison, Jim Crow?

RUSSELL: Yeah.

COLLINS: Yeah.

MANETTA: They was there, oh Jesus, they were there. Gee, yeah, Bebe was living with his sister somewhere up Louisiana Avenue -- somewhere up there, (inaudible). So, he started crying, asked us all to do this stuff. And gee, he was awful fat. Say he had the something, you know, something with the heart or something. The doctor told him (inaudible) --

RUSSELL: Yeah, he had high blood pressure and different things.

MANETTA: "Come inside." We go inside, I said, "Well where's Joe?". (laughs) He says he's going to forgive me. Yeah, so these people are going to forgive me now -- what struggle. He say, you know, I got that one would have told you I'd done that -- she asked me to do that. She asked me

to -- I said, "What man?" -- bring it up with his
(laughter) (overlapping dialogue; inaudible). I said all
this -- forget about that.

COLLINS: Oh, he's sure --

MANETTA: He cried, he cried, he cried -- he had his folks all
around there. (laughter)

COLLINS: Where was that.

MANETTA: That was just a tune.

COLLINS: For have to change the tune. (overlapping dialogue;
inaudible)

MANETTA: -- had ten dying him to make a -- make a big record --
well, all the same fellows that made that work there, he
came out and (inaudible) his (inaudible). Same ones came
around there. (laughter) Then when they came out here to
make some records, or some--

RUSSELL: Yeah, that's right. Yeah, they were here to make some
--

MANETTA: That's what they sent for him for. Him and Bob.
(laughter) And then, that night, I couldn't get rid of the
fellow, he had me -- wanted to come see me home now, crying
all the way out. I said, "Mister, we're about to catch
cold." (laughter) (inaudible) Well we come to the ferry
house there -- cried -- I had to listen. Maybe you come

from here now -- "Why don't you take the transfer and go home now? You got to go." (laughter)

RUSSELL: (inaudible) --

MANETTA: He said --

RUSSELL: -- maybe --

MANETTA: "You the hot foot, man." I said, "Oh, I tell you, forget something like that." You can change really nice, oh and a car coming, this fellow -- (laughter) poor little fellow. And after he was up there once, he sent me a picture. He had it taken -- I looked all over that picture, sure, (inaudible) -- it was him and George Filhe.

RUSSELL: Oh yeah.

MANETTA: They had taken a little picture together, you know? And George Filhe, on that picture, George must have been sick that day.

RUSSELL: Yeah, I think he was sick --

MANETTA: Oh, his man was as big as that clarinet.

COLLINS: Oh, that's crazy.

MANETTA: I said, "Gee," I said, "This is George looking" -- I don't know, I put that picture somewhere, and I looked high and low for that picture -- I wanted to show you all when you come over here before that time, you know? (overlapping dialogue; inaudible) that picture. Never could find it.

COLLINS: Huh. I never met George.

MANETTA: Yeah, George had gotten like -- when I first knew him.

COLLINS: Mm-hmm. Real thin, huh?

MANETTA: When I first knew George Filhe --

RUSSELL: I never did get to see him. [00:45:00]

MANETTA: When I first knew George Filhe, he was a slender fellow. But George got so fat. George got awful fat, (laughs) he couldn't play, George in any parade, a lot of them fellows (inaudible) big old started to call him. Then, when he went away -- he was sick when him and Dodds took the picture. They'd be sending the picture. I (inaudible) -- I wanted to show you all that picture. Well, then again, when I heard he was sick, Baby got sick, I wrote to him, but I never did get an answer no more.

RUSSELL: Yeah, he couldn't write very well, his fingers were paralyzed.

MANETTA: That's the time, remember what I said, I used to tell -- people used to tell me about him. I said, "Tell him I still wait for his correspondence." And they knew it wasn't tough --

RUSSELL: Yeah, he used to have me write his letters for him sometimes, and then he'd nominate different people that could write for him.

MANETTA: Yeah, yeah.

RUSSELL: Yeah.

COLLINS: That was after he had a stroke.

RUSSELL: Yeah, after he had a stroke.

MANETTA: (laughs) And that woman, she started gambling up there, and that was on [Gary?], up by the [Awonta?]. The same night of Old Man Glennie's wake. Willie Alfred had a daughter marry --

COLLINS: Oh yeah.

