

ASBURY PARK AFRICAN AMERICAN MUSIC HERITAGE PROJECT**INTERVIEW TRANSCRIPT**

Interviewee: Dorian Parreott [DP]

Interviewers: Jennifer Souder [JS]
Yvonne Clayton [YC]
Charles Trott [CT]
Melissa Keeling [MK]

Date: March 5, 2018

Time: 12:00 P.M.

Place: Freehold, NJ

JS: Dorian, thank you for taking the time to sit with us.

DP: It's my pleasure.

JS: As you know and have heard, we've been working on this Asbury Park African American Music Heritage Project. There was a grant from the New Jersey Historical Commission that started in August. This part of the project is really focused on doing oral history interviews. Interviews will be housed at the Springsteen Archives at Monmouth University so they can be publicly accessible, and people can search them and research them. At the end of this phase, which is July, we'll have a small publication/report about this year's work. We've been doing some other things along the way, which come up, such as the video you saw. We've applied for some additional grants, and if those come through, then we'll hopefully... it'll continue in some form or another, but we're hoping to have it really live on beyond this year, of course. So, I'm Jennifer Souder, I've talked to you a few times on the phone. I'm on the board of the library; we were able to put those grants through the library, and the library's been a real support in helping us with this project. I'm not a musician. I love music... *[laughter]* I've learned a lot just from these past few months – though I did play the French horn for a lot of years. I do have a very strong passion to learn about African American history. I'm a landscape architect by training, which sounds very obscure, but I'm very interested in how communities are shaped, and a lot of my studies in school were about African American history. I've lived in Asbury Park for about ten years.

YC: Hi, I'm Yvonne Clayton, I think we've met! *[laughter]*

DP: I think so!

For more info about the APAAMHP, contact Jennifer Souder - wardjennifer77@gmail.com

- YC: I grew up here, and for me, this is a very special project because I remember the Springwood Avenue of my youth, and the music that was always there. There was always music, walking down the street. The Turf Club always had its doors open, so you could kind of peek in; even though I was a little young to go in at that time. I did get to go to the Redwood, Big Bill's, and the Orchid Lounge. This project is very special to me, because I want people to know what we have, what we had, and what we can have again if we work at it. So, that's why I was very interested when Jen pitched the project to me and said this is something we can do. I've been working with it, and I'm looking forward to what we do with it. I don't see it ending with just oral histories, I want there to be more. I want it to be housed in Asbury Park, where it's accessible to our young people.
- CT: I'm Charles, Charles Trott. Visual artist and arts educator. Currently, a creator of DIA, Diasporic Images of Africa, and since this project is about African American history, specifically music – well, I come from a background of both: African history, African American history – well, all three: and music. Though I'm not a professional musician, but I have knowledge.
- MK: My name's Melissa Keeling, I currently live in Asbury Park. I'm the musician on the crew – I'm a flutist. I moved to New York from Kentucky about five or six years ago to get my doctorate in [music] performance, and that's what brought me up here. I love music, and I love Asbury Park, and that's why they invited me to take part in this project. Thank you.
- DP: Great, thank you so much. Thank you guys for coming. I'll do whatever I can do to help, and continue the project.
- JS: We know that you're a wealth of knowledge, and you've already been extremely helpful in this process. I should say, this team is amazing, everybody has brought so much to this project. And there's other people, who have been helping behind the scenes. I feel like we're the lucky ones that get to do these interviews. I also wanted to mention – and Yvonne touched on it – obviously we're trying to shine a light on this music history. You saw the video, which included Dee [Holland], Cliff [Johnson], and Al [Griffin], which was a very specific era, though they covered many eras. Although we want to talk beyond Springwood Avenue, the big goal of the project is to make sure that the light is shined on that neighborhood. As important as it is to capture all this history, we also want to find ways to tie it to that neighborhood. We talk a lot about the venues themselves, in the hopes that there's a way to recognize that history going forward, in that neighborhood. In addition to people around the world being able to research it and learn about it. The idea is that when you walk down Springwood Avenue, you understand, if you're a visitor, or you're a young person who wasn't here, what went on.

DP: Great. My name is Dorian Parreott. I was born in the Jersey Shore Hospital. The first sibling that was born in a hospital. Most of my family – I had five sisters and one brother – and they were all born at home. I was the first to go. I was born back in 1935, so it's quite a distance there, a little bit. We were living at 1022 Mattison Avenue in Asbury Park. We were there for quite a few years. I was there for eighteen years. My nineteenth year, I took off and went to college in North Carolina, at North Carolina Central University. I was there from 1954 to 1960. I taught two years in Reedsville, North Carolina, at that particular time. I was sort of AWOL from Asbury Park for about seven years, so a lot of the action that was going on at that particular time [1954 to 1960], a little blank for me, but I would come home on weekends and play, and do things like that. Other than that, that was basically the first question that you asked about my name, and where I was born, and all of that. My childhood was really great. We lived on Mattison Avenue, and there were whites and blacks together, right across the street, next door. There really was not that tension, at that particular time; everybody got along with each other, very amicably, everybody knew each other, and that was different. The town was smaller at that particular time. The only time it swelled was in the summer time; all the visitors came in, and all the hotels, and things of that sort – Berkeley-Carteret, the Carter Hotel on Ridge Avenue, I think it was – so, that was happening at that particular time. My family was very musical. My dad played trombone, though I never heard him play. The trombone was up in the – I used to stay up in the attic, so I got a chance to play with the trombone, but I was a small guy, didn't know what to do with that thing, so I would just run around and hit my brothers, having a ball! After years of thinking about what happened, I really should have been very careful to save that particular trombone, but we tore it up. Had a good time playing with it. *[laughter]* My mother, she played piano; she played it by ear, she picked it up – I don't know where she got her training, but she really enjoyed it. We sang a lot in the house; my sister sang, my brother... I don't think he sang that much, but he talked a lot! *[laughter]* We had a lot of fun there at the house, and we're a close-knit family. My father was a police officer in Asbury Park for thirty-five years. He walked the beat, and we were there, and really couldn't get in a whole lot of trouble, because everybody knew us. My father would put the hammer down and make sure we did what we were supposed to do. Most of my siblings went to school, finished high school. My oldest sister, who has passed since, she went two years in college down in Georgia. My next sister went to the College of New Jersey, and she graduated with an education degree. My other sister went to [Rider] College, and she graduated and went into education also. My next sister down the line was a nurse, and she got her degree from Jersey City. My brother came along, and he went to North Carolina A&T, and he also came to North Carolina for a little bit, for about six months or so, saw a young lady and he grabbed her up and married her and took off; he came back to Jersey. Then I came along and I went to North Carolina Central; I was there on a four-year scholarship, a basketball scholarship, but I majored in music. I really had a great, great time. A lot of the music really came from the church. I started as a youngster singing in the children's choir, then the advanced choir, at St. Stephen's AME Zion Church, which was on Union

Avenue, then we moved it to Springwood Avenue, where it's located today. I was always a part of all of that activity at that particular time.

JS: Can you tell us a little about your Uncle George?

DP: Uncle George used to come down – we had a tea room at our house. My mother was a housewife, so we set up a tea room. We had a big dining room, where people would come in, tables, and a big grill on the outside. She used to cook, and my father used to barbeque. People used to come. We had thirteen uncles and aunts, that came from New York, and Philly, and Pennsylvania, and they used to come down in busses. They'd come by and eat, then go down to the boardwalk, to the water hole down on the end, and had a good time, then they would come back and have dinner, then hop on the bus and go back. My uncle George was a musician that traveled all over the world. He used to come down every once in a while and play his saxophone and get us all excited about that. That's how I really got geared up, "I'd really like to play that saxophone!" He says, "I'll give you one, once you're ready, once you're ready." So that really never really happened... *[laughter]*... until I got grown! But finally, he did call me and gave me a saxophone. George, he graduated from Asbury Park High School also; played in the band, and traveled all over the world. He did some Latin work; he was in Brazil quite often, and he did big band. He played several instruments: clarinets, saxophones, flute.

