

## Dance and the New Orleans Second Line Tradition

Interviewee: Don Robertson

Interviewer: Rachel Carrico

Interview dates: December 9, 2015

Locations:

- April 10, 2014: Treme Coffeehouse, 1501 St Philip St, New Orleans, LA 70116
- December 9, 2015: Hogan Jazz Archive at Tulane University

## Table of Contents

<i>Interview I: April 10, 2014</i> .....	<i>1</i>
<i>Interview II: December 9, 2015</i> .....	<i>52</i>

## Interview I: April 10, 2014

*Don Robertson*

**0:00:00** Good evening. My name is Don Robertson, and I paraded with the [YMO](#). And I'm from uptown, downtown; I'm a local.

*Rachel Carrico*

Awesome. Okay. So how did you get started second lining?

*Don Robertson*

Well, when I was in school, we used to always go out, me and my friends. We'd go out to a second line. First of all, I used to see 'em come, and when I hear the bass drum, I used to run.

*Rachel Carrico*

Really?

*Don Robertson*

Yeah.

*Rachel Carrico*

Why?

*Don Robertson*

It just was scary, you know? A whole crowd of people coming, and then I was real young. And one day, second line came up the street. I heard the big drum, and I wasn't scared no more. So I seen people dancing out in the street. I joined in, and what I did that for? I wind up way away from home. When I look up, I wasn't nowhere around. I ain't seeing nothing that I realized. Yeah, it was something.

*Rachel Carrico*

Interviewee: Don Robertson  
Interview date: December 9, 2015

A lot of people have that experience, don't they? They get in it and just kind of forget where they are—

**Don Robertson**  
Yeah, and forget.

**Rachel Carrico**  
—and wind up miles from home.

**Don Robertson**  
Correct.

**Rachel Carrico**  
How old were you the first time that happened to you?

**Don Robertson**  
**00:01:22** I was like thirteen.

**Rachel Carrico**  
Wow. And then after that experience?

**Don Robertson**  
It's been on—I looked at it, and I said, no. Then I used to go back to the second line and see it pass and say, I'm not going. And one day, it just hit me. One Sunday, I had nothing to do, nobody around to shoot marbles with, so I went with the second line. My mama told me, You only could go one block. I said, Okay. And she sat outside. She looked at me go that block and when I came back. Then after that, I decided that's what I want do. And I left from downtown and moved uptown. And then I had to go back to school downtown. And so me and a couple of friend of mines, we would always being in the hall. We hear the music, we go to dancing and was like, uptown person downtown, and you know. So after that, it was like, you know what? I'm doing this here. And I come to find out I was doing it just to be doing it. And all of sudden, I wanted to feeling it.

And then they had some guys used to say, Hey, man, my friend wants you to come and second line with him. I said, A second line? Yeah, they gonna buy everything for you. So I'm like, nah, I don't know. I mean, I know who I'm gonna second line with, 'cause one day, I went out to see my cousin's boyfriend's second line. Then I said, You know what? That's the group I wanna go with. And after that, I waited, waited until I finished school. The next year—no, two years, 'cause I went and worked on the riverfront. After that, in '85, that's when I got off into it. I told my cousin, They want to parade, and the group that I had one parade with that broked up. That wasn't so pleasant. So I said, You know what? If I'm going to do it, might as well go all the way.

Interviewee: Don Robertson  
Interview date: December 9, 2015

So that's when I joined Young Men Olympian. I say, Why join the club? If I'm that good, I can join organizations. And so when I joined Young Men Olympian, that was, I guess '85, and they gave us all a handbook and everything and do's and don'ts. You had to be evaluated for three months before you can be officially a Young Men Olympian. And the rules was, like, you're not at a social and pleasant club. As a Young Men Olympian, we was a organization, and we enter brotherhood. So, on the other hand, what do I see? It's taking care of the sick and burying the dead. It has the vice presidents and all that. And I was in it, but every Sunday, come to have a second line, I didn't have time to go to it all neat and—I'm like, Hey, send my money. And that's it. I'm going to second line.

So one day, I said, Well, I'm just gonna step back and relax and go to the store, go in the meeting and see what's going on. 'Cause the vice president, which was my cousin, oh, he used to say, Man, you just can't keep sending your money. You need to know what's going on 'cause we have to vote. You not there, we gonna lose. So what they was saying, they need everybody to participate. First thing, first, come to the meeting. So I said, Okay. I'm gonna try that. So hey, I did good. I went to the meeting that whole year. I moved up to sergeant-at-arms. Say he wanted me—we done vote. They voted me in. Okay. So I was—I'm like, how in the hell I can be a sergeant-at-arms. What the hell? You know? I said, No, I think I won't be. So everybody, Man, look. We need a sergeant-at-arms.