MANETTA: -- and I went up to the wedding. Up at the Bull's Club.

RUSSELL: Bull's Club, yeah. I didn't go, but I heard --

MANETTA: Yeah, I went up to the wedding. And gee, they -- Percy was the bartender of that, you know, with the liquors and thing, and this fellow Ricard and all that was there, and I went there, and she was there with Ricard and all them -- then she see me normal, look corner crying, "Lord have forgiveness." (laughter) I went was gee there. I said, "What is she going to wear that same old stuff when I got married," -- (laughter) I had a drink, I said, "If I was you, I would bring it up now with the (inaudible)." (laughter) (inaudible).

RUSSELL: You were pretty too --

MANETTA: I guess, yeah. I guess when I die, they'll say, "I'm glad he's dead." (laughter) I'd have (inaudible) and free

everything now, I'm not the fellow to blame. (laughter) I know them Celestin and the fellows, the women would like that, you know? Of course at that time, I used to be kind of famous around with the pianos, you know? During them times, you know? Get all the jobs, they thought of nobody but me. All of a sudden, Sam (inaudible) woman there when you talk about the Jeanette business.

COLLINS: Oh yeah.

MANETTA: I'd go around to places after, you know? Way after, when they'd play like Pelican and all places like around this (inaudible). She'd see me, oh gee, she wanted to buy me (inaudible) -- that's the player. She used to like the way I played, you know? And she was nicer to all them -- I preferred her playing, to another person.

COLLINS: Yeah --

RUSSELL: Yeah, Jeannette was better than...

MANETTA: Yeah, the other players. She was liking me to play. She'd treat me to play. She'd treat me -- me, buy some what to play, and need to play. John said, "You know something? I'm going to marry you all at once," he said, in the band like. She had forgot all about her and this Polo was together, I was playing for. (laughter) She's sitting in this -- she was attached to me like that, you know? I said, "Oh, my marriage man." (laughter) And they

forgot all about the Polo then. (laughter) Everyone used to go and play that kind of style like that, you know?

RUSSELL: Yeah, a lot of the time --

MANETTA: A lot of these styles, just playing on the piano you know, like that, you know? Like the saxophone or the clarinet. I had a different style, you know? And I -- just doing that like that, just for a little opening --

RUSSELL: Sure.

MANETTA: -- you know what I'm saying? Because I was always there, and I went in (inaudible) myself. Well I was teaching then, I was all for making money. I could make more money here doing this, and with my mother and all that, you know?

COLLINS: Sure.

MANETTA: Pleasing my mother. That's the reason I just stayed in this business. I asked, my parents made 42 years.

COLLINS: Yeah, mm-hmm.

RUSSELL: Forty-two.

MANETTA: You know, when I started in this business, everywhere I used to play, it was always the parents that wanted me to teach their daughters or sons. [00:50:00] I knew a guy that played in the parade like that sometimes. All the old fellows carry my horn, (laughter) and they would notice the other fellows. They had all them the -- "See where'd you

get him, boy you paying them?" I says, "No," (inaudible) I found them here. Anywhere I'd play, there was always someone (laughter) -- always someone wants me to teach them there. That's how I worked the thing. That put me strictly in the business, that was on [Malec?] Street. That's how it went.

COLLINS: You want to blow a little bit, Fess?

MANETTA: Mm-hmm.

(break in audio)

MANETTA: But you know, you used to like diminishes too, you know? I'd play diminishes. (laughs) George, he got along with the diminishes. Every diminish, he used to play it in (inaudible), man, that had no diminishes in it. So it's all the same as your method book. (inaudible).

COLLINS: Yeah, yeah, yeah.

MANETTA: It's all diminished chords.

COLLINS: All diminished chords.

MANETTA: I used to like to play diminishes.

COLLINS: You used to tell Joe about Freddie?

MANETTA: Oh yeah.

RUSSELL: Said he had trouble with them, though.

MANETTA: Huh?

RUSSELL: Joe had trouble with the diminished?

MANETTA: No, he didn't have no trouble --

RUSSELL: Oh, uh-huh --

MANETTA: -- but he just liked them, you know?