JS: How about you, when you started? You told us about the trombone, but when you started playing different instruments, what did you start with?

DP: I started out at Bangs Avenue School. At that particular time, we had Bangs Avenue North and Bangs Avenue South; I was at the South end. Frank Bryan used to come to the elementary schools and teach youngsters how to play the instruments. I sort of gravitated towards the music field, at that particular time, and really wanted to play. I saw this guy who really cared about the kids. I started playing the alto horn. He said, "I need a clarinet next week," so he'd give me a book and I'd study the music, then I'd start playing clarinet. Also, I played drums at that time. Al Griffin was in the area at that point, and he and I played a little stuff at the West Side Community Center, and we really had a great time. That sort of spurred me on, at that particular time. When I was about ten years old, I was walking down Cookman Avenue and I heard the Salvation Army Band playing. I'm sitting in the window looking at it, and the guy says, "Come on in, come on in." So I went on in. The guy says, "You like what you hear?" I said, "Yeah!" He said, "Well here's a horn, it's an alto horn. Take it home and practice it, and then you can come back." So I took it home and my mother said, "What's that?!" I said, "That's an alto horn, I'm going to play with the Salvation Army." She said, "No, no; you go take that back." So I did, I took it back, and then got into the music at Bangs Avenue School and through high school. I played several instruments at the time; I played saxophone, I played French horn. I played the flute, a little clarinet, trombone, some drums, so it really filled my day up. With that, the music, and also the sports. I played basketball, football, played tennis, I

ran on the track. I kept myself kind of busy; when you're busy, you're out of trouble. You really have something to do. I think kids really, if they got into the music end of it, and did some of the other things too to stretch their minds and feel good about themselves. That's a lot of possibility.

JS: Did you have a favorite, at that time when you were in high school, in terms of your instrument? Or were you already gravitating towards the sax?

DP: I was gravitating towards to the saxophone, because that's when we started the Cu-Bops. I was playing a C melody saxophone, and that particular instrument, I purchased for \$80 dollars at that particular time. These instruments cost unbelievable today. I worked. I used to deliver newspapers when I was a youngster; I stopped it when I got in high school, I said, "Dad, I'm not doing paper work anymore; paper boy!" I was a paper boy. So, I would get paid on the weekends, and father would take most of the money anyway. I had a good time doing that. I got up to 200-and-some-odd customers in Asbury Park. I turned it over to Reed, who was the other –

YC: Joe Reed?

DP: Joe Reed, yeah! We used to, my mother used to make rolls on Saturday night. Actually, all night. Friday, Saturday she started, and we used to sell rolls throughout the neighborhood. I used to deliver them on Sunday morning, *early* Sunday morning, 6:00. My sister would be out at 5:00. We would go and sell rolls all over Asbury Park, in the villages and side streets, and all over the place. Everybody looked forward to getting those rolls from my mother, and I really had a good time. The instruments, something I just got excited about.

JS: Tell us a little bit more about the Cu-Bops. How did that all come about?

DP: The youngsters who played in the band at the time, there were so many of them, I can't even remember all of their names: Reggie Brown, Carl West, Eddy Singletary, [William] Dozier; I don't know if any of these names you remember. We got together and starting playing, reading some charts. All of them could read; George Ford was another. George used to take private lessons, and I would wait until after George would have his private lessons, and then I would go over to his house. We would sit down and play the music that he just had a lesson. We couldn't afford to have private lessons at that time, so I'm just grabbing what I can from anybody. Sort of self-taught at the early age, but with Frank Bryan, we were able to understand the music – half notes, whole notes, quarter notes, and stuff like that, getting the rhythms down. It was very interesting. We started playing, and then all the sudden, instantly it was beginning to sound pretty good. We were out on the porch, playing at my house, and people used to come by and stop and dance a little bit. We were into the 50s, which is the Latin period of the music, at that particular time. So we did a lot of salsa, Latin, cha-cha's, and music of that particular genre. Leonard Martin,

and few other folks – there was a Dr. Martin, his son – we started playing music throughout Asbury Park. We were asked to come over to the Village and play for these block dances. There used to be block dances in the Village, over by the Asbury Park Village, and then there was Boston Way, we played over there. They used to have a fence out there, and it was like five or ten cents to get into the dance. The fence was about that high. People would pay a little bit, and those that didn't, they'd jump over. *[laughter]* We had a good time. We'd earn about a dollar and a half; fifty-cents apiece or something like that. We were smart at that time: we took the money, and bought more music, so we would have a repertoire. We played all over the place. All of the sudden, my junior year, we were asked to come to the Apollo in New York. I was just beginning to drive; that was my first venture out on the road, went straight to New York. I had a 1933 Ford, and just hopped in, and everybody just piled in. We had dances. We had drums, trumpets, and keyboards. We went there for the interview on Tuesday. The guy says, "We want you to come back Thursday, you're on the show!" So it was really, really something, and exciting for us as young people.

CT: Why did you come up with the name, "Cu-Bops?"

DP: It was because we were listening to all the Latin musicians at that particular time. Xavier Cugat, Macharo, and can't think of all the other names now...

CT: *[inaudible]*

DP: Yeah, we went to the Palladium many times, and danced. Those young ladies up there, they could really dance – "Come on, come on out on the floor!" Whoa! They were doing all kinds of stuff there. It was really a lot of fun. We really got the name from all the Latin musicians at that time, because we were playing Latin music, jazz, and a little rock. Early rock; rock and roll, at that time.

YC: Did Milford Stanley ever play with you?

DP: Milford Stanley, yes indeed! Yes, Milford was in that group there. He played flute. After that, after we came from there, my senior year, my sister – second oldest sister – got married. She said, "You know, I want that band to play at my wedding." So my cousin and her got married the same day. One woman was married at Second Baptist, the other at St. Stephen's; then we went to Elks – Asbury Park Elks – for the reception. My father set that up. So we played for my sister's wedding. I was young – 16, 15 years old at that time... 17 years old.

JS: So how did it feel playing at the Apollo?

DP: Oh, my gosh. I was just looking for the Sandman to come by, but he didn't! *[laughter]*

YC: Was it amateur night?

DP: It was amateur night, yes indeed. Ralph Cooper; Ralph Cooper, you remember the name?

YC: Yeah.

DP: He was the person there. I think his son took it over after he finished. But Ralph Cooper was the person that got us on. Looking at that crowd, you know, that crowd was just loaded, people just waiting for you to make a mistake. Then you play, and people clap... ah! Just gets to you! *[laughter]*

JS: Were the Cu-Bops on the TV show, "Spotlight on Harlem?"

DP: Yeah, they were on that. I could never get a copy of that. Probably through the years, somebody will find that little piece. As soon as that happens, I called all my uncles and aunts in New York, said, "Hey, watch the TV!" So they called back, and they said, "Yeah, we saw you."

JS: So it was taped?

DP: Yeah, it must have been taped at that time. I don't know, because that was back in 1953.

JS: Where'd you go and do that? Was that at the Apollo Theater?

DP: At the Apollo Theater, yeah; 125th Street.

JS: Do you remember the reaction of your friends at that time?

DP: When we came back home, it was like, "Look at these guys, they're big-time New Yorkers now!" The kids were all happy for us, and they mentioned it in the school papers, stuff like that. We really got some PR out of it. We were able to play some more around the various areas. We did a lot; we did a lot of playing.

JS: At that time, did you play on Springwood Avenue too?

DP: Yeah. I played mostly at the Elks there; the Asbury Park Elks, on the corner of Atkins Avenue and the Village there – right behind the Turf Club. Then there was the Capitol Bar, which was on the other end there. When we played there, we played on weekends. People used to come in on buses, lots of buses coming in. They would feed them, then they would sit there and dance, and eat, and talk; stuff like that. Boswell was the keyboard player at that time. Can't think of the drummer. What happens is we play on weekends, and sometimes people would come in. Count Basie's trombone players used to come in, and sit in with us. It was an exciting time. What happens a lot of times, when

musicians from the other venues came in and took a break, they would come in and sit in with others, and play for a few minutes, and then go back to their jobs. We would do the same going back and forth. Cliff Johnson was down at the Savoy, Heppenstall was at the Turf Club. All these guys.

