

MSS530.2.76 Manetta, Manuel 1961 May 23

[piano]

MANETTA: Earl Hines's boogie.

COLLINS: Yeah. Is that what it is?

MANETTA: That's a tough boogie. Earl Hines, "Boogie-Woogie on the St. Louis Blues."

RUSSELL: Yeah, I have a record of that.

COLLINS: So listen, Fess, brought something to show you.

RUSSELL: Oh, yeah.

MANETTA: Oh, what's that, a piccolo?

COLLINS: Yeah, is that like Bab Frank had?

MANETTA: He don't send me over. Yeah. Had a little piccolo.

RUSSELL: Was his all wood, or have a metal head like that?

MANETTA: No, his was a -- kind of -- no, it had that mouth piece.

COLLINS: Oh, was it --

RUSSELL: Solid wood --

MANETTA: All wood.

COLLINS: Was it more like that?

MANETTA: Yeah, more that. Mm-hmm.

RUSSELL: Did it have just one or two keys, or have a lot of keys like the other?

MANETTA: No, had a key like this, like...

RUSSELL: I told Ralph I think that thing is more of a fife.

COLLINS: It is.

MANETTA: A fife, yeah. A little fife. Field band fife.

RUSSELL: Yeah.

COLLINS: The one without the keys?

MANETTA: Little fife they'd used in the field bands.

RUSSELL: Yeah, like fife and drum corps and all. Yeah, in the field.

MANETTA: Yeah. I know a fellow had one like that. Name was Charlie Smith.

RUSSELL: Where, in your band up at the --

MANETTA: No, no --

RUSSELL: -- (inaudible) up here?

MANETTA: -- no, in Algiers.

RUSSELL: In Algiers?

MANETTA: And he used to play on [Tonamay?] -- was [Grand Homney's day?]. Used to go celebrate down [Camp Shawmut?]. And [00:05:00] had had -- let me see, it was George [Silver?] and Charlie Smith. They had two fifes. And they had a bass drum player, was [Yors?] Graccion.

RUSSELL: Give us the name again?

MANETTA: Yors Graccion. They'd call him Yors, but his name was Richard Graccion.

RUSSELL: Graccion.

MANETTA: Graccion.

RUSSELL: Graccion. That's an unusual name. I don't know that name.

MANETTA: Graccion. G-R-A-C-C-I-O -- I-O-N, Graccion.

RUSSELL: French name, no?

MANETTA: Graccion, yeah. So, every tell me, round on this day.

I remember in 1903 and '04 like that, well, I was going to [McDonald?] Number 5. And during that time, my mother was living, I tell you, right next to the Odd Fellow's Hall on [Seagram?] Street. And that's where they would meet -- the little army fellows, you know? They would meet there about -- say around about ten o'clock in the morning. The two fifes and the bass drum. And they'd carry them over. They were marching over the ferry, going over to Camp [Shawmut?]. They'd be marching out of the ferries. Build grand armies, you know?

RUSSELL: Yeah.

COLLINS: Yeah. On the Civil War, mm-hmm.

MANETTA: I wouldn't mind the old fifes.

COLLINS: Just like this?

MANETTA: Mm-hmm. (laughs) Oh, yes indeed.

COLLINS: There's another thing I got to show you here.

RUSSELL: I think they hit a dog out there.

MANETTA: Oh yeah, well.

COLLINS: This is -- it comes in two different sizes, long and short. I guess this is kind of a fife, is it?

MANETTA: It look like a flute.

COLLINS: Flute? Is that what it is? There's another one in the shop.

MANETTA: Mm-hmm, flute.

COLLINS: But no keys on it?

MANETTA: No. Some kind of a flute there.

COLLINS: I guess you can change key, couple short ones.

MANETTA: Mm-hmm. Mm-hmm, yes, all the time.

COLLINS: (laughs) Must be. But --

MANETTA: But Barry's was a little black one like this.

COLLINS: About the same length?

MANETTA: Well, it had a wooden mouthpiece on it. Yeah, he used to carry it in his pocket.

COLLINS: Yeah. (laughs)

MANETTA: Yeah, man, he'd go to carry it in his pocket --

RUSSELL: Take it apart, put it in two pieces in his pocket?

MANETTA: Oh no, there was no part -- he would just put it --

RUSSELL: The whole thing? I didn't --

MANETTA: -- the whole thing, yeah. Inside his pocket.

Anywhere you see him, he had it. (laughs) Just liked to have his instrument, that little thing there. Old Gilbert Frank. Yeah --

COLLINS: What's the --

MANETTA: -- Gilbert, you know? His name was Gilbert.

COLLINS: Why did they call him Bab, though?

MANETTA: I don't know, just...

COLLINS: It's short for "Bert" I guess?

MANETTA: Well, I guess so, short name, you know.

COLLINS: He must have had fairly small hands, wouldn't he have had? Seem like it's awful close after a clarinet.

MANETTA: Yeah, he had to use his fingers, all right.

COLLINS: (laughs) Yeah.

MANETTA: Let me see.

COLLINS: Well, would he --

MANETTA: (inaudible).

COLLINS: Did he play high notes on that? It would be over the clarinet, huh?

MANETTA: Yeah. High notes on that.

COLLINS: Was that what he'd play?

MANETTA: Violin notes.

COLLINS: Violin notes, huh? Most of the time it was up in the upper register?

MANETTA: Mostly high, you know? More so than the low. That's why you could hear him all the time. You could always hear him. (laughter)

COLLINS: He'd be over everybody, huh?

MANETTA: You could always hear him. He wasn't for no bass band though.

COLLINS: No, no.

MANETTA: In the orchestra. Really sound with that thing.

(laughter) He was a trip, too, let me tell you. Well, he couldn't make the grade on the clarinet, though.

COLLINS: He tried the clarinet?

MANETTA: Yeah, he tried the clarinet. He couldn't make the grade with that. This was his best out.

COLLINS: Yeah. Was he about the only one around here that played a piccolo?

MANETTA: That's the only one that was playing. That I know of.

[00:10:00]

RUSSELL: His name was Gilbert then, huh?

MANETTA: Gilbert Frank.

RUSSELL: Yeah. I don't think I knew.

MANETTA: And after his... That's why I gave you that.

RUSSELL: Yeah, I know his picture's there with The Peerless --

MANETTA: And the name, what'd they give you?

RUSSELL: Did they give...? I don't know. I always thought he was Bab. Maybe I've seen it and I don't remember.

MANETTA: I think they do give you Bab in the --

RUSSELL: Yeah, I think they usually do.

MANETTA: Well his name was Gilbert. And I know his... Him family set out. I used to go to his house, you know? He had a sister and all that. The Gilberts.

RUSSELL: He lived on Sixth Street?

MANETTA: Lived up on Sixth, around that way. Back out front there.

RUSSELL: Yeah.

MANETTA: That's been quite a while he worked here now. Down over that house, down there he was playing, you know, The Tuxedo, you know? (inaudible). His brother was Alcide.

RUSSELL: Yeah. The violin.

MANETTA: Yeah, Alcide. Oh, that's his old instrument, all right. (laughter)

COLLINS: Yeah, it's kind of nice --

MANETTA: You try to play on it?

COLLINS: I tried but I couldn't get anything out of it, Fess.

MANETTA: Oh, yeah. You need to build embouchure for that.

COLLINS: Yeah. Yeah, I tried. I couldn't a note out of it though. [piccolo] (laughs)

MANETTA: Build embouchure for that. [piccolo]

COLLINS: Can you play that?

MANETTA: I never did fool with the piccolo, I'll tell you. Never did.

COLLINS: Never did?

MANETTA: Mm-mmm, never fooled with piccolo. Bab was the only one that had one. I didn't fool with it. [piccolo]

RUSSELL: Pretty good, huh? (laughter)

MANETTA: Yeah, that's something.

RUSSELL: Pretty good.

COLLINS: Yeah, he got something out of it.

MANETTA: Got something out of it.

RUSSELL: Next to Bab Frank, I was the best in the old days.

COLLINS: (laughs) Yeah, that's pretty good. Well I guess it works all right, huh?

RUSSELL: Yeah, if you finger it. I can't finger it.

COLLINS: It seems to have a nice tone too.

RUSSELL: Yeah. Tone came out of it easy when you blow it right. I don't know how to blow, but, I mean, I know sort of how to blow it.

COLLINS: Did they use them in the orchestra?

RUSSELL: Yeah, about that time, you know.

COLLINS: Hmm. Would they have long ones?

RUSSELL: Boehm system, yeah.

MANETTA: Yeah.

RUSSELL: Did you ever play one of those, Fess? The --

MANETTA: What?

RUSSELL: On any job or anything, did you ever play one of those piccolos?

MANETTA: No indeed. Mm-mmm. Like I tell you, never did fool
with a piccolo.

RUSSELL: You used to play flute, though? You played -- had the
flute, didn't you?

MANETTA: Oh, flute, yeah. Flute.

RUSSELL: You said it only take a couple of days to learn it
and...

MANETTA: Oh yeah, I could fiddle with everything, man. I could
fiddle around with...

COLLINS: Yeah, I guess they're similar -- more or less like --
would you said the mouthpiece would be the same as on this
fife thing?

MANETTA: Yeah, like that.

COLLINS: Let's see.

RUSSELL: And that moves on the right hand. I mean, this one
maybe (inaudible).

COLLINS: Well, I don't know, the barrel. Well, no more...
Well, I got it wrong here. What did I do? (break in tape)
Oh yeah, it doesn't fit.

MANETTA: Yeah, like that.

COLLINS: But it'd be like that, huh?

MANETTA: Like that. Yes --

RUSSELL: Yeah, all black-like.

MANETTA: -- all black-like, that's it. That was his piccolo.

COLLINS: It'd have this little barrel on it?

MANETTA: Mm-hmm. That was his little piccolo.

COLLINS: Mm-hmm. Yeah, this -- you have sort of a tuning thing. You can screw the cork out, you know? Bring it closer to the mouthpiece. To the hole. Little part comes right out.

(break in audio)

MANETTA: Yeah, and he died -- I think he died in St. Louis.

RUSSELL: I think that's what I heard too. He died in St. Louis. Somebody told me they'd seen him in Baltimore once. I don't know if that's true though. I did hear more about the St. Louis (inaudible) --

MANETTA: It was St. Louis. I learnt that he died over in St. Louis.

RUSSELL: Did his brother die here? Do you know what happened to him?