RUSSELL: Oh, disliked them, OK.

MANETTA: Because I had told him that Freddie used to like them so much, you know? After Freddie, then that other little fellow used to like them, to play that, little Petit there.
[piano]

COLLINS: Oh yeah, Buddy.

MANETTA: Buddy Petit. (inaudible). Yeah, I used to tell him about all them fellows.

COLLINS: Yeah.

MANETTA: I never see him now. You play up [piano] -- you want to try? You want to try on this, I can hear you.

[clarinet and piano]

(break in audio)

COLLINS: And did he call it the same?

MANETTA: "Sugarfoot Stomp".

COLLINS: "Sugarfoot Stomp"? When did -- what about -- what year about was it that you used to play, that that first came out Fess?

MANETTA: Huh?

COLLINS: What year was it that that first came out? Do you remember playing that?

MANETTA: Yeah, about 19 -- 1915.

COLLINS: 1915.

MANETTA: Yeah.

COLLINS: Did you play it before -- before Oliver played it? I mean, was it Oliver that -- was it Joe Oliver --

MANETTA: No, Joe made that.

COLLINS: Joe made that?

MANETTA: Mm-hmm. Joe's number.

COLLINS: And he called it "Sugarfoot Stomp"?

MANETTA: Yeah. Because I think the first time he recorded it, it was called -- wasn't that "[Diplomat?] Blues?"

RUSSELL: Yeah, I think so.

COLLINS: Yeah, he called it "Diplomat Blues."

MANETTA: Diplomat?

COLLINS: Yeah, but then afterwards, it was called "Sugarfoot Stomp". But was -- in actual fact, it was "Sugarfoot Stomp" first, I guess.

MANETTA: I knew he called it "Sugarfoot Stomp". He called it "Diplomat", huh?

COLLINS: Yeah, I -- well the first time that he called it was - - he called "Diplomat", and then he recorded it again years later and called it "Sugarfoot".

MANETTA: Oh, did Lewis play it?

COLLINS: Yeah, Lewis played on it, yeah.

RUSSELL: Yeah, on the first one he made. Yeah. About 1923.

MANETTA: Oh yeah.

RUSSELL: Up in Chicago.

MANETTA: Mm-hmm. I don't know when, 1916? Oh and Lewis just was playing on those three tunes.

COLLINS: Yeah, yeah. He hadn't learned that one yet.

MANETTA: Oh no. He was (inaudible) playing three tunes, they just let him play. And George played. In 1917, oh, he was playing then. In '16, '17. Well, he started getting together then, you know? And then in 1918, the war come on. And Ory made nice money with his band, all right. He saved it, too.

COLLINS: Ah, where do you mean, here?

MANETTA: Yeah.

COLLINS: Yeah, mm-hmm.

MANETTA: He saved his money, all right. I knew he saved his money because when he wanted to go to California, he had his money.

COLLINS: Yeah. Mm-hmm. Yeah, he wasn't very -- he wasn't a heavy drinker or nothing like that?

MANETTA: Oh, he used to go out on occasions around -- like on Mondays, you know? He'd go out around them saloons, you know? And around them women's houses and buy them a drink. [00:55:00] He always spent nice and plenty, you know? He was Kid Ory then, you know? He was going big. Ory.

COLLINS: He must have been quite young when he had his own band then. I guess he was younger than Oliver, was he? About the same age?

MANETTA: Oh, well certainly he was younger than Joe.

COLLINS: He was younger than Joe.

MANETTA: Joe was not drafted, Ory was drafted in the First World War. Joe and Johnny [Dodds?]. And me. Drafted.

COLLINS: But Ory was still too young?

MANETTA: Who?

COLLINS: Kid Ory?

RUSSELL: No, Joe was too old.

MANETTA: No, Joe was too old, yeah. Joe and this other fellow they called Lorenzo Stall, was a banjo player.

COLLINS: They were too old?

MANETTA: And Bob Lyons was a bass player. They was too old.

And the drummer, he was too young. It was -- they'd call him Happy -- little fellow they called Red Happy.

COLLINS: Oh yeah, he was too young.

MANETTA: Him and Lewis was raised up together, in Georgia. You heard of him?