CT: You said the Savoy Theater?

DP: The Savoy.

CT: In Asbury, on Mattison Avenue?

DP: No, on Springwood Avenue. Right on the corner of Union and Springwood. I think Cliff talked about the Ballroom; I was a little bit too young. *[laughter]* I knew where it was. We played at Cuba's, and then there was the Two Door. Then there was Big Bill's that we played at, and the Little Elks; that was upstairs in Neptune, so we played there. Then there were a couple places on Main Street. There was Joe's Lounge, right on Main Street, over there by, when you go down Springwood and make a right on Main Street, it was right on the right-hand side – big long place. Aretha – what's her name? Jones. Her father. Theretha Jones. Her father had that place there. Murano's Bar and Grill was further down Main Street, and it was an Italian place. We got a chance to play in there, and do some jazz, and had a good time. Lot of action, just music all over the place in Asbury Park. On the west side, it was unbelievable. You could hear some of the great, great players who came in from all over the country.

YC: Who did you hear play?

DP: I saw Heppenstall. I saw Lionel Hampton. You can see them up there. Lionel Hampton, there's a picture of there; Lionel Hampton was playing at the Convention Hall. At that time, he was giving scholarships out to young people who were playing various instruments. One of my students was a recipient of it; he played saxophone. I went up and took a picture with him, and he brought him up onstage and gave him \$2,000. The youngster went right out and bought an instrument right away! *[laughter]* We worked that out with a music company that gave him a break, so he really had a nice instrument. Eric [Fairfax]. He went on to school, but he majored in something else at that particular time; I don't know if he's still playing or not.

JS: What a great opportunity.

DP: Yeah.

JS: In that time period, when you playing at all those places, and the Elks and all – did you have a favorite?

DP: My favorite was at... you know, my father was an Elk, and they made me join the Elks to play there. *[laughter]* I did a lot of playing at the Orchid Lounge, playing with Palmer Jenkins, Dee Holland, Dezzie Norman, all of those guys in that particular area. Bill [Sanders]. A lot of musicians used to get together and do a lot of playing at the various clubs. We had a Mr. Richardson who was a one-armed conductor, he lived up in Neptune. He lives right on that corner there; his whole family was there. They tell me their history was a lot of his people worked down on the boardwalk, and they were promised that they would get a place down on the boardwalk when they finished those projects. But they lived in what they called “the heights,” Neptune heights, on Bangs Avenue, right up the hill; right up the hill on the right-hand side. So, Mr. Richardson used to teach us the marches and all the classical music. We would go up the little Elks and practice with the trumpets and trombones and tubas. Mr. Smalls and all of that that. I really got my eyes open when Mr. Smalls died, and we played his funeral, marching up and down Springwood Avenue. *When the Saints Go Marching In*, it was New Orleans style, “Whoa, this is something else!” We followed the casket going down Springwood Avenue. That was one of the experiences that I’ll never forget.

JS: Around what year was that, do you remember?

DP: That had to be... well, that’d have to be around ’54, maybe ’55 or ’56, in that area there. The West Side Community Center was one of the catalyst places that youngsters learned to play in the band then. We had the West Side Marching Band, and it came from the West Side Community Center. These guys used to play all over the place there. They used to play all the Elks’ parades that used to go right down Springwood Avenue, down Main Street, coming around. One year, when I was North Carolina – I think I was in... Yeah, I was in North Carolina. I think it was either ’57 or ’56, that they came to Williamsburg. They called me up and said, Johnny Greg said that, “Can you bring some musicians down to play with us? Because we’re coming into Virginia.” So from North Carolina, I brought some guys in – trumpets, and some drums, stuff like that – and we came over and played with them. It was interesting, very nice. Had a ball.

JS: Sounds like fun. Did you play in the marching band for the West Side Community Center?

DP: Yes, yes. I played drums, and I also played the horns. They had all kinds of bugles and stuff like that.

JS: When you were down in school in North Carolina, can you tell us about your music, what you did down there?

DP: I went down, and I was there on a scholarship, basketball scholarship, but I also played football for Asbury, and I really wanted to play some football. Basketball coach said, “I’ll show you the reason why you’re not going to go out there playing football. The football

players, when they come out for try-outs for the basketball team, they can hardly make it down the court, without falling over. Their knees are bad, their backs, and so forth. So anyway, I went down and I started the first jazz band down there. We started playing with the musicians down there. We formed a big band, a big jazz band, and we started playing out. One of the instructors there conducted the band, and we started going out playing in the community, in churches, stuff like that. I got an opportunity to play an opening for Ray Charles, who used to be right down the street there in Durham. So, we played a little bit for him. At that time, they had whites and blacks – one was up in the balcony, and the others are down on the floor, so they can only dance with themselves. The blacks were dancing when they go on the floor, then the white would come down and dance. There was a great, big rope that was in between the two of them, so they opened up the stage there, so that they could dance. They had whites and blacks on this side. Pretty soon, you saw the merging, and Ray Charles and his group... [*inaudible*]. We had a good time. A lot times, drugs and stuff was into play at the time. We stayed out of that kind of stuff. I traveled a lot, did a lot of trios and quartets, stuff like that. We used to go out and play in different clubs. There used to be a club down at the end of the street in Durham that we played every Friday; every Friday and Saturday night. That was exciting because it was rock and roll, it was blues, it was jazz... a lot of Latin too, at that particular time, because it's still the 50s and the 60s, going up to the 60s. We got a call to go up to Winston-Salem with the big band, so we went up there with the big band. I was playing drums. I had an old drum I'd brought from Asbury Park; great big old drum. We were supposed to play the opening for Ike and Tina Turner. We started out, and we were playing for it, and the band was just kicking away, and I was just playing away. All of the sudden – split in the drum head!

MK: Oh no!

DP: So Tina turned around, “Hit the drum!” She was telling me, and I started hitting on the rim, because I had no more skin to hit it on! I turned the drum over, and hit the bottom, and tore the drum apart by the time the night... But the only, what they did, they would come in and do maybe an hour set, and then they were leaving to go some other place, and they'd play. Then the band would play the rest of the evening, so it was nice. A lot of musicians came in – Louis Armstrong came to North Carolina Central. Who else... I can't even think of the names of all of them that came to Asbury... I mean, to North Carolina. But a lot of the jazz musicians, as they came through, stopped by. Duke Ellington was there. We hosted them as a music department. We went down, they said they wanted to go and get something to eat. So, we went downtown, and there was only one or two places that you could go to at that time. This is a meal that you could get, it was for \$35, and that was it, all-you-could-eat. Boy, did we have a time there. We were there with Duke Ellington and his crew, and it was just a ball to be able to hang out with those guys, and hear some of the stories from them.

YC: What was the name of your band at that time?