MANETTA: Oh, I don't know what happened to Alcide. I guess he's died in town here. He never travelled around much, him.

COLLINS: Which one was the oldest of the two of them, Fess? Alcide or Bab?

MANETTA: Alcide was the oldest. Up to be the oldest. Old Bab Frank, he was -- made good noise, all right. [00:15:00] (inaudible) fellow.

COLLINS: And it was two brothers and a sister in the family?

MANETTA: Oh, he had a his sister and brother -- Alcide and his sister.

COLLINS: His sister play anything?

MANETTA: No. Bab was always around with me. We was playing together. (laughs) Bab was so cheeky. He got me the humbug, you know? I was strawberry fine.

RUSSELL: How was that?

MANETTA: Did I tell you about that?

COLLINS: That the one that Peter got?

MANETTA: He brought it down with him to the place. Then he used to call him, he'd bring that down to the place. He took the violin his-self. He said, "We're going to bring it down" --

COLLINS: Oh yeah.

MANETTA: -- because I refused to take that violin.

RUSSELL: Oh yeah, that's a man they call as [Central Man?]?

MANETTA: Yeah.

RUSSELL: Yeah.

MANETTA: [Henderson Leek?]. He was the president of the IC Railroad.

RUSSELL: What was the name again?

MANETTA: Henderson Leek.

RUSSELL: Leek?

MANETTA: Leek. Henderson Leek. His home was right on Magazine and Louisiana Avenue. Henderson Leek. That's why the girl was living -- working at, the girl I used to go around (inaudible). (inaudible). And she was bothering me to take that violin. Said, "Brother don't care for that violin." Don't take no violin. She said every time she'd clean up, she'd have to move it. So, they had a vacation. Every summer, they would go over to I believe Biloxi it was, and play somewhere there himself. Well that summer, summer she stayed home washed out. They're all living in Washington now. With a little dog they had. And I used to visit the house then. Of course, in fact, when Fanny was home, they had a side street, you know? Side gate, you know. But they had a garage (inaudible). Sure (inaudible). Nice little house. I'd always go down to the cellar. I keep coming, I'd go upstairs, too big house. She was waking up, she'd get fruit and bring nice stuff, you know, to eat and all like that, you know? To drink and everything.

RUSSELL: Is that house still there? What -- Magazine and what?

MANETTA: Magazine and Louisiana Avenue.

RUSSELL: Louisiana.

MANETTA: Mm-hmm. Right on the corner.

RUSSELL: I'll look the next time I get up that way.

MANETTA: The last time I pass it, years ago I saw that house.

House was over there around the fence, sit way back in the yard. Oh, gee. So, they were on vacation, Elizabeth stayed home, had vacation at the house. She had a place, her own room and everything. Oh, gee, she was putting on big dinners there, you know? So I invited him.

COLLINS: Bab.

MANETTA: Yeah. He was cheeky too -- he tried on behind my back flirt. You see, he was a cheeky fellow, trying to flirt with her, make her date him. (laughter) And then, so, that was where -- I believe she told me that, you know. Because I went up there for dinner. There was wine and champagne, everything, you know, to eat (laughs) in that house. (inaudible) one big chair in there, you know? So, little Bab his violin. "Why don't you take that violin? Take that violin. Take that violin." She says, "I want him to have it. I want him to have it." My brother was always the one [00:20:00] said, no, she (inaudible) that violin. (laughs) So, we had this dinner up there one evening, and little drinks, you know, come to work. He'd take the violin with him, you know? He'd taking the violin. (laughs) Well, he take the violin, but I was (inaudible) by that violin. He take the violin, got up with it, running down to Tuxedo, let Peter play on it.

COLLINS: Yeah. And Peter liked it, huh?

MANETTA: Sure, I guess Peter forgot all about that violin now.

(laughs) That was a Stradivarius, though.

RUSSELL: Yeah, I remember you told me --

MANETTA: That was big money.

RUSSELL: -- about that.

MANETTA: That was a big money, that violin. I'm glad, let me tell you. When we get through that night, I used to want that violin, I'd carry that violin. Knock off, go around 25's. I had his violin with my own. (inaudible) that violin sat there with the instruments at The Tuxedo. Them fellows were leaving their instruments there, you know. And I carried that violin with them. That was out on Marais Street. I carried violin. Yeah, I carried it out, carried it along with him. Yeah, it was around about two weeks like that. And he was getting around the time people coming home. (laughs) I'm telling you. That time, I used to get my telephone messages at [Pete Saluda's?]. I was living, you know, on 331 Alix Street. They used to always call me, you know? [Mister Lulu?]. I didn't have no phone. Well, that Sunday morning, she had called. I wasn't home yet. And he comes home, he's sure, and they call me. (inaudible) at home. And my sister says, "Yes, a lady said for you to call her at once." And I was just

lucky. I call Mr. Saluda. They close on -- half a day on Sunday, you know? And go out, you know. Out my car, before she called. I ring her. (inaudible) says, "Bring the violin." I said, "What?" "Bring the violin." Now, I had the viola over by my room over the river. (inaudible) I didn't get no sleep that Sunday evening because I was worried about it. Said, "Yeah, because they're back in town, and brother asked about the violin." You see that?

RUSSELL: Yeah.

MANETTA: And all them years passed. So, I waited round about 7:30 Sunday evening, you know. Till it get dark. And the girl said she was looking for me, too. She was looking all over for the violin. Said, "You see they might have picked that violin?". I could have took that in my possession. I could have sold it. That's what Bab and them told me I could do: sell it, you know, for big money, you know. (inaudible) And then my brother was worried about that. He was worried till the next day, man, when I come home. Well, sure, nothing has happened. Well, they finally done with that violin, huh? Yeah, well that been something. Would have heard hell for that, too, you know. Got her in a bad position, too, you know.

COLLINS: Sure.

RUSSELL: Yeah.

MANETTA: Mm-hmm. But I should say, man, sure. [piano] Yeah, that's how them things happened. Man, that was a blessing. That was a burden off of my mind, I'm telling you. Bab, cheeky fellow -- "If it was me, I would have sold it, though. I had, yeah... (laughter) I had enough money to go to the penitentiary." (laughter) Cheeky fellow like that, you know, them fellows like that. You know, a fellow like that they'd -- they'd gamble, you know? [00:25:00] And do things for money like that, you know? Take chances. Kind of fellow he was. Very cheeky fellow like that. (inaudible) with the dollars, he didn't care. Oh, indeed.

COLLINS: Was that -- when Bab played with you at The Tuxedo there, was he still using the short one? That was before he threw it in river, huh?

MANETTA: Hmm?

COLLINS: That was before -- you told us a story once where Bab threw his piccolo in the river and John Robichaux got him a new one.

MANETTA: Oh, yeah.

COLLINS: Was he still playing the short one at The Tuxedo?

MANETTA: He did throw one of his clarinets in the (laughs) -- in the river.

COLLINS: His piccolo.

MANETTA: His piccolo, yeah.

COLLINS: Was that before that?

MANETTA: Yeah.

COLLINS: The Tuxedo. He was still with the short one then?

MANETTA: Yeah. He played a lot for John, you know, too. He played with John a lot of jobs.

COLLINS: Yeah, John Robichaux.

MANETTA: Yeah. He was a handy man like that. He would get a kick out of it, you know. And of course he -- the fellow could play, too. He was one of the... Yes, indeed, man. He played overtures and everything, he'd get in where.

COLLINS: Overtures, too.

MANETTA: Yes, indeed man. He used to --

COLLINS: Well he must have been a pretty good musician.

MANETTA: He was no musician. He was just -- had a good --

COLLINS: Good ear.

MANETTA: -- good ear.

RUSSELL: Good ear, yeah.

COLLINS: Good head, yeah.

MANETTA: Yeah. Like Big Eye Louis. (inaudible) musician, but he had a good head. Come into things more. He played his part, you know, he wouldn't spoil nothing.

COLLINS: Mm-hmm, nice player.

MANETTA: Well, he didn't play no clarinet parts or nothing like that. No, he'd look at a piece, something like that, with

all the violin music, you know? He didn't know notes, stuff, like a musician, though. Played the clarinet music. (inaudible) a routine player.

COLLINS: Routine, yeah.

MANETTA: And they used to use him a lot. Different bands.

They'd use him a lot. My uncle and all them used to use him and all that.

COLLINS: Oh, yeah.

MANETTA: Oh yes, like Bab and all that. Well, gee, that's why I knew Bab -- from my uncle and them on Alix Street.

Because he had a friend that he used to play with. Name was Eugene [Kileek?]. Ever heard of Eugene Kileek?

RUSSELL: I don't think so. What'd he play?

MANETTA: Well, they used to call him Eugene Kileek, but his name was Eugene Gonsoulin. Bertha Gonsoulin's father.

RUSSELL: Oh sure, yeah, sure, I know about him.

MANETTA: That's what I'm trying to talk about. Used to call him Kileek, you know?

RUSSELL: Yeah, I knew Bertha for it.

MANETTA: But it was Gonsoulin. Well, gee. He used to play the violin.

RUSSELL: Mm-hmm, sure. I remember that.

MANETTA: Mr. Gonsoulin. He would give nice little parties and all that, you know? For white people, you know? Another

cheeky man, you know? Yeah, he hired Bab. Him and Bab was friends. They would hang around my uncle and all that. I knew Bab from Algiers. Anytime now, he used to play around with old man Lindsey and all that. Mr. Lindsey get the jobs on a steamboat, like that. Hire George Filhe with trombone, hire Bab. Hire John Vigne with his boys, you know? They were -- Lindsey's band was him and his two sons, you know? Johnny and Herbert. Yeah, they had Filhe and all that kind of business. My uncle was there. Little pickets like that, you know? People wanted Bab, they'd hire Bab. Played with all them musicians, I'll tell you. He used to play with Robichaux and all that. All them fellows read music, you know. Bab would play with them. Till he got solo, he organized his own band. Like you see in that --

RUSSELL: In that Peerless, the pretty --

MANETTA: Mm-hmm, Peerless Band. [piano] That's right. [piano] Yeah, he was a noisy fellow. (laughs) Not much he can read.

RUSSELL: He had turned the music upside--

MANETTA: (overlapping dialogue; inaudible) ["By Hick"?]. I heard Lawrence Welk and them play "By Hick" last Saturday.

RUSSELL: Oh really? Same old piece?