RUSSELL: Yeah, you told us about him once.

MANETTA: Oh yeah.

COLLINS: Yeah, Chineese --

RUSSELL: Chineese talked about him today too, again.

COLLINS: Chinee talked about him, yeah.

MANETTA: Joe liked him. And Ory liked this other one there --
fellow whose name was -- little fellow --

RUSSELL: Henry Martin, or?

MANETTA: No.

RUSSELL: Joe Lindsey?

MANETTA: Joe Lindsey. That's who Ory liked.

COLLINS: What did he play then?

MANETTA: Drums.

RUSSELL: Yeah, drums.

MANETTA: Well, Happy had the preference of Mr. Joe, you know?

Ory need a manager, but it's -- Ory was glad to get with

Joe, you know? Because Joe could read some, you see?

COLLINS: Is that the band they called the Ory-Oliver Band?

MANETTA: Ory and Oliver's Jazz Band.

COLLINS: Ory and Oliver's.

MANETTA: But long time, Dixieland was starting out. Ory had

his band -- Kid Ory's Band was a different band he had, you
know?

COLLINS: What type of band?

MANETTA: He had a jazz band. He had -- let me see -- he was

(inaudible) band, mine in the band -- and Johnny was always
with him.

COLLINS: Johnny Dodd?

MANETTA: Johnny Dodd was with him all the time. And no, I --
let me see. He had another fellow with him called Lawrence
Duhé.

COLLINS: Oh yeah.

RUSSELL: Oh yeah.

MANETTA: Lawrence Duhé, clarinet player.

COLLINS: He's still alive.

MANETTA: I had Lawrence with me too, at the Villa.

COLLINS: Oh yeah?

MANETTA: Yeah. I got Lawrence at the Villa. Yeah, Lawrence
Duhé at the Villa and somehow or another, he left. I had
taken another fellow -- you know that little fellow used to
come around the shops, Mr. Russell? Call him James, Lewis
James.

RUSSELL: Oh yeah, yeah that's right.

MANETTA: Because he was always around Joe Oliver's house, you
know? Uptown.

COLLINS: Lewis?

MANETTA: Lewis James. He always around there, playing around
with Joey and all them, Joe told me that he can read good.
That's how he come to know me, take him down there. Lewis
James. Then old Bab, I told you he bought a clarinet, huh?
(laughter) He got in love with the clarinet.

RUSSELL: Piccolo.

MANETTA: Well he's a piccolo player though, but he got in love with the clarinet, you know?

COLLINS: Oh, Bab Frank did?

MANETTA: Yeah, he bought him a B clarinet.

COLLINS: Oh he did?

MANETTA: Last time Lewis was there, you know? And of course Lewis couldn't play nothing but orchestration, you know? Old Bab, he was practicing up, thought he could do his way like he do on his piccolo, but he couldn't.

COLLINS: He couldn't make it, huh? (laughter)

MANETTA: He was playing sometimes with Lewis, you know, saying, "I don't want to play around though." (laughter)

COLLINS: Would let him play with Lewis then?

MANETTA: He tried to play on his clarinet you know, but he was better on his piccolo.

COLLINS: Yeah. What did he hit wrong notes and that?

MANETTA: He's kind of slow with that fingering, you know? He thought he was going to fool with that like he did his piccolo, you know?

COLLINS: (laughs) So what'd he do? Go back with his --

MANETTA: The other fellow, oh he was a -- had a good head, you know? He was an ear player though, he had a good head, Bab did.

COLLINS: Yeah.

MANETTA: He had people fooled on music, you know? He fit in though. Until them old friends came there one night.

RUSSELL: Sam?

MANETTA: Sam Dutrey. (laughs) And his brother was a friend of mine. I used to go to the barbershop, you know, them times. His brother was a trombone -- they called him Honore.

COLLINS: Oh yeah [01:00:00] --

MANETTA: Used to call him [Nory?], you know? His name was Honore though -- Honore Dutrey. Fine fellow on the trombone (inaudible). They was uptown, you know? Downtown fellows didn't like the uptown fellows. And they wouldn't clash, them fellows, you know? They'd (inaudible) -- that's kind of the disposition of them fellows, the type they had downtown. The uptown fellows didn't know them. And I used to like the uptown fellows, me, you know? Good friends, you know? And the little (inaudible) fine musicians. Honore. His brother Pete was a good musician. Played violin.