- DP: At that time, I was playing with a mixed band. The first time I ever played with a mixed band in the south. We really didn't have a name, we were a little rock group, or a little jazz group, but we played all over. Played in a lot of the colleges at that time: UNC, North Carolina we would go to, Raleigh, North Carolina. This was just a keyboard, a bass, a drummer, and saxophone. I sang a little bit at that time.
- JS: Anything you didn't do? *[laughter]*
- YC: What about the big band? Did that have a name?
- DP: The big band, we were the North Carolina Central Jazz Ensemble. We had a good time, good time playing. It was really nice because we were very intense with marching band at that time. We used to do all the high-stepping, movement out of the field, jumping, turning up and horns swinging; and they still do that today.
- JS: I wonder if you would talk a little bit about, since you were playing here on Springwood Avenue, and you were playing in Durham, anything jump out at you as being very different or similar between the two?
- DP: Well, different, because there were places that we... I went to West Virginia one evening; we drove about a hundred miles to play this job. We went in, and it was back off the road. We went in and we started carrying our stuff in. A fellow says, "Wait a minute, these boys... what are these boys doing here? They're just going to bring these instruments in? Uh-uh! They ain't playing here *tonight!*" So we didn't play that job that night, and they were supposed to pay us. It was a mixed band, we had two whites and two blacks playing at that time. So, *that* was very different. Then, we played in a couple clubs there, back in "Hicksville," and it was very nervous. A lot of them – "You boys know how to play some of that funky music?" "What are you talking about?" "We want to hear such-and-such." So we played a little bit. "You boys are alright!" There was just that difference there. We played at some colleges, they were saying, "Hey, we want you guys up on the roof, to play." "Uh-uh, I don't play on no roof—I'm playing down on the ground!" I know about you guys, they were drinking beer and stuff like that." So it was very, very difficult; it was scary. One night, the guy was going to take the beer and put it in my horn, "You don't want to do that. I don't think so, because I'll wrap this horn around your head." "Whoa, my goodness!" Don't say anything, don't say anything. It was just that fear of the two diversities there.
- CT: This was the late 50s?
- DP: This is 50s – '54, '55, '56, '57, '58, '59 I was still down there, playing. It was still the segregation by the *tons*.

CT: Did you experience that up here, in Asbury Park, or New Jersey, where ever? In the same time period.

DP: Same time period... Let me tell you. I came back to New Jersey, '59, and I'd stayed down there and taught two years. I said, "Why don't I get these resumes out." I could not find a job. I went to Neptune, and put my papers in: "Oh, we don't have anything right now." I went all over the state, trying to get a job. I was unable to get a job. I lived in Asbury Park on Summerfield Avenue... not Summerfield... what was that... yeah, Summerfield; right on the corner of Summerfield, with Mrs. Gattis. We stayed in an apartment when I got married. So, I said, "We need to get a home," my wife and I. We said, "Well, let's just look around." The real estate people would take us to places that were run-down, "Okay, let's go to this house, this is a nice one, you like that one?" Go there, and people would have the curtains up and they'd pull them down, "Nobody's home." That kind of thing. I said, "Well, let's see what we're going to do." Went to Middletown, and we went into the real estate place, and they said, "The Parreotts are here." The guy looks up and sees what color we were, he left and never came back. So we went to Trenton and filed a complaint; I have papers on that, but nothing ever happened with that. Then, we had Oliver's. We went to Oliver's right here on 33, real estate in Neptune. We walked in, they all disappeared, never came back. There was a white woman in Asbury Park, an elderly woman, she says, "I'm going to show you anything you want to see." I said, "Don't show me anything you wouldn't be interested in." So, she took us around and showed us some houses. We went to Neptune, and there was a house at 21 Coral Way, and it was a woman who was an opera singer, and she was more *open*. Music really helps you out, and understanding, gives you a better feeling and more diversity. She was saying, "Yeah, we would be happy to sell to anybody." We were the first ones on that particular block, and we stayed there for 35 years. But it was very difficult to find a job. I couldn't find a job in the music field. I went to Newark, and I took up instrument repair. Through instrument repair, I made contacts with people going out to the schools, delivering instruments, and repairs, and stuff like that. I was in that school for about nine months, and the fellow said, "I got a job up in Mt. Arlington, New Jersey." Mt. Arlington is way up north Jersey. I went up there for one day. It was all white, rich folks. Rich folks. Well, they were really super. They really, I gravitated to what they were doing at that particular point. I didn't feel any racism until I had to stop and get some gas. I stopped and get some gas, and I'm sitting there, the guys are looking out, I'm still sitting there – "I want to get some gas." They never came out. So, I went to the school and I told the superintendent, Charles Magliano. I said, "I stopped at the gas station and they wouldn't give me gas." He said, "Don't worry about it, give me your keys." He went there, took my car and filled my car up, and brought it back. But, it was that kind of tension. I was there for one day, and they looked at my background, saw I had some sports in there, maybe he could work with the softball team. So I had the softball team one afternoon that I was up there. Then I ended up having fifteen lessons. I mean, lessons that people, you know... the music room's down the hall, that kind of thing; they were very wealthy. Fifteen lessons, so I was up there two days. I stayed up in

Montclair for a little bit, for about a year, with Reggie Brown and his mom. His mom finally had a stroke, and we stayed there with her. I stayed up in that area until I made connections with Atlantic Highlands. I taught there for a day and a half, and then Eatontown called, and I had two and half days at Eatontown. So I was like, four days. I stayed there, and they liked what I was doing at Eatontown: “You’re going to be here next year.” They signed the contract and I was there for six years; six years. My sixth year, I was the supervisor of the fine arts program there in Eatontown, hired a lot of teachers, and built a program up. They had about 15— Caruso was the band director there, and he went to the high school, and they had about 15 kids in the program. Before I left there, we had about 215 kids in the program. We were feeding Monmouth Regional High School 20, 30, 40 kids a year, and this guy was just *loving* it up there! He said, “Wow! Don’t you ever leave! When you leave, I’m going!” That’s what happened. When I left in ’68, the superintendent, Zach – Joe Zach – who was at the Asbury Park High School as superintendent. He said, “We want you to come on, because Frank Bryan is going to retire.” I said, “Oh, okay.” They said, “Well, sixty days...” They worked it out, it was like 30 days, and they released me and let me go. So I went to Asbury in 1968, in October. We had a game... were you in school at ‘68?

CT: Yeah, I graduated in ’69!

DP: Yeah, because that was the last year! Was it one or two years I had you?

CT: Maybe one, I don’t know, because I don’t know how you came in exactly. I had Frank most of the time, and I don’t know if you substituted for a while, and then my last year was ’69, when you got full-time?

DP: I was full-time in ’68, but I came in in the middle of it.

CT: I had you for two years, then.

DP: Two years then, the clarinet. Yeah, we had a good time. I had the whole family, the Gladstones! It was really something. But there was a lot of tension back in those particular times. You know what happened in ’68? It was a national concern about segregation and integration, and youngsters going to different schools and they couldn’t get in. They had to get the police to escort the young people in, and it began to permeate all over the whole country. It hit Asbury Park real hard, back in ’68 and ’69, it started. In ’70, that when everything just started... The kids in Asbury really got the brunt of it; there was a lot of out-of-school, rioting, and things of the sort. I have a book over here that shows you some of the places after the riots.

CT: That was in ’70.

DP: ’70, right.

CT: Because in high school, when I was in the high school, we didn't really have any racial issues, that I could remember.

DP: Right.

CT: I was in school most of the time, it's not like I could cut school. What was in one person's heart or mind is one thing, but in terms of how they treated us? It was no big thing. That's how I remember it.

DP: Yeah. That's the thing. At the elementary school, we had a black side, South and North. When you go to the high school, everybody was together. We did have Ocean Township at that time, that was joining us, so we had about two or three thousand kids in the high school at that time. We had our problems, because we were football guys, so we had some fights and stuff like that.

CT: I don't remember that.

DP: You don't remember that, you missed all that?

CT: I mean, nothing *major*. There were some fights sometimes.

DP: They used to have basketball on Saturday, and they used to have teams competing each other, and that's when, there would be fights there. This happened before, as a freshman, I and used to go there and watch them; things were tense at that time. But it got better, because people got to know each other. After that, when the riots started in Asbury Park, everything just came loose. My father was on the police force at that time, and they were just throwing Molotov cocktails at the places, paint stores, and everything that the blacks owned at that time. All of the stores on Springwood Avenue, where they were getting their food, clothes, and all of that. It was just *gone*, in a very short period of time. People running down the streets with shoes, meats over their shoulders, and all this stuff. I think my brother has some pictures of them coming down the street, running with hams and stuff like that. Very difficult at that time. Prior to that, it was all community, everybody was doing fine, blacks and whites would come over for the jazz on the weekends, people would come in Cadillacs and whatnot. No problems, no fighting, no fussing. Everybody just joined in together, mixing with the bands, no problem.

JS: So in '68, when you came to Asbury Park High School, you already felt tensions leading up to '70?