MANETTA: "By Hick." There was a band that played that number. You know, I say, look, that old number. The old number, "By Hick". Man, I remember way in back [00:30:00] of the old Tuxedo. (laughter) "By Hick". That's the night Dutrey and them came there, you know.

RUSSELL: Yeah. (laughs)

MANETTA: Hot dog. They had [Langley Carl Fisher?], man, and hitting off with [Henry Carl Fischer there?], and (inaudible), man. (laughter) (inaudible), man.

RUSSELL: (laughs) It was blowing around, huh?

MANETTA: Yes, it was upside-down. (laughter) "What you doing? What you doing? What you doing? You ought to be ashamed of yourself. What you doing? Look at that." (laughter) That (inaudible) and everything, [you know that?] dance and (inaudible). Man, look at this. Oh, I'd go Saturday, and Ory was there, you know. (laughter) His brother, oh man. Oh, dog, I called. Yeah, I called while he get that big nice drink, you know, in the saloon. Man, they was asking Sam, you know? They liked Sam's playing -- his brother's playing, you know. They played there all time. Sit there come and play it out. (grunts) "It's my band. (inaudible)." That man there, he know nothing. (laughter)

RUSSELL: He was their favorite, [Louis?], right? The boss's favorite.

MANETTA: (overlapping dialogue; inaudible) -- they would hire [Brooks?] and [John?] Parker -- was crazy about him. [Francis?] was crazy about George, too. They liked George Filhe good. "He nothin'." (laughter) (inaudible) Bab Frank. (laughs) And he meant that, yeah. The kind of fellow he was, though, he'd talk us, man. (laughter)

RUSSELL: Well --

MANETTA: Had a kind of closed voice, you know. (laughter) "(inaudible), none of that, nothin'." (laughter) Old Bab just laughed, you know. He had a drink in his hand. He just laughed. He said nothing. (laughter) [piano]

(break in tape)

MANETTA: No, he'd sit up or stand and listen.

RUSSELL: Just sit there and take it easy --

MANETTA: Yeah.

RUSSELL: -- on the trombone, then?

MANETTA: Oh, yeah.

RUSSELL: Did he usually bring his own trombone, or --

MANETTA: Who did?

RUSSELL: Honoré, or --

MANETTA: Well, Honoré had his trombone. He came off a job. He had to play a little job about one o'clock, you know?

RUSSELL: Yeah, and he'd come over there.

MANETTA: Yeah, he told me he was coming over, you know. I wanted him to come over. They was my friends, you know. I wanted them to come over. They liked to trap everybody, you know? Never give them fellows -- especially uptown fellows credit. Said he didn't know nothing.

COLLINS: Well, Bab was an uptown fella, wasn't he?

MANETTA: Well sure, Bab was uptown fella, but, when I taking the job, getting men, they asked me to get Bab. They saw Bab, and he had his band at the police festival. They liked Bab and Harry Parker. They liked Bab, they liked George Filhe. They said, "Get George Filhe and Bab." Oh, they want them for all the music, see?

COLLINS: But they didn't think much of the uptown fellas?

MANETTA: Hmm?

COLLINS: Or they didn't think much -- well, who didn't think much of the uptown fellas?

MANETTA: Well, those Creole downtown. George Filhe and Louis Contrell and all of them like that, man. All those downtown fellows didn't care as much for the uptown fellows. See, look like there a divide like that, you see? Uptown band never did play much downtown. Everything in downtown was the Creole bands. And mostly uptown was all the uptown bands, see? That's how that went.

COLLINS: But you wanted Sam and Honoré to sit in, so they'd sit in?

MANETTA: Well, they were my friends. They was my friends. I invited them. I used to go to the shop all the time, you know? We were always together at the barbershop on North Diamond Street.

COLLINS: Yeah. Whose barbershop was that?

MANETTA: That was [00:35:00] Pete's Barbershop. Sam's brother, Pete.

COLLINS: Oh, I see. Yeah.

MANETTA: Nice barber. He had two chairs. He learned Sam how to cut, you see?

COLLINS: Yeah. Was he the older brother, Pete?

MANETTA: No. Pete was younger than Sam.

COLLINS: But older than Honoré.

MANETTA: Sam was the older one. Oldest one.

COLLINS: And Honoré was the youngest?

MANETTA: Honoré was -- yeah, behind Pete. Now they still have a brother. Big fellow. Dutrey downtown. That's one of their brothers. But I don't know -- maybe it's some kind of mix-up mother and father, but they're brothers. Him downtown and Dutrey.

RUSSELL: Oh, didn't know about him.

COLLINS: Is he a barber too?

MANETTA: No, no. He was -- he had a big rooming house. Out on St. Bernard Street.

COLLINS: Oh, on St. Bernard?

MANETTA: Mm-hmm. [Fred?] Dutrey. Fella round about my complexion. Big, heavyset fellow. Well he's supposed to be the youngest brother.

COLLINS: Hmm. What's his name?

MANETTA: Let me see, I can't think of his first name. But you see -- if you ever see the little fellow Sam --

RUSSELL: Yeah, young fellow.

MANETTA: -- he'll tell you. And he's still living. Yeah, he's still living. One of them Dutrey brothers, all right. He's supposed to be the youngest brother.

COLLINS: Maybe we better could play a little bit before it gets too late.

(break in tape)

MANETTA: -- watch your music though.

RUSSELL: The uptown what -- didn't...

MANETTA: They didn't care so much with music. For music, you know, mostly ad boys, you know.

RUSSELL: Yeah, (overlapping dialogue; inaudible).

MANETTA: The bands, they had a lot them, like Jack Carey and all that business, you know? Had a lot of them during that time.

RUSSELL: Bob Lyons's band --

MANETTA: Bob Lyons's band, Kid Ory's band, Johnny Brown, the Olivier Band. All that was... All air business most, Buddy Bolden and all that. Oh, they was mostly... Them times, you could play about seven or eight numbers and make a living off of it.

RUSSELL: Yeah. Play a whole dance.

MANETTA: Yeah. And I had a couple of the fellows downtown too was Creole, but they're, you know, musicians like Buddy Petite and all that.

RUSSELL: Yeah.

MANETTA: There were a lot of them downtown. They was Creole, but not -- the real responsible band was like the Superior and the Olympia and the Imperial. Golden Rule. All them bands was downtown, but them fellows, they mostly studied music. They had to play it by music mostly. It was during the time when fellows around me was all that was in (inaudible), you know. (inaudible) and all them things, Artesian and all that. Now that's the only time uptown bands look like they'd have more play. They were getting around on -- around like the Economy. Well, Economy Hall.

RUSSELL: And Joe Oliver would get in there.

MANETTA: Yeah. Economy Hall. Well, I'm talking about before Joe's time.

RUSSELL: Moving forward then way back.

COLLINS: They say Bolden used to play at the Globe Hall.

MANETTA: Right at Globe Hall, right by the auditorium there.

Oh yeah, he'd play there all right. Oh yeah, he'd play there. That was -- that kind of section that went for that went for that kind of music there. Uptown section bum there. The Globe Hall, most were in the downtown.

COLLINS: Oh, I see. Yeah.

MANETTA: There were only a few of the kind of ratty fellows downtown. They'd go to that Globe's.

COLLINS: That's a ratty hall?

MANETTA: Well, that's kind of a ratty hall. That's why they have a ratty band all the time, mostly [Bolden?] and all that. They'd all play all the time. The Globe's Hall.

COLLINS: Were you ever in The Globe's Hall, Fess?

MANETTA: Huh?

COLLINS: Did you ever go in The Globe's Hall?

MANETTA: Ever go in there?

COLLINS: Yeah. (laughter) Slay there?

MANETTA: Sure, I played in The Globe Hall.

COLLINS: Who did you play with there?

MANETTA: Played there with Frank.

COLLINS: Uh, wait a minute -- Frank?

MANETTA: With Frank --

RUSSELL: Dusen.

MANETTA: Yeah, with the Eagle Band. [00:40:00]

COLLINS: What did they have? Did they have a high bandstand there?

MANETTA: Yeah, they had a high bandstand. Pretty nice hall, The Globe's. So long standing by.

RUSSELL: Yeah, I'd like to get a picture of that hall sometime. I think Slow Drag said a friend of his had. I'd like to see 'em.

MANETTA: [clarinet] I put a new reed on that thing.

COLLINS: Oh, you did? Yeah.

(break in tape)

MANETTA: -- the saxophone and clarinet would be in a cabaret like that. But not to follow that up for a living of it. But, always could see fellows everywhere was playing it.

COLLINS: Sure, that's right. Mmm, mm-hmm.

MANETTA: You know, you could see a lot of them was playing it. I mean, a lot of them old good ones. Because I studied method books a lot. On clarinet and trumpet and trombone. On blowing instruments. Saxophone. Like a saxophone, you'd take like Ben Vereecken's saxophone book -- number two book and it'd show you transpositions of different clefs: tenor, soprano, alto, all different clefs. It was Ben Vereecken's Number Two book.

COLLINS: And I bet it covered it for all the different
saxophones?

MANETTA: Yeah. Mm-hmm. All clefs, too. I studied them things
because I made a living off them things. I was playing
them things all the time.

COLLINS: Sure. Mm-hmm.

MANETTA: Other fellows playing jobs like that. I was playing
every day, all day long, giving lessons with them things.

COLLINS: Yeah. And that's tougher stuff than you'd play in a
band --

MANETTA: Yeah.

COLLINS: -- wasn't it?

MANETTA: Oh, sure. Like orchestration -- you know, I could
play orchestration with one eye, man, closed. (laughter) I
had pupils down here used to play orchestrations, after
leaving method books.

COLLINS: Hmm. No trouble with it.

MANETTA: No, indeed. But they were real players. That's why I
-- you know, and nowadays, people forget that you had been
out playing.

COLLINS: I don't think they forget you, though, Fess.

MANETTA: Well, I'll tell you, I was always able to show them.
They didn't show me nothing, 'cause they all didn't fix it
like that. They all fix -- they was all like Sam Dutrey,

George Hooker, all the musicians. "You were a right -- you a professional, you were..." Like old man Robichaux used to tell me that. He'd say, "You are a right, true professional." Isn't that crazy, the other fellows running around on the planet. Very seldom they could catch me. And I'd go out and play with a band there once. Oh, I played a little while there, on vacation like it was with old man Bob Lyons. Well them fellows had the big orchestras -- Celestin, all them, Robichaux. They never could hire me to play, because I didn't like their price. There poor Bob Lyons there, he played two tunes, that's all. (laughter) ["Barbara Jean"?], and that was all he wanted to play. And he'd demand more -- he'd demand double price. While them fellas play for five dollars, he was getting twelve dollars. And he'd go high, and he's drunk, he's laying down. Smell and (inaudible). He used to save his money in a little jar, you know, but you might of heard of him -- his name was Jimmy [Ruschak?].