RUSSELL: Violin, yeah.

MANETTA: Pete was more with Sam, though. So one night, he come off a job, you know, I was inviting him to come see me, you know? Down in the place. George (inaudible) the Tuxedo Band there, and George Filhe and them fellows. They

thought there was nobody like them, you know? I used to come -- friends come down with me for the job. And they put up the spitfire and all that from the trombone, you know, (inaudible), and play that. Played it just like George played it. And sang -- he played the clarinet, you know?

COLLINS: Oh yeah, yeah.

MANETTA: And sat on the corner, down on the corner there, and he'd drink, you know? Playing with Sunny Brook, you know? They liked to drink, you know?

COLLINS: And this was after they played with you?

MANETTA: Well, after they knocked off the job, they'd come down to visit me in my place --

COLLINS: Oh, came down.

MANETTA: -- you know?

COLLINS: Yeah, yeah. Mm-hmm.

MANETTA: And them fellows thought they was going to trap them. He used to like to trap fellows and then laugh at you -- laugh at them behind their backs. (laughter) Criticize, you know?

RUSSELL: Sure.

MANETTA: And criticize them fellows -- them fellows stayed there till he knocked off. So, they had number they was

playing, orchestration and things was (inaudible). They wanted to buy [Hank?].

RUSSELL: Yeah. And I think you told us one -- mentioned a number, or Johnny Saint Cyr, somebody mentioned it.

MANETTA: Buy Hank. So they was there spending time. Sam, you know -- and a fellow, man, speak out his mind, you know?

RUSSELL: Who?

MANETTA: He was kind of lit up too, you know? (inaudible) anybody with music, you know? (laughter) And look, you ought to be ashamed of yourself.

COLLINS: To you?

MANETTA: No. Telling Bab.

COLLINS: Oh, telling Bab, yeah.

MANETTA: Yeah, and --

RUSSELL: I was going to say, you should be ashamed to hire him if he was bad.

MANETTA: Well no, I told Bab that.

COLLINS: Yeah, yeah, yeah.

MANETTA: "You should be ashamed of yourself. What you done."

I said, "I'm playing my part." Bab had (inaudible) upside down. (laughter) I had to do something on that Sam (laughs) (inaudible) -- "Tell me something -- Just tell me something. What you playing?" "I'm playing that." "Playing what?" "Upside-down." (laughter) He was playing

that chord, you know? And we knock off, while them fellows, the bosses, Harry Brooks, Harry Parker and all them, you know? We knock off with all this (inaudible), then we get our drinks, you see? He would give us a goodnight drink, you know? So they (inaudible) Sam and Ory you know. They played, you know, their last --

COLLINS: Oh, they played with you at the -- in the band after that?

MANETTA: Played a few numbers, yeah. They'd come down there. Thought them fellows going to trap them. Well the girl was playing violin with (inaudible).

COLLINS: Oh yeah, yeah. You just sat in with the band, yeah?

MANETTA: Yeah. They're my friends, though, they would come down, you know? They'd be catching all the fellows, trying to trap them, you know? And get around, fellows were scared to go around that place. (laughter) Oh, poor fellows. So yeah. Ory didn't come down there. So, I had Parker, I asked Sam (inaudible) -- "I'm fine (inaudible) man." This man one-upped me. (laughter) And he was crazy about that.

RUSSELL: It was his favorite.

MANETTA: He was crazy about that. When I -- when I take the job, they asked me to get this fellow. See George, they

had a band up [01:05:00] there, the Peerless Band. The Peerless -- it's in that book.

RUSSELL: Oh yeah, that's right, I've heard it.

MANETTA: And they was playing the police picnic once. In (inaudible) park, nothing was out there, you know? And they liked George Filhe, and invited George Filhe to come down to the place, you know? George come down to the little place, you know, [21 Ranch?] and all that. [Tom Moore?]. George could fake good too, you know. Pretty good faker. Yeah he could play about half.

COLLINS: Sure, uh-huh.

MANETTA: They --

(break in audio)

END OF AUDIO FILE