DP: Mm-hmm, sort of knew it was coming, because it began in the south and starts coming on up. By the time '70 came along, it was full-blown in Asbury Park.

JS: Sorry to go back, but the home. When you did buy the home on that block, what block was that? Where was that?

DP: 21 Coral Way, in Neptune.

JS: Coral Way. I was just reading Rainette Holiman, an interview with Rainette Holiman, just the other day. She was explaining in that interview the same experience of not being able to purchase, and just being turned away, sent over here and sent everywhere. She said she and her husband just built a house with their hands; they got a property and built it.

DP: Yeah. They built it. Drummond Avenue, right, I remember it. That was the whole thing. The same thing... We came here [Freehold] in the '90s. What happens is my wife's parents... mother died. So, the father came to live with us on Coral Way, so they sold their house. We decided that because of the steps, up and down the steps, was bad for my father and my wife. So then we bought this ranch. But we had a time buying this house, and this was...

JS: When was this?

DP: This was 1990! We came here, we had a lawyer from down in south Jersey there, on County Line Road. We went to the purchaser and they wanted to sell the house for a certain amount of money, so we haggled back and forth on that. The lawyer was holding back, he didn't want to sell this house. The mother, her husband died, and she said, "You know, I'm not like that; it's my lawyer." So, our lawyer took care of them, said, "Look, we have the money, here it is. If you want a deal today, fine. If not, forget it." They were, "No, no, no!" So, finally we settled. They had a great, big safe down here. The safe must have been like that tall, because he owned one of the bars down here. They had tables – steel tables – I don't know what he did, but he was a painter, and all kinds of stuff he was doing, and he left all that down here. "No, no. You will take all that out of here. We're going to put aside \$1,500 and tell you we're moving." So, that was done. Finally they came down, cut it up with torches and stuff like that, and they took everything out. *[cell phone rings]* Okay? A little music, that's good - a little music in the background. *[laughter]* But even, I'm saying now, we think that it's over, and we have overcome, but we haven't. There's still tension and segregation, and difference of opinions, and concerns... I don't know if it's fear that we're moving in this area, something's going to happen. We are the only blacks on this whole block, and we've been here nineteen years.

JS: And still?

DP: No problem. The woman across the street came the same day – she's from Poland – came the same day, "Hey, welcome! How are you doing?" There was a doctor, he lived right down the street; he died. We had snow one time. He came over and got rid of our snow, plowed our snow. There was just two people on this block that really came. Later on,

there was a dentist that came across the street; he left. Then, there's a Spanish group that, we became friendly with. We just do our thing, and don't worry about. It'll get better, by-and-by. *[laughter]* But I don't know how long. How much we can wait. Hopefully, people will understand that, people are people. They should be able to get along with each other. We haven't had any problems. Well, I say we don't have any problems... First couple of years I was here, a couple of young kids came by, threw shoes. This was in the '90s. But that was the only incident we had.

JS: Can you talk a little bit about some of your students and their careers?

DP: Oh, my gosh! There's so many of them! Looking at Charles, here! Great, great artist. There's so many, so many youngsters. I had a young guy, Danny Walsh, who went on to perform all over world – he went to Africa, he went to Europe, all over the place there. I just can't... there's Dezzie Norman, who went on the road with Grant Green. Gladstone Trott, who was a church musician and a jazz aficionado, wow. I just played with so many people. Joe Vincili was one of the youngsters in Eatontown; he's a world-class musician, he's got some CDs out. Danny Rockmilowitz, does rock and weddings. Michael Lee, who was in the high school band, is now playing a lot of African music. Dezzie Norman, I mentioned before...

CT: Robert Watt?

DP: Robert Watt, who was a French horn; played first French horn chair in the Los Angeles Symphony. Werner Coloman was one of my students, and now, he's about to retire! He's a trumpet teacher; he's about to retire, could not believe it. Donnie Harrell was another of my students, now teaching in Plainfield, New Jersey. Michael Savage, who is a drummer, and his wife is a tremendous singer; he plays church music. There's just so many, many fellows I played with in this particular area. Too many to name! A lot of the youngsters have either gone into music, or music as a source of relaxation, a sideline.

YC: How long were you at Asbury Park High School?

DP: I was in Asbury Park High School 23 years. Then, I left there and I said, "I'm going to retire." Two years later, Donnie came in – oh no, it was another person from Monmouth University came in – and he lasted for a year or so. Then, they asked me to come back, and I came back for a Christmas program they wanted to do. I went in, and the kids were off the wall a little bit at times. So, we actually had the Christmas program in the band room, because a couple of youngsters thought they could sing, and they were off-key. I said, "You can't do that." Anyway, I stayed there for two or three months. Then, I left there, and I said, "That's enough high school teaching." A couple of friends – I was in the New Jersey Music Educators Association for 25 years – and I made some friends and connections, and they asked me to come to Kean University to teach as an adjunct professor. I was there for four years, at Kean University. That was a nice experience. I

taught beginning teachers who were going into the field, elementary, and they needed some music background as part of their courses. I did that, and I also taught some of the brass and reed instruments.

CT: When did Mr. Krudup come in?

DP: Mr. Krudup came in, either '69... Yeah, '69. Think he came in '69.

CT: I think he subbed, probably for *you*, a couple of times.

DP: [Mr. Krudup did not sub for me at all. Mr. Krudup was in the middle school.] What happened is that, I had folks – my father had folks – in Williamsburg. So, I met Colin down there, and he introduced himself, and then he came up and got the job. He may have been here... he may have been here in '68, because I might have brought him in when I came in. But, since then, he's retired. Ended up, Chico Rouse was one of my students there. His father, Charlie Rouse, came by one day when we were playing jazz in the band room. He said, "Take care of my boy, make sure he gets out of this, out of high school." Chico was a little something-else at that time, trying to keep him honest. He was in-and-out, but we finally got it through. One night, I think it was a New Year's Eve party, Chico Mendoza was up in North Jersey, said, "My drummer can't make it tonight. Do you have anybody in your band that can cut it?" I said, "Yeah, I got one for you – Chico Rouse." And boy, he hooked up with him, and that was it. He played with him for the rest of the time there. It was an opportunity for him to move forward. Chico Rouse was there.

YC: I lived next door to Milford, she used to come and play. They used to be out in the backyard, and Willie Bobo would come, and they would both be out in the backyard playing music.

DP: Curtis Fuller was one of the trombone players for Count Basie. Curtis Fuller had a son in Neptune who played baritone saxophone. He used to come over to Neptune and Asbury, at the same time; he was one of those guys who was running back and forth. He played quite well, but he was a little shaky, but he had a good time. Curtis Fuller was his father.

YC: Was David Sanctions one of your students?

DP: [No.] David Sanctions was there the year before I got there.

YC: Ah, okay.

DP: I think he was there '68, graduated '68 or '67. I have all of the high school books back here, going back from the time I did in '68, to '91. I keep them, and when youngsters call... *[laughter]* So, every once and a while, if I see them and they're in a situation, I'll

copy the pictures of them and take them, “See what you looked like years ago!”
[laughter]

JS: We know you’re still very active in music, and I had the opportunity to hear you myself, many times; a couple times over this past year. Always a pleasure. I have a story. Dee Holland at the event in February – she thought she was there for a gig.

DP: Oh yeah! [laughter]

JS: Because she saw the equipment.

DP: Because she saw the keyboard. She was ready to play!

JS: Can you tell us about your current music involvement?