RUSSELL: Oh yeah, he had a saloon there.

MANETTA: Had a saloon right next to Bull's Club. Uh --

RUSSELL: Zulu Club.

MANETTA: Zulu Club. Saratoga -- I believe it was Saratoga and Perdido. They would go back there and Bob get all drunk with his friends all day, you know. That's all they'd

done, you know? Go lay down. (inaudible) on the floor with all the sawdust. (laughter) And big, white people, I'll tell you, Mr. Russell, come there [00:45:00] and looking for Bob Lyons. Pass all them fellows on Rampart Street and go look, say they catch him on Rampart Street, they'd call him. Go all around Rampart Street, asking all around [Astoria?] and all them big places. The bands say, "Ooh, I tell you, Papa Celestin would play at the Pelican." They didn't look for Papa Celestin or Robichaux or nobody. Looking for Bob Lyons. (laughter) And he's just (inaudible). And a lot kind they could pour water on him, man, to wake him up, and pay his price. (laughter)

COLLINS: What was his price?

MANETTA: \$55, \$75 was his price. (laughter) Made him sign it.

Mr. Ruschak had to sign it. But I'd sign it. I know Mr. Ruschak didn't -- it was Ruschak, see you would run there, but I signed. I said, yeah, it was a good life.

(inaudible) signed the book. So he says he did. Give the money. Have the part of the -- get Mr. Ruschak. They'd get Bob, you know, give Bob something, Bob. (laughter)

COLLINS: Well, I guess they liked his band, huh, right?

MANETTA: I hope they tell you they like his band. Like -- let me show you how people goes, how people cater us, you know? Big, fine places, too, up there by [Eliza James?], thing

like that. (laughter) Then after I have his contract signed, with the liquor -- all the liquor he wants. He goes anyway. (laughs) Priests' home, anywhere, convent, anywhere. (laughter) Well, they'd have to get the wine for him when he played. (laughter)

COLLINS: Even if the guests didn't have it, the band would have it, huh?

MANETTA: Yeah, wouldn't even take the job if you wouldn't give him that. (laughter) And the other four fellas there, "Ooh no, no liquor, no liquor, nothing." Five dollars was a big price for them. I tell you, it was -- five dollars was a big price at the time. They'd go away to St. John and all them play with five dollars. Celestin and them. I'm telling you the truth, (inaudible) ride in the little truck with St. John, would play for five dollars. They would play a job, get four dollars. Three and a half or four dollar job. Old man made twelve dollars, man. (laughter) That's so. You know, they used to get me to sign, man, I ought to be ashamed of myself, they'd make me play with a fellow like that. I always talk about that, I wanted money.

COLLINS: Sure. Doesn't matter where you play. Sure.

MANETTA: And they'd owe me a cop percent either.

COLLINS: What'd you play, piano with the...?

MANETTA: No, I played the clarinet and the saxophone.

COLLINS: Clarinet and sax.

MANETTA: Yeah.

COLLINS: Who else did he have with him, Fess?

MANETTA: Hmm?

COLLINS: Who else?

MANETTA: Oh, he had Ben, himself. Let me see here. Well, they hired fellow Benton.

RUSSELL: Oh yeah, Tom Benton on the guitar.

MANETTA: Well, they had a trombone player. His name was -- he was from out in the country -- Paul Benn. You ever heard of him?

RUSSELL: Benn?

MANETTA: Paul Benn. He was a trombone player. Paul Benn. Very nice fella too, Paul was.

RUSSELL: I don't remember him -- (overlapping dialogue; inaudible) --

MANETTA: From Reserve.

RUSSELL: What was the last name? B-E-N-D, or...?

MANETTA: B-E -- B-E-N-N.

RUSSELL: Oh, just Benn.

MANETTA: Paul Benn.

RUSSELL: Benn. B-E-double N, yeah. No, I never heard of him. Who was the trumpet?

MANETTA: They had the fella Willie Edwards play trumpet. You heard of him?

RUSSELL: Who?

MANETTA: Willie Edwards?

COLLINS: Oh, Willie Edwards.

MANETTA: Then he had Ricard.

RUSSELL: Oh yeah, Ricard.

MANETTA: Ricard was his main trumpet player. (inaudible), you know?

COLLINS: And Willie Edwards?

MANETTA: And had a fella -- drum scholar of mine, Johnny Thomas. The piano player was [Moscala?]. Jack Jones, when they'd have piano, you know?

COLLINS: Willie Edwards -- it don't seem -- wasn't there something that came up about him?

MANETTA: You ask Punch about Willie Edwards.

COLLINS: That's right --

MANETTA: Punch would know him. He'd come up line --

RUSSELL: Yeah --

MANETTA: -- from up there, Punch.

COLLINS: That's what came up. Yeah. Willie Edwards, Punch mentioned him --

MANETTA: Now, very few fellas knew him, but that was what you call a preference player.

RUSSELL: Jack Carey would use him, too?

MANETTA: Jack, he played with Jack, too. And -- but Sam Dutrey liked him better than all of them trumpet players.

RUSSELL: Really? Dutrey?

MANETTA: Yeah, Sam liked him better than all them fellows. He played nice. He had a Scott Joplin book. I used to go play with him, me and the clarinet. [00:50:00]

COLLINS: They're from Reserve, you say?

MANETTA: Uh, Paul Benn was from Reserve.

COLLINS: Oh, Oh.

MANETTA: But Willie Edwards -- the same place where Punch and all them was at.

COLLINS: Oh, yeah.

RUSSELL: Raceland, is that --

MANETTA: Raceland, yeah, out on Raceland, yeah. Kind of a delicate fellow, though. He was a tall boy. He died of TB. Nice player. Played with Bob. [Bill?] played with him a lot, too, you know, at the time. A fellow called Bill Matthews, he played with Bob too.

RUSSELL: Drums?

MANETTA: Hmm?

RUSSELL: Bill Matthews -- did he play drums or trombone?

MANETTA: He played... He played drums with Bob and he played trombone too with Bob.

COLLINS: That'd be about the time he was changing over --

MANETTA: He used to come down there every evening mostly. I guess he done forget that. He's living now.

RUSSELL: No, I think he told us --

MANETTA: I wa--

RUSSELL: -- I think he told us --

MANETTA: -- I was teaching in the front room. I hadn't this little place built yet. Put an eye on his trombone. He got to liking trombone. Played at the lake and all that, you know? Sam at that lake. Funny little Bill (inaudible) drums. He was a nice drummer. And he liked the trombone. And I believe he got a trombone, and I believe he went over to -- went over by Vick's, started trombone. Then after, he'd come down here with his trombone, I'd wake him up in the front room, he had his trombone. Plain Bill, I guess he didn't forgot that.

COLLINS: Yeah, I think he mentioned that once.

RUSSELL: He mentioned it, I think.

MANETTA: He might have. He didn't know if he wanted to hole up -- fellows holding up in that morning, you know.

COLLINS: Well, I think he mentioned that all right.

RUSSELL: Yeah, he told us, I'm sure.

MANETTA: He'd go down there almost every day with his trombone,
(inaudible) sometimes leisure time. In my front room. Oh,
he was crazy about his trombone.

COLLINS: Speaking about the Tuxedo, didn't you have some photos
--

RUSSELL: Yeah, Fess, if you want to look at this picture a
minute and see what you think of it. See if you ever saw
that place in your life. (laughs)

MANETTA: Man, I see it. That's it.

RUSSELL: Does that look like it?

MANETTA: That's it.

RUSSELL: (laughs) That's it, huh? I was surprised I found that
--

MANETTA: Yes, that's that old house. That's that little house
on Franklin Street. That's the Tuxedo.

RUSSELL: Yeah, those are the cribs next door then, are they?

MANETTA: Yeah, cribs next door, correct.

RUSSELL: Somebody got their garbage out there on their lawn.

MANETTA: That's it. That's the old hall.

RUSSELL: Were there electric lights in the sign there? The
dancing? Do you remember? And up -- you can see the bulbs
in the big Tuxedo.

MANETTA: Yeah. Uh-huh, that's it.

RUSSELL: There's Union Beer, and what is it, Rawley Rye. What was upstairs then?

MANETTA: Huh?

RUSSELL: What was -- was the dance up -- both floors?

MANETTA: Oh no, they had to close all that. They made -- that was an apartment house once. But they had taken all that to make the hall.

RUSSELL: Well, I'll tell you what it says on the back of it there. It's covered up now but it must have been right after the killing. It says Captain Leroy, or Lecoy or something.

COLLINS: Leroy.

MANETTA: Leroy.

COLLINS: Leroy [Carl?].

MANETTA: Captain Leroy, yeah, I knew him.

RUSSELL: Fourth precinct in the door. Leroy.

MANETTA: Yeah, Captain Leroy, I knowed him. Captain Leroy. Yeah, that's it.

RUSSELL: Now where he's standing, it looks like a great big door in there. Was there a big door?

MANETTA: They had a big door in the front.

RUSSELL: In front? And what's over here? There's two little doors and a little window. Was it a ballroom there or what?

MANETTA: No, there was a ballroom in there. You know? Them two little doors, you'd go into the ballroom. You'd go right on through it. Down through the place. That left it on Franklin Street.

RUSSELL: Yeah, that says Franklin Street.

MANETTA: That's the entrance, see? That it, little cribs on the side. Yes, indeed, that's it.

COLLINS: That's a rare photograph.

MANETTA: Yes, it is.

RUSSELL: Yeah, I've never seen one. Never thought I'd ever see one.

MANETTA: The old Tuxedo.

COLLINS: Well, where did the band play, Fess? Way in back?

MANETTA: Way in the back.

COLLINS: Way in the back.

MANETTA: In the back, hitting Liberty Street. Large place, almost about a -- man, over a half a block long.

COLLINS: Yeah. It was long.

MANETTA: Yeah, it was long, sure... And then they stopped.

Then they had a back entrance, alley. They'd go right out that alley and go right on back to Liberty. You could come through Liberty Street into the hall, from Liberty Street.

COLLINS: Mm-hmm, mm-hmm. Through that alley.

RUSSELL: From Liberty, too.