DP: Mostly what I’m doing now is some jazz luncheons, I play a lot in the churches. I don’t do that many Saturday night gigs anymore, that’s a little rough for me! [laughter] I’ve gotten into the keys [keyboards] myself. I’m an instrument repairman; I’ve been doing that for over fifty years. I used to do that when I was in high school, but I continued on after I went to the school in Newark and learned the trade. I do a lot of musical repairs throughout the summer, professional people come in and out. I get calls all the time. As a matter of fact, I’m working on a few things now, and I’ll let you see that in a little bit. I take instruments apart, put them together, clean them up, shine them up, put new pads in. For a lot of the schools – I’ve done Manasquan High School, [Freehold School System, Atlantic Highlands Schools, and Point Pleasant Boro]. I’ve done Neptune High School, Asbury High School, I used to do Rutgers University, and then a lot of professionals in the area. A lot of students right here in Freehold Schools – there’s *five* Freehold high schools – and they have elementary schools here. The kids come in quite a bit, and I do a lot of repads, caulking, and stuff like that. I know a lot of the band people, good contacts, so I’m never out of work. [laughter] Even though I’m retired – I’m supposedly retired, but I have a good time doing that. I really enjoy it. It’s calming, because you’re there by yourself, working. There’s nobody saying, “Do this, do that!” You’re working on an instrument, making it as perfect as you possibly can.

JS: What was the name of the school in Newark where you went?

DP: It was called the Eastern School of Instrument Repair. That’s passed since. It’s Dorn and Kirshner’s; Dorn and Kirshner’s Music Store. In Newark, off of High Street.

CT: We used to have a number of music stores in Asbury. I think about three of them?

DP: Yes, Scott’s Music where I purchased my [first C-melody saxophone].

CT: Scott's on Main, Trusting. Trusting's, rather.

DP: [Scott's], yeah. I used to work for them. Used to go to the store, and they used to have a bench in the back, and I worked the instruments. I said, "You know what, I'm giving this guy all the money, and I'm only getting five dollars an hour. I don't think this is right." You know? Come on! So I used to start taking them home, bringing them back, then charging them *my* fee, and then he'd charge them more. That's how I got started after I went to the school. They'd say, "Scott's Music, it's in Asbury Park, come in and help them out!" I did that for a few years, and I bought a lot of his stuff when they went out of business. So, that's what I basically do. I try to keep that same image that we had years ago. A lot of people just don't recall the *sound* that used to be on Springwood Avenue. It was just *unbelievable*, hearing these guys play the B3 organs and all that stuff. I recreate some of that stuff here. There's a fellow that used to play with us, Howard Helman; he moved to Florida. You can see him on the wall back there, that big picture back there. He brought his speakers, and these are actually [Leslie speakers]; it vibrates the sound, and it gives you that feeling that it's a B3 organ. I'm just going to play a little bit there, so you can actually hear how it sounds. [DP moves to an electric keyboard nearby.] If Gladstone... Gladstone came there to the high school, he wrote songs, played various instruments, he was just unbelievable as a young instrumentalist. He could just pick up things very quickly. Very quick. *This* is what Springwood Avenue sounded like. [DP plays one-minute jazz solo on electric keyboard, with the Hammond B3 organ sound effect] *[applause]* That's just a little blues! *[laughter]*

CT: That sounded so much like early rock and roll to me, too.

DP: That's right! That's exactly it.

CT: People forget the connection between jazz, rock and roll, blues, and many other forms.

DP: Rock and roll was sort of like this... [DP performs one-minute rock and roll solo on the electric keyboard, singing "Sincerely" by the Moonglows.] *[laughter]* *[applause]* That kind of thing. These instruments today, they have all kinds of sounds you can get out of them... [DP demonstrates several different sound effects on the electric keyboard.] It just keeps on going like that. So, I've gotten into that, and the drums back there. I keep that going to keep my rhythms together. I have a great time sitting and learning some new stuff on the keyboard. He had some tremendous groups through the years, when Gladstone was there. We had some trumpet players and saxophone players that were just *unbelievable* as young people, they really got into it. I used to stay, 4:00 or 5:00 after school, and my wife used to have a fit! But these kids wanted to *learn*, they wanted to learn. The drummers, we stayed and did the rudiments and all that, we just kept going. And Gladstone, just playing away. We had an outstanding young lady [Jennifer Jaffe] that played violin; she was tremendous on violin, and she also played the glockenspiel. She played piano, too. We had some good people.

- JS: I think you just answered our question... *[laughter]* But, in a very eloquent way. What is something that you would like someone walking down Springwood Avenue today, to know about the music and history of Springwood?
- DP: There's a whole lot of things there. Just to show them that the west side was the heart of jazz here in Asbury Park. People were together, they were able to go out on the weekends, bring their wives and their girlfriends, and sit back and listen to some outstanding musicians perform. To see them, and to mingle with each other – both black and white in the Asbury Park area. Springwood Avenue was just *loaded*. People were there by the *tons* on the weekends, they would come from out of town just for the jazz. Big Bill's, Cuba's, Capitol. All of those places were just *filled* with people excited about the music. They would be surprised every night, because somebody would come in. There were singers that used to come in – Little Charles, I think this guy's name was... Remember him, Charles? He was a gay guy, but man, he could sing! Remember him?
- YC: Oh yeah, I remember Charles!
- DP: He would blow the place to pieces!
- CT: This is a young guy?
- DP: No, he's an older guy.
- CT: I'm talking about Charles Joiner.
- DP: No, no, no. Charles Joiner used to sing. Charles Joiner used to come in the Elks and sing some of the popular music. But Charles, boy, he was something else. He came and he would blow – he would walk all over the stage.
- YC: I didn't know he could sing!
- DP: Is that right? *[laughter]* In that time, people used to walk around on the stage, on the bus there with the saxophone; it was really exciting. Exciting times. The people just need to know that Asbury Park was the center of jazz, and really a place that people could come and really enjoy themselves. Sit back and relax with no tension; just friendly people.
- YC: And it didn't cost a lot of money.
- DP: It didn't cost a lot of money. My father was a bouncer, he did that in Madonna's, so I was able to get into some of those places, even though I was a little bit younger.
- JS: Connections.

DP: Connections, right. So, he used to do that. They were great, great times. You can't go back and pick those times up. It just happens and then it's gone. To recreate it, it would be something different. Musicians will need to be playing these instruments again, and then form little bands and stuff like that. I had a friend that was up in Westfield, and he's getting ready to close his music store down. He said, "I have some instruments here, I can't keep all these. I've got to get rid of them. I want them to go someplace where kids are going to use them." Just the other day – Monday – I took \$7,600 worth of instruments over to Asbury Park High School: two French horns, two flutes, a baritone, alto horn, clarinet, marching French horn, all that kind of stuff. I'm hoping that this young man – they've got a nice guy over there – see what happens, see if he can bring these kids in and around, and do the things we used to do, years ago. We took a lot of trips, and that's what kept a lot of the youngsters in the program. Went to Florida twice, went to Canada twice, went to Virginia, went to Pennsylvania, taking the youngsters different places; Washington, D.C. We really had some good times.

JS: You took them to play?

DP: They performed, and also recreational. They were able to enjoy the parks. Most of the time we played at Disney World. I took the jazz band down and we played in Florida. Did you go?

CT: No, that wasn't happening in my time! *[laughter]* I wish it was! I missed the '50s, and I missed the '70s. Then I left, nobody knows me. As you've heard, since you're out of schools now, through the music educators you're still in contact with and know of, and all that: is jazz being taught or featured in the schools like it was during the latter period of your era?

DP: Let me tell you: all over the place. They still have jazz bands.

CT: Is it being taught in the schools?

DP: Yeah, it's being taught in the schools. It's not an after-school program.

CT: I know in Newark, but I don't know about –

DP: Yeah, it's not an after-school program. It's part of the curriculum.

CT: See, I missed that. Man! *[laughter]*

DP: They still have tremendous bands. They have competitions now that they have all over, they have the bands come in and perform and be adjudicated. I do a lot of that now. Thrills and Trills, it's an organization that has bands coming in from all over the country.

I adjudicate them. They come in and perform, and then they go to Great Adventures. They get a critique from two or three judges. We do that right here, at the Catholic Church down the street. Music – jazz is still alive.

CT: I know it's still alive.

DP: Yeah, but you're right, in the school system. Coming out into the clubs – there's no clubs that youngsters can go and get that experience. There hasn't been a place, we used to be at El Lobo's, when they started. We were there for seven years, Friday and Saturday night, place was jam-packed. People were having a good time. Then, Chico's started up, and we had some things with Chico we did. That lasted for a little while. Hopefully, when they start doing all this building stuff on the west side, maybe one of the thought process would be to have a place that the youngsters can be. Think about it.