MANETTA: Yeah, from Liberty, come through that alleyway to the hall. But in the back of the hall, in the hall. And you -
- from the front, well, you'd go to the saloon in the front in the hall.

COLLINS: Well, this big doorway here, did that lead through the saloon?

MANETTA: Yeah, that saloon -- that goes right by the saloon.

COLLINS: Oh.

MANETTA: They'd go in there, that was the saloon in there.

COLLINS: Yeah, it's like a little yard-way there, huh?

MANETTA: Yeah, there's a saloon in there, then the saloon then entered right to the hall.

RUSSELL: Yeah. Look, here's a picture [00:55:00] inside the bar, I guess. The bar where Phillips and Parker were killed. And on the back it says the ink dots were the bullet holes. I think maybe that's in the door there. And where did -- look at the bar now is along here, and that door -- did that go into the dancehall, or does that go out in the street, do you think?

MANETTA: That's the door went out to the street.

COLLINS: What, this door here?

MANETTA: Oh yeah, that door went out to that back street.

COLLINS: Oh.

RUSSELL: That back door...?

MANETTA: Yeah, they had the back door like that.

RUSSELL: Oh, went to Liberty?

MANETTA: Yeah, that goes out to Liberty Street, the back door.

The back door like that. You come out the dancehall, off the steps, go right down to that door and go out on Liberty Street.

COLLINS: What -- well, where's the dancehall here, Fess?

Through this door?

RUSSELL: Are we standing over -- like I said, if we're looking here, are we standing by the dancehall door, or are we looking towards the street? Or where's the dancehall from here?

MANETTA: Well, the dancehall's in there. All that's in there, the dancehall.

COLLINS: Oh. This is --

MANETTA: This is --

COLLINS: -- this, Fess, is where it leads out to the dancehall?

MANETTA: Yeah, they show you this picture how it's drawn, you see? Well, that's the saloon, that's the bar.

RUSSELL: Where was the bar? Was it on the downtown end or the uptown?

MANETTA: No, no, the downtown end. This way.

RUSSELL: The bar was over --

MANETTA: As you go in. That side fish, you go to Franklin Street, just like that.

RUSSELL: Oh, right there.

MANETTA: Then you go right in that door.

RUSSELL: This piano here -- keyboard is on Franklin Street then, huh?

MANETTA: Huh?

RUSSELL: This is Franklin Street along --

MANETTA: Yeah, that's Franklin.

RUSSELL: And the cribs over here, and there's cribs over there.

MANETTA: Yeah, that's it.

RUSSELL: All right.

MANETTA: A lot of cribs over there, like that. You'd go in there now. You go in there now, the bar is right to your right. Right like it is.

RUSSELL: So this is -- we're facing -- looking towards Liberty down there?

MANETTA: That's right. That's right.

COLLINS: But this is in back of the dancehall. You go through the dancehall to get there?

MANETTA: Oh, yeah.

COLLINS: Oh yeah, you got to walk right through the dancehall before you get to the bar here.

MANETTA: Yeah, that's right.

RUSSELL: Oh, I didn't know that. I thought the bar would be on the Franklin Street side --

MANETTA: That's -- but that's -- no, that's the bar. Wait.

That's the bar. Now here's a door. You go out the bar, in the hall. See that door there?

COLLINS: Oh. That goes to the dancehall?

MANETTA: Yeah, that goes to the dancehall.

COLLINS: Ah.

MANETTA: That's it. That's the ticket.

RUSSELL: What do you think this door would be over here? Is that a closet, or does that go out in the dancehall, too?

MANETTA: No, that's a side door. They had a kind of side place where they had chairs and a restaurant.

COLLINS: Oh, oh.

RUSSELL: Oh, another little room there.

MANETTA: They had a restaurant. Lady had a restaurant.

RUSSELL: Yeah, with tables and everything.

MANETTA: They had tables. That's where one of these boys used to come sit down in that little part all the time. Nick LaRocca and all them.

COLLINS: Oh, yeah?

RUSSELL: Oh, everybody --

COLLINS: But that would be in here, in this part then, would it?

MANETTA: Yeah, that's it there.

RUSSELL: Yeah, back of that door. That window there, I guess.

COLLINS: Back in here, I guess. Now the bar is in back of
Kevin Leroy here, huh?

MANETTA: Yeah.

COLLINS: It's in back of him. Yeah.

MANETTA: Well, outside...

RUSSELL: Yeah, I got an idea now how it is. I didn't know
which side the bar was on or where...

MANETTA: That's where --

RUSSELL: The picture -- there's some prize fighters up there.

MANETTA: Yeah, that's...

RUSSELL: I don't know how they are. Maybe Jack Johnson about
that period, or Jeffries or somebody.

MANETTA: Yeah, Jack Johnson and Jim Jeffries, (inaudible) and
Sam McVey's picture. They had them all around in that
place.

COLLINS: And you say Nick LaRocca and all those guys would be
sitting in this room?

MANETTA: They would sit there in that little place there. They
occupy that little place there. They had tables in there,
you know. Sit down and listen to the band, you know.

COLLINS: Oh, you could hear the band there?

MANETTA: Oh, sure. The band was right upstairs.

COLLINS: Oh, right over the top there, yeah.

RUSSELL: If you walked out of this door, would you look right up and see the band? Where would it be? Right ahead of you?

MANETTA: Yeah. Yeah, you'd walk out that door, you'd go in the hall. Go back in the hall there.

RUSSELL: And where was the band? Right straight on back there?

MANETTA: Band was right straight on back in the hall.

RUSSELL: Up high.

MANETTA: Yeah, right on the left side was the steps where they'd go up.

RUSSELL: Oh, yeah.

COLLINS: Oh, yeah.

MANETTA: You see, they'd go up. They'd come out the step, come down, you'd go right out, you'd go right on back to Liberty Street, out the back door.

RUSSELL: Yeah, I see now.

COLLINS: Well, upstairs here was a separate place then, was it? Another floor, in other words. Another --

MANETTA: Yeah, but they had -- yeah, that was a big sporting house once there, that place.

RUSSELL: I thought maybe the dancehall was up real high. Took two stories to be if it was up that high. It wasn't that high.

MANETTA: That's why that music stand was so high. It was a high bandstand.

RUSSELL: Did they tear out some of that second floor above the dancehall?

MANETTA: They must have. (inaudible).

RUSSELL: Yeah, it's a big building. Great, big building.

MANETTA: Great, big building.

COLLINS: And who you say this -- there was a bar -- you told me once there was a bartender. What was his name now? The bartender? Didn't you mention that? Mention the man who was bartending behind that bar? Mentioned his name, I think.

MANETTA: Oh, they had a bartender behind there.

RUSSELL: Now who ran this, the Phillips or Parker? I'm mixed up again.

MANETTA: No, that was... That was... See, it was Harry Brooks and Kid Harris was the -- Harry Parker was friends with, came from New York and bought this place. And Harry Parker and Charlie Parker was [01:00:00] running the 101 Ranch across the street. Well that was their friend's. They was the one got this building in touch for them people. And these people came down here and they bought this building. Harry Brooks and Kid Harris. And they brought their

waiters with them. They brought waiters from New York.

And Gyp the Blood and several other waiters with them.

COLLINS: Gypsy Blood?

MANETTA: Yeah.

RUSSELL: Gyp the Blood.

MANETTA: Gyp the Blood. That's the one that killed Billy Phillips.

COLLINS: He's the one that killed Billy Phillips?

MANETTA: Mm-hmm.

RUSSELL: Billy Phillips ran the 101 Ranch?

MANETTA: Well, Charlie Parker and Harry Parker, they sold out to Billy Phillips. They sold 101 Ranch out to Billy Phillips. And Phillips had his place -- the saloon up Howard and -- on Gravier and Howard he had his saloon once, too. Up in the uptown section. Billy Phillips did. Then they sold this place out and made that arrangement, no opposition, you know, at the time. And they remodeled that place and they bought -- they remodeled it, and Harry Parker and Charlie Parker, well, it connects it to mind with Harry Brooks and Kid Harris. See?

RUSSELL: Yeah, I see.

COLLINS: How many was in that shooting (inaudible)?

MANETTA: But Harry Brooks and Charlie Parker -- uh, Charlie Parker and Harry Parker, they owned that 101 Ranch. That was Parker brothers.

RUSSELL: Yeah. Had the 101.

MANETTA: That was Parker brothers.

COLLINS: Now you say Gyp the Blood shot Billy Phillips --

MANETTA: Yeah, and Gyp the Blood, he -- one of them shot Gyp the Blood, too. And Gyp the Blood ran through that place. We was on the bandstand when the shooting was going on.

COLLINS: Oh, yeah.

MANETTA: Gyp the Blood run through that place, run through the back entrance over to Eddie Groshell's.

COLLINS: Uh-huh.

RUSSELL: Oh, yeah.

MANETTA: See? It was Piron and them was playing over there then.

COLLINS: And what did you do when you saw that going on?

MANETTA: Oh, man, we were so worried. I had a lady friend working on -- our street, they had a backyard, like a key lot. In the back of the yard, I used to stand out the window and talk with her, you know? Downstairs, you know, in the yard, you know? So when that was going on, she wanted to throw a rope for us. See? To come down. Tie a

rope up in there, you know, and poor us would climb down on the rope. I was afraid of that.

COLLINS: Yeah, I don't blame you, the rope might have broke.

RUSSELL: Yeah, you could fall down and kill yourself. I think you said that Old Man Tio --

MANETTA: Tio was there.

RUSSELL: -- Papa would take the stairs.

MANETTA: He was there and he was scared as he could be. Old man Tio. He was there that night. It was on a Easter Sunday morning. Easter morning. On the Monday morning. Easter morning -- Easter -- that was Easter Monday morning.

RUSSELL: Yeah.

COLLINS: When would that be? About 1914?

MANETTA: Hmm?

RUSSELL: Thirteen, I believe, is -- somebody in the paper saw it listed in the paper.

MANETTA: Happened around '13, yeah.

COLLINS: I was going to ask you -- you say it was Gyp the Blood, it was Billy Phillips, it was Parker. Who else was...? Was anybody else shot?

MANETTA: Well, [Lemony?], too, was shot there.

COLLINS: Who?

MANETTA: Lemony, really, too was really with Gyp the Blood.

And -- I mean, yeah, Gyp the Blood was shot, but the one
was serious shot was Billy Phillips and Charlie Parker.

COLLINS: Charlie Parker.

MANETTA: Yeah, they were killed right away. (inaudible).

COLLINS: Was Harry Parker in on that too?

MANETTA: Huh?

COLLINS: Harry Parker? Was he in on that?

MANETTA: Harry Parker? Why sure, man. He was running the
place, him and Charlie, with Harry Brooks and Kid Harris.

Yeah, the Tux--

COLLINS: But he didn't get shot in that?

MANETTA: He got shot in that hall, Harry Parker.

COLLINS: Harry got shot, too?

MANETTA: Well, sure they all was in there, busted champagne all
night. About eight o'clock Easter Sunday. Busted the
champagne.

COLLINS: They were really drunk then, hmm?

MANETTA: And then Phillips came over there for that kind of
business.

(break in tape)

MANETTA: He was a small man, but he was a brave man.

RUSSELL: Billy Phillips was --

MANETTA: Yes, he was a brave man.

RUSSELL: Brave man.

COLLINS: He went in there just by himself?

MANETTA: Yeah, he went over there by his-self that Sunday mor-- that Sunday night. Man, it was gruesome, champagne drinking and things. [01:05:00]. Then that thing came along round about three, four o'clock. Three o'clock, five past three in the morning, something like that.

RUSSELL: Who was taking the business away? The Tuxedo was taking business --

MANETTA: Oh yeah.

RUSSELL: -- away from the --

MANETTA: Oh yeah.

RUSSELL: -- the 101.

MANETTA: Sure, all the girls and everything, you know? They made a proposition, you know? No opposition, you know? And all the girls, I don't know, they liked that place the best, you know? It was a fine place, you know? Nice band. I guess they liked the place, they could make more money there. It's back all the time. And these guys that run it was big shots. This Kid Harris, man he (inaudible) millionaire (inaudible). That was -- and Harry Brooks. He was rich. Well, them was friends to Parker from New York. So they came down after Harry and them got the place. Go to the place for them and everything and sent for them to

come down and sign up. (inaudible) got demolished. By that time, I was playing for Harry.

COLLINS: Harry Parker.

MANETTA: I was playing for Harry and Charlie, two brothers.

COLLINS: Where was that at?

MANETTA: The 101 Ranch.

COLLINS: The 101 Ranch.

MANETTA: That's why he asked me to get him a band. Get him a good band. But the one he wanted was this fellow George Filhe and Bab, see? That's how I come to get Bab and go down and get Mr. George Filhe's house -- and George Filhe's little one got the men for me. See, well I got Peter. And George Filhe gets a contralto player, too. Then we go around this old man house to get him to play clarinet --

RUSSELL: Papa.

MANETTA: -- yeah. And then we left there -- I think it was St. Philip Street -- (inaudible) to play the trumpet. Well, I had all the band. And large, my hand to God, let me tell you.

COLLINS: And was --

MANETTA: I was the head of all that.

COLLINS: Yeah, it was your band, yeah.

MANETTA: I was the head of all that. I'm the one, was always the head of it.

COLLINS: And you still --

MANETTA: I was the preference it that run that.

COLLINS: You knocked them off with a mop handle.

MANETTA: Oh yeah, I had an old mop handle. I used to knock
them all. (laughter) I was the preference around that way,
all right. I was. They all stand in all lines.

(laughter) Now, that's true, let me tell you.

COLLINS: Well, after the shooting, Fess, how long did the place
stay closed before it --

MANETTA: Oh, it stayed closed right round about six months.
Half a year almost.

COLLINS: Yeah? Six months.

MANETTA: Yeah.

COLLINS: Were all the dancehalls closed that long?

MANETTA: Yeah, them was closed.

COLLINS: The 101 Ranch?

MANETTA: Yeah, then they got that license back again, you know?
After that killing, you know. Then it was reopened again
after. But it run by the name of Villa.

COLLINS: Uh-huh. And different people running it?

MANETTA: Yeah.

COLLINS: Well, when it was the Villa, did they have the same
kind of a sign down here, only with Villa written on it?

MANETTA: No, they had Villa on it. They had Villa then and they changed it. They had Villa on there, yeah.

COLLINS: But it was the same up and down --

MANETTA: Oh yeah, same hall. Same place.

COLLINS: I mean the sign, did it run up and down like this runs up and down here?

MANETTA: No, they had The Villa. They had a smaller sign than that. That was a big sign when Tuxedo was around. They had that sign like...

RUSSELL: Yeah, that's a great big one.

MANETTA: Yeah, that was a... The Villa never had their sign (inaudible). Villa. And they had it in the back, too.

COLLINS: Oh, they had a sign in back?

MANETTA: They had the little Villa in back. You see the sign when you come through the back.

COLLINS: Yeah, from Liberty.

MANETTA: And the fellow that run that was -- they used to call him Martin, his name was. Kind of a German fellow.

RUSSELL: And you played there again, didn't you? In the Villa?

MANETTA: Oh, they sent for me.

RUSSELL: Yeah, that's what I thought. And you --

MANETTA: Yeah, they sent for me, but I got a different band.

COLLINS: Who'd you have there?

MANETTA: Hmm?

COLLINS: Who'd you have at The Villa?

RUSSELL: That's --

MANETTA: I had The Villa -- I had myself, and I had... Let me see, I had Joe Howard. Joe Howard (inaudible) he had all the music. His wife [01:10:00] would send him all the music from New York. You know, she was working for white people and would send all -- he belonged to the clubs and did all the orchestration. And I had Eddie Atkins, trombone. And I had [Tutinan?] with the drums.

COLLINS: [Tutinan]?

MANETTA: Yeah, there was a fellow, his show got stranded once uptown (overlapping dialogue; inaudible).

RUSSELL: Oh yeah, that's who I'm... You told us then you got Baby Dodds later to play some --

MANETTA: Oh, well, that little Baby Dodds, he'd follow me around then after, you know? He was a little drummer, you know, from uptown or something. Follow me around. I'd leave and upset him, you know. Get him to be a little sweet, you know. And he went around with me all the time too. So... Then I had -- I had a fellow called [Zeb?].

RUSSELL: Oh, yeah --

COLLINS: Yeah, [Linmore?] or something was his name. Zeb Linmore?

MANETTA: [Ezad Linares?].

COLLINS: Linares, huh?

MANETTA: Ezad Linares.

RUSSELL: Ezad.

COLLINS: Ezad Linares, huh.

MANETTA: Played the clarinet. But he was always shy, you know, because Joe had music and Joe couldn't do nothing but play the music, you know. A good trombone player, though. Eddie Atkins. He was crack. Oh, he learned from Charlie [Verges?], too.

RUSSELL: Oh he was a pupil of Charlie Verges, then --

MANETTA: Oh, yeah.

RUSSELL: -- over here.

MANETTA: Oh, yeah. He's fine. Oh, he's greater than Honoré.

Him and Honoré used to be like that. Oh yeah, fine baritone player and everything. Had his trombone and played all the piano part and everything with me. Oh, yeah. Fine trombone, yeah. Yeah, that was my band I had. Then I had old Bab, too. (laughter)

RUSSELL: You seemed to like him, huh?

MANETTA: I had Bab. I had Bab. And Bab couldn't get along with -- (laughs) with Zed, you know, and Zed was shy like, you know. Zed, well he used to playing around with Filhe and Jack Carey and Buddy Petit, Rene and all like that, you know? I liked him, you know? Gave him a job.

COLLINS: Could he play pretty good?

MANETTA: He'd follow in, you know? Well he -- after then -- after they got a fellow called Lawrence Duhé. They got Lawrence then. Yeah, he wasn't too well of a fellow, Lawrence was. He wasn't too well.

COLLINS: He was sick?

MANETTA: Kind of a delicate fellow.

RUSSELL: He looks that way in -- I saw him about two years -- three years ago. He still looks that way.

MANETTA: Yeah, he was a (inaudible) delicate fellow. I don't know, he looked like he didn't -- like he couldn't keep it up. So, Joe was telling about a little fellow coming around his house all the time. Uptown, coming around his house with the clarinet and play orchestration with him. This was a fellow called Louis James. I said, well, we got to get somebody. And I was thinking Louis James.

COLLINS: That's when Sidney Bechet used to come around?

MANETTA: Sidney Bechet used to come around there.

COLLINS: (inaudible).

MANETTA: Come around to see me, you know, he'd a quarter from me, you know? (laughter) I was always giving him money. "Hoss, (inaudible) something. Buy me a drink or something." And he played a number, you know. He'd play a little number, you know, by ear. Well, them fellas was

playing then, when he came there. Louis James was living. James wasn't all that much, but -- you know what I mean -- but he could on the orchestration all right. He wasn't all that hot and all that, but he'd play orchestration. Because he'd go at Joe's house every day and play. He'd go at Joe's house and play. He was a quiet fellow, you know, nice little fellow, (inaudible). Well, Bab saw them clarinet players like that, you know, (inaudible) so much, he bought him a clarinet. (laughter) And he would practice his clarinet home, and he brought it on the job one night. He just figured he could play more than them fellows, you know, because he could play by -- flute so much by head, you know? Uh-huh, he probably fool with that thing there and the boy who's playing want to stop. Said, "Unh-uh, I won't do that." [01:15:00] He was trying to buy off that whole lot.

COLLINS: Playing a wrote note?

MANETTA: Yeah, and Louis, (laughs) he was just playing the music there. He got the music, you know, (inaudible). And Bab was there, trying to fool around that clarinet, but he couldn't. I said, "Oh, no, Bab. Unh-uh. No, play your piccolo." (laughter) Oh man, he was insisting on me leaving the clarinet down there. Oh, no.

COLLINS: It didn't sound good?

MANETTA: No, people be looking, you know, they'd be looking for that little piccolo, you know. (laughter) Bab was fooling around with the clarinet, you know. He was fooling around with it. That's all he was doing: fool around with the clarinet. (laughter) Yeah, that's something. "Unh-uh, Bab, you ain't going to do it".

COLLINS: You were going to ask something else --

RUSSELL: No. They had the same old bandstand on the Villa then. Just the same way, huh?

MANETTA: Mm-hmm. Same bandstand. Oh yeah, sold everything.

RUSSELL: What kind a piano did they have up there? Was it a big upright? Did they get it upstairs?

MANETTA: Yeah, it was an upright piano. One of them high pianos, you know.

RUSSELL: About as big as this?

MANETTA: Oh yeah, a little higher than that.

RUSSELL: A little higher, hmm?

MANETTA: Yeah, it was a good piano.