YC: There is, just have to find the money.

DP: You may have an entrepreneur that wants to come in and do that. It's tough. It's tough, and money's short today, too. It makes it very difficult.

YC: There was Jason's in Belmar.

DP: Jason's in Belmar, right. Now he's up in age, he's stopped doing his thing. Used to be the trains out there, can't think of what was the name... Majors. Majors Lounge.

CT: Yeah, in Keyport. That was down in Keyport.

YC: I used to hear about it on the radio, I never got there, but I heard it on the radio.

DP: Yeah, yeah. We used to... we went on WJLK, we did some performances there. Back in the day, back in the '50s, when they used to have radio programs with jazz.

JS: It's so good to hear... I always hear of Dorian, around doing all these things, but that connection for our students now, locally, to still have a connection. You had just mentioned the current high school music teacher. We're supposed to sit down with the principal – we haven't set it up – and the music teacher, and actually Maggie Stone, the English teacher. We are hoping to have a few youth historians to work with us on this project. It's part of the idea, the main idea's to connect the history and the different generations. We're hoping to make that happen pretty soon, before the students leave this semester.

DP: Good, that's good.

- JS: We'd love to have as much a connection as we can from youth, all the way up. It's a disconnect.
- DP: It's got to start strong. That's the reasons why the programs really did well. They had a strong elementary music program, that led into the middle school. We didn't have a middle school at that time, it was all elementary up to eighth grade, and then they went to the high school. So, it was a strong program in the elementary school. Kids are being taught during the school time, being pulled out of various classes so they wouldn't miss a whole lot, and then they'd go into the high school band. But then there was the middle school that started – the elementary, then the middle school, then the high school. What happened there was the elementary started falling off, so then the middle school was okay for a while, then *that* started falling off, and then the programs over here suffer. So, there wasn't a continuum going into the high school, feeding that program. It all should feed into the high school program. Hopefully, this young man will take the reins and work out something with the elementary school teachers and the middle school teachers, and work *together* so they can build that program. They have the instruments. I know one time, there was... Bangs Avenue received a grant for \$19,000 dollars. They got all these instruments; brand new instruments. Two weeks later, it was gone. They were stolen. This goes back a few years. You know, security and all that stuff. But if the programs are synchronized together, it can grow; it can grow again, it can get back to where it was. But the instruments have to be band instruments; they're bringing in a lot of guitars and drums. They can play a lot of rock and roll, three-chord things, and that's it. You want to play some musical tunes, and jazz tunes, and stuff like that, so the kids will have something to remember.
- CT: Right, you have to have the *will*, and someone who will teach them. The money is important, but it's not as important as having the proper educator there that has the spirit to do that. Never mind what my administrator says, never mind what the curriculum says. There you go.
- DP: Right, that's the key. That's what has to happen. You have to have a dedicated person, that's what happens in the school systems. Once that's missing, you have to go out and find that particular person that can do well in that situation.
- JS: We talked a lot about access to these different resources, and I'm outside the music scene, an outside perspective, but there's a lot of these great things happening – Girl's Club always has great programs, Lakehouse Music is a great program, schools have programs. But who has access to all those, sometimes is challenging; how people get involved. School seems to be the one where, if you live in Asbury Park and you're going to school, that's the obvious place where you can get the access.
- DP: Should be, right. I did a five-year program at the Salvation Army. It was on Saturday. It was one day a week – I mean, one day, Saturday morning. We used to have the

youngsters come in, and we taught them jazz. That was at the Salvation Army, back in... I guess that was in [2005]. I started the program and we worked with the kids. We fed them breakfast, then they rehearsed in sections, then we fed them lunch, and then we went back to rehearsals. Six-o'clock that evening, we brought the parents in and played a concert. We did that for six years. I started out with a few people, "I'll help, I'll help." Pretty soon, there was no help. I was coming Freehold, picking up food and taking it over there. Finally, I got some parents who started helping, and a few other people, and that went very well. We had CDs that the kids did, and you can see what they can do in one particular day. Joe Muccioli helped a lot. [Muccioli is an internationally-known conductor, arranger, musicologist, and producer; he is the acting director and founder of the Jazz Project, a non-profit organization in Red Bank, New Jersey.] He brought some professional musicians in, showed the kids some of the trombones, the saxophones, and stuff like that. I worked with him for a couple years, and then he wanted to expand it to two or three days. The kids didn't have that much time, you really couldn't do. So, I stopped, I said that was just a little too much for me, doing it all by myself. I had a lot of musicians from the union would come in and help, sit in and work the kids on their parts. Something like *that* could come back very quickly, because you have people who really look out for programs like that. Publishing companies would come in and give you music to work with this kids, but again – you're right. You have to have a dedicated person to do that. At this age in my life, I just don't have the energy! *[laughter]*

CT: You want to do certain other things.

DP: Yeah, yeah. But to find a person who would be excited about that, would be great.

JS: Is there anything else you'd like to tell us right now? I mean, if anything comes later...

DP: I have a lot of books. I've never seen some of the things that happened. *[DP pulls out two large scrapbooks of photographs, newspaper clippings, etc. from his musical career. Throughout the following section, he is referring to items in this collection.]* We used to play on top of the boardwalk, when they used to have that bandstand.

CT: They're renovating it, or re-building it.

DP: They're re-building it, but I found out that they're not going to...

CT: They're not going to keep it open?

DP: It's going to be covered [but they aren't going to use the space for concert bands]. So, this is the heads we used to play on the boardwalk, we had a good time there. These are the fellows I used to play with. John Melisi was in there. You remember John Melisi?

CT: Uh-uh.

DP: Great player. This is my nephew, he made All-Region. This is my kids, my wife. This is my son; my son plays tuba. He plays jazz tuba, classical. We did a lot of parades in Ocean Grove, and he and I played a solo together. I used to have a marching band, and we played all over there. Whoa, yes! Asbury Park! Here we go, back to the '60s. *[inaudible]* Here's the devastation that happened in Asbury Park. Here is Charles's niece, I mean... yeah, she was your niece.

CT: No, that was my cousin.

DP: Cousin! She drew this mural on the wall in Asbury Park High School. Then all of the sudden it rained, and they took the whole thing down, but I got a chance to take the picture before. Here is Mary and Gladstone, and all the youngsters that were around.

JS: Was it Griffin's?

DP: Yeah. No, that was the Asbury Park Manhattan Cleaners. Now, my uncle owned that place before Joe Davis. This was the drugstore that was next to it –

YC: Bunson Carter's?

DP: Bunson Carter's, yeah. My father had a fit, because he was very close to Bunson Carter.

YC: I loved that place.

DP: This was... where was that... Mr. Carl Williams; [they call him Mr. Fashion, and he worked at Fisch's Department Store].

YC: *[inaudible]*

DP: No, no... This is down on Springwood. The paint store, down at the paint store.

CT: Drumgule's?

DP: Yeah, right. These were, this was Fisch's. Oh man. This was Parham's. You remember Parham's? This was the drugstore, coming out of there. This is more of Fisch's; tore it all apart.

YC: I can't believe that.

JS: Were these taken right in 1970?