RUSSELL: Must have been a strong bandstand. They had posts to hold it up, or was it filled in some way or what?

MANETTA: Hmm?

RUSSELL: That bandstand, did they have posts to hold it up or how did --

MANETTA: Oh, yeah --

RUSSELL: -- how'd they hold up all that weight?

MANETTA: Oh yeah, they had posts to hold it up, sure. It was a nice bandstand. Nice railing, you know?

RUSSELL: Yeah. Good, strong --

MANETTA: You know, the end of it, you know, they had nice flower pots and things, you know. On there. On there like that, nice flower pots.

RUSSELL: Yeah, it'd be a pretty place then?

MANETTA: Yeah, it was always a nice place, yeah.

RUSSELL: Did they have a lot of other decorations in the dancehall or chairs around the side, or how did it look?

MANETTA: In the dancehall?

RUSSELL: Yeah.

MANETTA: Oh, it had tables all on the side, and chairs --

RUSSELL: Tables around the side and --

MANETTA: Oh yeah, all lining man, each side. Sure, man. Them tables was packed, too, every night.

COLLINS: But did you go up to the bar to get your own liquor, or did they have waiters there?

MANETTA: Oh no, they had waiters.

COLLINS: Waiters.

MANETTA: Oh yeah, anytime we wanted, they'd get it. Yeah, anytime we'd want it, we'd get it.

RUSSELL: Any special --

MANETTA: Still and all, we'd -- the corner (inaudible) at Liberty and Bienville. [Paul Manetta's?] grocery. Sell sandwiches, you know. And liquor, you know, [Sunnybrook?]. Oh, man they had a big sack man, everybody come up there. Musicians used to come there, man, and two bits and drinking. Two bits a flask. Man, some of them bottles, they had a -- had a bottle factory down at Liberty, near Tulane -- [Bateman's?] Bottle Factory.

RUSSELL: Oh yeah, I remember.

MANETTA: On Liberty, near Tulane. I haven't been there for years. Bateman's Bottle Factory. So, they had all them bottles. They had big old sack full of bottles.

(laughter)

COLLINS: On the bandstand?

MANETTA: Half a pint, half a pint, you know?

COLLINS: Yeah, on the bandstand.

MANETTA: Yeah, on the bandstand, up in the corner. So, waiter told me, "Say, you can sell them things." So I went down there one day, up Harrison, and I told the fellow, "Yes. Yeah, we'd buy 'em." I said, "Go in there and get them." And it was about six bits for a whole... (laughter)

RUSSELL: Piled up about four feet high. (laughter)

MANETTA: They take them things, man, and each player in the band, every night they'd come there, they'd treat each man

in the band. They had a turn to buy it. Of course you get liquor like you want, too, but they liked the Sunnybrook was good. That's for the pleasure, you know. So I sold -- I come there one morning, a big old truck out -- a little truck there, you know.

COLLINS: Motor truck.

MANETTA: A little truck that you shove, you know.

COLLINS: Oh, a hand truck.

RUSSELL: Oh yeah, a little --

MANETTA: Hand truck. Dollar six bits for 'em. (laughter)

COLLINS: Must have been plenty of 'em.

MANETTA: A big sack. Sure, had a pile right about the piano, like over there. (laughter) Be as high as that piano there, like that. We'd throw little flares in there, and take them and put them in there. (laughter)

COLLINS: How long did that been going on like that?

MANETTA: Oh, man. Oh, a good while. Everybody would come there, you know. Some of the musicians would come around the Villa, man. All right, man with a cap. Fellow'd go on over and get us, you know, at the store. (laughter)

RUSSELL: I wondered did they have any special lights in the dancehall. You know, I remember some of the old dancehalls, they'd have the colored lights that would go all around in a circle, you know, where they'd throw a

light, like a spot light, revolve around. Anything like that in there?

MANETTA: Yeah, they had nice lights in there like that.

RUSSELL: Colored or anything, [01:20:00] or what?

MANETTA: Yeah, red and blue and thing. Oh, they had all those decorating lights, man. Sure, man.

RUSSELL: Did you ever play in one of those places that had those things going around, you know, the little motor or something running it? The lights going around in a circle up there?

MANETTA: Yeah, a fellow had that thing down at The Dreamland.

RUSSELL: Oh, at The Dreamland.

MANETTA: Yeah, he built that thing on all of the New York time.

RUSSELL: I remember when those were in style --

MANETTA: It was Ida Jackson's old man, Bootsy Fernandez. You heard of Bootsy Fernandez?

RUSSELL: Heard, yeah.

MANETTA: Well, him and Ida Jackson -- Ida Jackson was a woman that had a whorehouse on Carlisle Street, you know? This fellow Warren Jackson... 'Cause Warren Jackson behind her name Jackson. And he was a racehorse fellow, you know? Had money. And him and Bootsy Fernandez got together, you know. You know, they had a big sporting house, you know. Bring 'em up, and Bootsy used to be the [Pup?], Pup

dancehall. They remodeled it down and made it on the all of them like she talked about, just like the New York style. It had a low ceiling. Called it Dreamland.

COLLINS: But The Tuxedo had a high ceiling? With the colored lights hanging down.

MANETTA: High ceiling with the lights, yeah.

RUSSELL: Were there any colored lights in the front? Or what kind did they -- those weren't neon lights or anything those days?

MANETTA: Yeah, like a neon lights, like on the sign.

RUSSELL: Something like that, huh?

MANETTA: Mm-hmm. Big old lights like that. See them globes lights?

RUSSELL: Yeah, the old fashioned. They had the fans there. I guess they had fans in the dancehall too, would they?

MANETTA: Mm-hmm, mm-hmm.

COLLINS: Oh, what kind of lights did you have on the dance -- in the bandstand itself, Fess? Did you have any special lights up there, or you just --

MANETTA: Yeah, they had lights that would light all up in there. Had lights all for the bandstand.

COLLINS: Oh, they had special lights for the bandstand?

MANETTA: Yeah, sure, just like daylight up there.

COLLINS: Yeah.

MANETTA: Yeah.

RUSSELL: Did they have cigarettes or something down in there, too? And a counter of cigars, I guess --

MANETTA: Oh yeah.

RUSSELL: -- is underneath there and you could see through the door.

MANETTA: Mm-hmm. That's the old bar.

RUSSELL: What kind of cigarettes would --

MANETTA: I would stand right here by the door. They'd come in the door, you see right in the saloon, you know? And they'd have a drink. (laughs) Well, you see, they had Frank -- Sam Dutrey, that's right... (laughs) So we'd stand right on that flat -- right in the head you come in the door, you would get all those good night drink, you know?

RUSSELL: Yeah, and the boss asking what he thinks of the band. (laughs)

MANETTA: Oh, yeah.

COLLINS: It was right in there when he asked that --

MANETTA: Right in there. Boy, Mr. Brooks and all them was right in there. (laughter) Knock off.

RUSSELL: Behind the (inaudible). What kind of cigarettes were popular in those days? Do you remember what kind you'd smoke?

MANETTA: Well, them days were Fatima.

RUSSELL: Fati-- oh yeah, I remember Fatima.

MANETTA: Fatima was grass. Proper cigarettes --

RUSSELL: Yeah, Egyptian or something.

MANETTA: -- (overlapping dialogue; inaudible) Fatima.

RUSSELL: The Turkish tobacco or something.

MANETTA: That's right.

RUSSELL: Over in there.

COLLINS: (mumbling to self; inaudible)... These, oh yeah,
these are Globes here. It says Tuxedo on it.

RUSSELL: Oh, yeah. Yeah, little lights there, right by the
(overlapping dialogue; inaudible).

COLLINS: Tuxedo Café, it says.

RUSSELL: Oh yeah, that's where the café was --

COLLINS: Tuxedo Café. This the café here, huh?

RUSSELL: Yeah.

COLLINS: And the bar's in back of that?

RUSSELL: Where the cop is.

COLLINS: Yeah, and all these lights on the outside --

RUSSELL: Yeah, along there.

COLLINS: Yeah, what's the other one say? Yeah, same thing,
Tuxedo Café. And Captain Leroy, he was a precinct captain?

MANETTA: Oh yeah, Captain Leroy.

COLLINS: You knew him, you said?

MANETTA: Oh yeah, I used to see him all the time going there.

Captain Leroy. Captain Stupid. They had a lot of them around there, you know. Nice day, it was.

COLLINS: Now, this is supposed to be taken right after the shooting. And it looks like this door's off one hinge, yeah? Looks like there's been some kind of a fight here. And it looks like these are bullet holes in the door. Although, could be bullet hole in there, too.

MANETTA: It sound like a boys' war, that morning. (laughter)

RUSSELL: I guess somebody grabbed on to the door as they were shot and knocked it off.

MANETTA: Oh, man, people were skipping out the way all kind of ways, man. Fires and shooting.

COLLINS: Oh, there's a payphone. Newspaper there.

RUSSELL: Oh, yeah.

MANETTA: Them fellas will tell you.

COLLINS: Well, these plants here, are those same kind of plants you had on the bandstand? Those kind of plants?

MANETTA: Well they had nice... Well, they had little kind of...

COLLINS: Tall plant.

MANETTA: You know, little --

RUSSELL: They pot?

MANETTA: Pots, you know? With the flowers --

COLLINS: Standing on the --

MANETTA: Right a little -- right on the [01:25:00] side like
that, you see. Right by the railing.

RUSSELL: By the railing.

MANETTA: By the railing, a kind of little [nail piece?] like,
you know. And they had flowers --

COLLINS: Oh, I see, yeah, yeah.

MANETTA: -- decorate the bandstand.

COLLINS: Sitting on those.

MANETTA: You'd see them from the floor, you know, in the
bandstand. Right on that left, that way, you'd go up on
it.

RUSSELL: Was it more like a ladder, or steps?

MANETTA: Oh, steps.

RUSSELL: Real steps (overlapping dialogue; inaudible)?

MANETTA: Nice banister, you know.

RUSSELL: Well, the little banister -- I think you told me once
that old man Contrell had to get there to help Papa Tio up
the steps, (overlapping dialogue; inaudible)?

MANETTA: Oh, sure, that old man is so old, man. Had a job
couldn't get up --

RUSSELL: Hard for him to get up, hmm?

COLLINS: And this box here, is this a heater in the side here?
See that there?

RUSSELL: Hard to see that. Looks like a little shadowy thing
in there. I couldn't see --

MANETTA: That's that little boiler. Yes, indeed.