- DP: Yeah, right at that time. We went down and started taking pictures. Here's the Cu-Bops, all the guys.
- JS: What a great picture.
- CT: Did you know the guy Cuba? I call him Cuba, but that's not...
- DP: Cuba, yeah.
- CT: Someone told me he was Puerto Rican, actually. He wasn't Cuban.
- DP: He wasn't Cuban, yeah! *[laughter]*
- CT: One of the reasons they called it "Cuba's" – now, I don't know, I'm trying to get some further information – was because back in that day, if you think of Latin music, or even just jazz, the place was not in Puerto Rico, not in the Dominican, not in Trinidad, but in *Cuba!*
- DP: But in Cuba, yeah! This is my grandmother, she was a mother of the church in Bethel.
- YC: Oh, okay.
- DP: They still do a dedication for her, just amazing.
- CT: I haven't been back in quite some time. *[DP gets second scrapbook out.]*
- DP: My brother and I go crazy about getting stuff, keeping stuff together. This is what I've done through the years. This is the picture that you'll see on the wall back there, with Lionel Hampton.
- YC: Okay.
- DP: This is my little baby picture. *[laughter]* This is the high school, all of these guys – most of them have passed. A lot of them, it's a shame. This was the band at college – I mean, high school. We played for President Nixon at the [Ocean Grove Auditorium during the day. The Asbury Park Band and the Neptune Band played *Hail to the Chief* for Nixon].
- CT: What year was that in?
- DP: This was back in [1970]. [October 17, 1970.] This was how large the band used to be.
- CT: It was pretty big when I was in there.

- DP: Yeah, that's Frank Bryan. This is when *I* was in school, what am I talking about!
[laughter]
- CT: Oh, that's when *you* were in school. It was almost that big when I was there.
- YC: It was that big when I was there.
- DP: We had an orchestra, we had a chorus; a male chorus. I had four letters there, when I graduated. Then the band started getting a little bit smaller. Then we have that, and this is the Cu-Bops. These are the girls that danced with us. So, we had dancers and musicians up there. Shirley Harris, you remember Shirley Harris?
- CT: Yeah.
- DP: She was one of them.
- JS: Was this taken at high school?
- DP: No, this was taken... Where was this taken... We were playing, I think this is Marino's Bar on Main Street, and we played there one time. They had curtains there, it could've been the high school, too, because the chairs. Then I started getting into basketball. These are the basketball guys in North Carolina. These are all of the stats. We played Neptune, and it was the third leg of the trophy. Everybody was on Don Niblack, because he was 6'8", and they were watching him, and watching these guys, and I was like, *shoo!* I got nineteen points that night! [laughter] This is the West Side Community Center, this is when I was teaching the kids are the various places; Eatontown. I played tennis too, so I earned some... this is where we used to play in the Community Center; bongos and stuff like that. Tommy Chappelle was on that football team with me. This is where we won that trophy, and this is where I got the nineteen points.
- JS: 1954, wow.
- DP: Now, in choir, we had all these choirs. This was in college now, so we're moving on to college. This is the basketball team; we won a couple of CIAA. I won two CIAA's in tennis; I was the number one man in tennis. These are all guys I worked with; Sam Jones used to play with the Celtics, he was on this team. This was the football team; this is the All-State football team in 1953. We were unbelievable; won nine games in a row, won that.
- YC: "Dopey Parreott is the mostest"? [laughter]
- DP: That was my name that they called me, Dopey the Horse, Dopey the... I said, I got to get rid of that name! Dopey! But that's what they used to call me. Yeah, it didn't stick

[*inaudible*]. But yeah, I was one of the highest extra-point kickers in the state of New Jersey when I was in high school. There's a lot of stuff here... Here I am playing on the basketball team in North Carolina, shooting my one-hand shot. This is the team again; this is the tennis team that won State; [they won the CIAA in 1957 and 1958]. [After my mother-in-law passed,] my father-in-law stayed with us – he stayed here until he was 94 years old, before he passed. That's my son – he's much bigger now. That's my daughter, she works for United Healthcare. Did you have Mrs. MacIntyre?

CT: Yeah, yeah.

DP: Yeah, MacIntyre was there. Yeah, she was good.

CT: She went on to Freehold; she retired out of there.

DP: Yeah, she went to Freehold. That's my brother and my sister, who live in this area now. He's a pastor, and she used to work for Coca-Cola. Then I came along. This was the band, we had all kinds of... we were a little bit smaller, but were still carrying 40, 50 kids in the program. Then we had the football games, all the twirlers; we had the twirlers and swing flags; cheerleaders. I started the first girls tennis team; they didn't have a girls tennis team in Asbury. Actually what happened was one of the girls, Lowenstein, she wanted to play on the boys team. So, they decided, we better start a girls team. These kids did quite well. This is Shafto, great kids. Every once in a while, I run into *this* guy; he's about 6'4". We played a lot in the priory up in Newark. We played for Nixon, *that's* who it was. We played for the president; that was played at Ocean Grove. We did a lot of playing up at the priory, when all the different people – Pat Tandy, and a couple of outstanding people there. Here's the picture when we played at the auditorium. Both bands together, it was just funny. Asbury had blue and black, and Neptune had red and white. So – red, white, and blue. [*laughter*] It really worked out nicely. He came by there and shook my hand, I said, "Oh my god!" [*laughter*] Here's the guys I played with a lot of times. I was interviewed by the press, a long time ago; I forget this guy's name, but he's gone now. Here's Asbury, working a lot of stuff in here. This is when I used to play a lot. I played several instruments at that time. I conducted the All-Shore Band, the region bands, I've done a lot of that. Then I come back to Asbury Park, and they write a little article about me coming back, and working with the kids. Then this guy joined us, and we began to have four people, and then we did a lot of jazz at the priory, and also at the Kula Café. We did one – this was Joyful Noise. Joyful Noise was on Asbury Avenue, right on the corner of Ridge Avenue. So, we did that for a couple of years, and then they went out of business; or, sold the business. This guy, I play with him a lot now; great guitar player. This is my, the two girls who were – Mrs. Margie Diggs, and Margie Moore. This is Margie... what's her last name; these were all three Margies! [*laughter*] This youngster, he's working – he was across the street, I started him at fifth grade, when he was in the fifth grade. When he was five years old, started playing piano. This kid has gone on to do a lot of stuff. He did Colored Girls, he was... not Mormon Tabernacle, but

Brooklyn Choir, and now you can see him in the credits of some of these... I just went to the movies, what was the name of that...

CT: *Panther?* Did you go to *Black Panther*?

DP: No, I don't think it was *Black Panther*. I don't know, he may have been. [No, I went to see Bonham.] But he's famous now! *[laughter]* He used to live right across the street from me, in Neptune. There's Bobby Watt. Bobby Watt came back and gave the kids information about the [French] horn.

JS: When was that?

DP: This had to be... six or seven years ago.

CT: You're gray, it couldn't have been that long ago.

DP: No, six or seven years ago. We had a good time.

CT: You were in the band room?

DP: Yeah, it's in the band room.

JS: He has a book, right? *The Black Horn* or something?

DP: Yeah, he has a book out. We keep in touch every once in a while; if he's in the area, he gives me a buzz. This organization, if you know about them – they have the whole history of Asbury Park from 1923 up until present. They have real display...

JS: Ocean's Heritage?

DP: Yeah. Paul Edelson, he's the president of it. You need to check that out. They really have a display, it's unbelievable. Unbelievable. It's on video, and there's lots of pictures there, too. This young man played for Gladstone's memorial service, prior to Gladstone passing.

CT: Yeah. Pancho.

DP: Then a week later, he died. This is Pancho.

CT: He was one of the ones on the list, I was telling you I thought he passed.

JS: Oh my goodness.

DP: He was an EMT guy, and he dropped his keys, went to pick his keys up – [DP claps once]. They tried to bring him back, and they couldn't do it. They had some things for him. Sort of all over the place, but it gives you an idea. [DP closes scrapbook]

JS: Wonderful. That was a lot! *[laughter]* Thank you for sharing all that.

YC: Thank you!

DP: I'm going to share one more thing with you guys, and I think I gave you a copy. This is all we talked about today. [DP hands to JS a copy of DP's typed responses to the interview questions]

MK: Great, wonderful! *[laughter]*

DP: Did I you one before? *[laughter]* I can run you another copy.

YC: You said his name was Paul Edelson?

DP: Paul Edelson.

JS: Now I remember him. Something recently; I can't think of the context. It may have been at, I think it was at the library goes to the Asbury Park Women's Club luncheon.

DP: Women's Club, yes. He was the speaker?

JS: I think he was there, or talked about. I remember thinking then, I need to go over there. *[inaudible chatter]*

DP: Here it is!

YC: Thank you!

[End of Interview]

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