RUSSELL: Is there a clock there? Is that a clock down there,
that round thing? I can't see.

COLLINS: It says satin something on it.

RUSSELL: Oh, I guess an advertisement.

COLLINS: Yeah. And this back here on the left was like a
little parlor with tables in it?

MANETTA: Yeah.

COLLINS: Uh-huh.

RUSSELL: Café.

COLLINS: And if you didn't want to dance, you could just sit in
there?

MANETTA: They had about two big old round tables in the back.
They had chairs, round chairs.

COLLINS: Oh, yeah. Something like in the back of the
[Grunewald?] there?

MANETTA: Yeah.

RUSSELL: Were the doors swinging doors? What kind of doors
opened to the dancehall? Was it sort of open in there,
or...?

COLLINS: Could you go from this room into the dancehall?

MANETTA: Oh yeah, that was open.

COLLINS: Oh, it was all open?

MANETTA: That was open. They had --

RUSSELL: It was open above the old ball--

MANETTA: -- see, like a little "L," like.

COLLINS: Oh I see, yeah.

RUSSELL: That's what it was.

MANETTA: Like a "L." You see, bigger place than this.

RUSSELL: Sure. So you could look right there and see the band?

COLLINS: Oh, yeah you could --

MANETTA: Oh, right f--

COLLINS: -- band good there.

MANETTA: -- right from that "L" -- see, right next to that "L"
was a kitchen.

COLLINS: Oh, for the café?

MANETTA: No, not for the café. A kitchen for -- you know,
people used to go and eat, too, you know?

COLLINS: Oh, I see.

MANETTA: They had a lady cooks back there, you know? Yes.
Used to cook all turtle and stuff and everything. Outside
of the cooks.

COLLINS: Well it'd be like a café, wouldn't it?

MANETTA: Yeah. Anytime a fellow want to eat, you know. They'd
dance and --

COLLINS: Just order what you want?

MANETTA: Mm-hmm. It was right near the "L" part.

COLLINS: So you could eat and drink both there? And dance too if you wanted to.

MANETTA: Oh yeah. (laughter) Well, they never danced there, you know, the --

COLLINS: No, they'd go out --

MANETTA: -- "L" part. They'd go in the hall. Come right to the hall, you see.

COLLINS: Oh yeah. Yeah, I guess you could hear the band.

MANETTA: But there was no separation; it was open. Go right from the hall, right to the -- on the side there, like a "L" you see? Big tables there. Chairs in there. And a restaurant.

COLLINS: Yeah. And they were mostly young fellows used to get in there, were they?

MANETTA: It's... Huh?

COLLINS: Mostly young fellows used to get in there?

MANETTA: No, old fellows like too used to bum around there all the time, like Nick LaRocca and all that bunch, you know? Sit down, they'd have their girls working in the hall, you know? Selling beer and stuff, you know? Womens used to sell beer and stuff, you know. They'd get so much of this beer, you know. Tickets, you know.

COLLINS: And not from the bar?

MANETTA: Huh?

COLLINS: From the bar?

MANETTA: Well, they'd get their tickets you know, all they'd sell, you know? Like, you know, they'd sell and they'd get a ticket for it, you see. And they'd cash up with their man. They'd get so much off the liquor they'd sell.

COLLINS: Yeah. But the liquor would come from the bar?

MANETTA: Oh, why sure. They was working for the place.

COLLINS: Sure, that's right. Yeah. Mm-hmm. And they'd get like, a little commission on each.

MANETTA: Commission, yeah sure. That's how they made their living, the women then. They'd catch the businessmen, you know, or something. And all them -- they'd get dates with them after. They'd work, though. They was working though.

RUSSELL: And then how about rooms upstairs? Would they be taking --

MANETTA: No --

RUSSELL: -- men up there?

MANETTA: -- no. Them women, lived in their house -- they had their houses, you know.

RUSSELL: Yeah. Where they'd have rooms (overlapping dialogue; inaudible) --

MANETTA: But they'd come on the job and work, just like the band did. There were so many there working, you see? Well, that's how the men used to flock there.

COLLINS: Yeah, it's a good idea.

MANETTA: Sure. They used to flock there, and made that humbug in the opposition, you know. All the girls that leave the other places, you know? And Harry Parker and Charlie Parker had their place. They was famous around there. They had they whole system around there. [01:30:00] They made good, because they was two fellows, you know, in that kind of business with women, you know? Bartender was [Jude Morris?]. Well, they'd done good business, that's why, when they want to sell out, well that's why Billy Phillips bought the place, you see? They would come by and -- Harry Parker would come by with Harry Brooks and Kid Harris.

COLLINS: You said Billy Phillips was a brave man.

MANETTA: Oh yeah, he was a brave man. Yeah, a brave man.

COLLINS: He went there against all his opposition just by himself?

MANETTA: Oh, he was a brave man. He was a small man, but he was a brave man. Small little gray eyes. He was a brave man. He was a brave man from uptown.

COLLINS: Hmm. From uptown.

MANETTA: Yeah. He was a brave man.

COLLINS: Yeah, it's a pity he was so foolish though, to go in there by himself.

MANETTA: Oh, well, that's... He just had that kind of spunk about him, you know? He went there for that cause, you know? And made the arrangements. They made that kind of arrangements, you know, no opposition. But they killed Billy Phillips, man, that place. (laughs) Yeah, people, just flock -- all them girls just come on over, flock there, you know? Made this place sad.

RUSSELL: Yeah. Did he still have a band over there? Pretty good band? Who was there?

MANETTA: Oh yeah, he had a band over there. I believe -- I believe Ridgley was playing over there for him. Bebé playing over --

RUSSELL: Bebé Ridgley?

MANETTA: Bebé was playing over there for him. Dave [Argan?], a fellow playing -- a drummer, Dave Argan. They had a band over there.

COLLINS: How long was Arnold Metoyer with you before you had Celestin with you? How long did Metoyer play with you?

MANETTA: Oh man, he got on his feet in about two months.

COLLINS: Only two months is all?

MANETTA: Man, he was on his feet. Got on his -- making so much money there. We made plenty of money there, you know? Got

on his feet and squared up all his debts. Way behind in debts. I'll never forget [poor?] (inaudible) [glass?] he was. And George went there to get him.

COLLINS: But he only stayed with you about two months?

MANETTA: Well, he made enough money, and he started getting his money and everything, and going to play cards. Instead of going home and rest, he'd go play cards. See? Till he couldn't hold up no more.

COLLINS: What did they pay you on that job, Fess?

MANETTA: That job? That was paying a dollar and a quarter.

RUSSELL: And then you had good tips, though.

COLLINS: Good tips?

MANETTA: Yeah. Oh, that's all -- a dollar and quarter (inaudible). Just the job would be.

COLLINS: Yeah. How did you make out -- how did you collect your tips? Did you have a kitty there or something?

MANETTA: Oh yeah.

COLLINS: Where was your kitty?

MANETTA: Huh?

COLLINS: Where did you --

MANETTA: Right on the bandstand.

RUSSELL: Did they have to climb up, though?

MANETTA: Huh?

RUSSELL: Did the people -- customer have to climb up to put the money into the kitty, or...?

MANETTA: Oh, no, man, we had two entertainers.

COLLINS: Down below.

MANETTA: We had Willie Jackson and [Nucky?] Johnson.

RUSSELL: Oh, and they'd go around and pick them up for you.

MANETTA: Sure, they'd go around the floor. And they'd dance around there, you know, and they'd go around. They used to collect and come up.

RUSSELL: They'd put it in the kitty up there; I see what you mean.

COLLINS: How often did they go around?

MANETTA: Oh, man, they'd go around about tune like that.

COLLINS: Yeah?

MANETTA: Sure, man. Come around and put money in their hats and all that.

COLLINS: Yeah?

RUSSELL: Did they sing with the band quite often?

MANETTA: Oh yeah, they'd sing and dance, too.

COLLINS: When they sang and danced, it was only --

MANETTA: Yeah, I had all that thing lined up, man. I'd get them fellows right like that. So glad to be with me. I had a whole business me, and all through me this business. I was the one got the band and entertainers and everything.

I brought that little fellow from the Come Clean Hall over -- and because him coming in New Orleans, was Willie Jackson. During the time he played on the river, on this side of the river, Jack Carey. I met him up at the Come Clean Hall on a Sunday night.

RUSSELL: In Gretna?

MANETTA: In Gretna. But he sang up in there and everything, you know, and danced, and (inaudible) -- get in touch with me, let me know. All right. All the entertainers, I got him. And after that, he got -- see, he was a fine little entertainer. Fine songster and a dancer he was. And Nucky was good too, you know, Nucky Johnson, fella sang and entertained, too, dancer, too.

COLLINS: They'd do this all right on the dance floor?

MANETTA: Huh?

COLLINS: Right on the dance floor?

MANETTA: Yeah, they'd dance on the dance floor, you know. Go around about the table, you know, and [01:35:00] they'd dance, you know. Fellas used to give them tips, man.

COLLINS: Tap dance.

MANETTA: They'd dance, you know, shake and things. And Nucky'd get on the bandstand. Oh, Nucky, man, they liked Nucky. He was tall, you know, and everything. Do a lot of shaking, you know. Come and dance on the bandstand.

RUSSELL: There was room up there yet for a dancer?

MANETTA: Yeah, you could see him, you know? Get right by George there, you know. There was room there, sure. Yeah, and I'd take them same two fellows, open up Charles Delsey's.

RUSSELL: On Rampart Street.

MANETTA: You see little Chris Miner living now. He'd tell you.

RUSSELL: Yeah, we're gonna go see him soon.

MANETTA: If he ain't forgotten. (laughter) I take them two fellows, I open up Charles Delsey's. Mr. Anderson. And I had these same Peter Bocage used to play the violin. And me, him, and Chris.

COLLINS: Was it Chris?

MANETTA: Chris Miner. I knowed Chris Miner well, you know, from McCullum, you know, used to play with the McCullum band, used to play drum.

COLLINS: Was that one they'd call [Achie?]?

RUSSELL: It's his father --

MANETTA: No, that's -- Achie's... Let me see...

RUSSELL: The father (inaudible)?

MANETTA: No, that's his grandfather, I believe.

RUSSELL: Grandfather, maybe?

MANETTA: I believe it was Chris's son's -- Chris's son's boy, Achie, Achie Miner. Played guitar.

RUSSELL: Yeah.

END OF AUDIO FILE