***Rachel Carrico***

What does the sergeant-at-arms do?

***Don Robertson***

**00:06:14** In a meeting? The sergeant-at-arms, they control the meeting. Like, it is a policeman. That's what I call it. If the guys come in the meeting with your hat on, Hey, take your hat off. If you have to tell them more than one time, you can fine 'em. Only the sergeant-at-arms can do that. And so when I came, all the old mens was in there. So after that, I said, You know what? I find this being fun. Hey, man. Calm down. President talking; meeting going on. So when the guys would come in that different division, and they trying to get they things together while the president and them talking, being noisy, to keep the noise down. Mostly like that's what we doing, monitoring the noise, keeping it honest so everything—so if I have to keep telling you, hey, you have to leave. You, you, you go out and get—handle y'all's business out there and come back. Since 'cause in the meeting, with Young Men Olympian, you have old news and new news. You know? And so everybody need to know what was going on there. So if everybody always talking, you really can't hear. A lot of people trying to talk over each other. So that's what sergeant-at-arms' duty was to do.

***Rachel Carrico***

Okay. And how many members were in Young Men Olympian when you joined, and is it the same now?

Interviewee: Don Robertson  
Interview date: December 9, 2015

***Don Robertson***

Man, see, our division—before I join, it was like five. So when we join, it was six division. So we join, and we had [Rebirth](#) for our band and everybody. We had twenty-five people, one year, strong. We were twenty-five strong in our division. The [Furious Five](#), who I used to parade with? Yeah, we was—

***Rachel Carrico***

Yeah, you joined with the Furious Five, huh?

***Don Robertson***

Yeah. And was, like, twenty-five strong, and we had six divisions, and they had a lot of people now, so I never did acknowledge how many people that we had, but I know we had more than a hundred.

***Rachel Carrico***

Yeah, yeah.

***Don Robertson***

You know?

***Rachel Carrico***

And the group is coming up on its 130th anniversary, isn't it?

***Don Robertson***

**00:09:03** Correct. Yeah, 130 this year.

***Rachel Carrico***

Wow. So, where does the name the Furious Five come from?

***Don Robertson***

Well, when we got our little group together, they like, Hey, we need a name. And it had about four of us that really used to hang, and every time the five—our group would go to dances, like, we bringing everything. You know, we come to dance, we come to do it all. We come to make advance it. Like we bring in everything, you know, we come to dance, we come to do it all. We come to make monkeyshine. You know, that for the one hour. All the members used to call it make monkeyshine.

***Rachel Carrico***

Oh, I've heard that phrase before.

***Don Robertson***

Interviewee: Don Robertson  
Interview date: December 9, 2015

Yeah. And so and then we would, like, close; we were just going hard. We're like any club give a dance, we are going to their dance, and we hit the floor, and that's what it was. And like, we were furious, and it really had five of us that, you know—and then, after we built the organization, I mean, the club, the division, that's why we starting calling it. One of our friends say, You know what we gonna call it? Furious Five. So we went with that, and that's how that came along.

**Rachel Carrico**

It's a great name. And you paraded with Rebirth, you said?

**Don Robertson**

Yeah, well, this was our band, Rebirth. Yeah. And—

**Rachel Carrico**

And that—'85, I mean, that's right in the years when Rebirth was really coming up, right?

**Don Robertson**

Yeah, we were Glass House group. We used to come to this little place here. I forgot the name of this place. But we used to go to the [Candlelight](#). We started off—home was the [Glass House](#).

**Rachel Carrico**

Where was that?

**Don Robertson**

**00:10:54** That was on—oh, man. I can't call the name of the street, but it was uptown right now.

**Rachel Carrico**

Okay.

**Don Robertson**

And if you was a real roller, you had to go to the Glass House. So then after the Glass House, they—we used to come downtown, go to [Ruth's Cozy Corner](#), Candlelight, which is the Sixth Ward. And then after that, they had—a good time was in the county yard. And we used to go to Snappy's [*phonetic*] in the Lower Ninth Ward on Desire Street. They had a club back there where the Rebirth used to play. Wherever the Rebirth played, it wasn't no doubt we was—we would show up. And then I would be to the point I'd show up without a gang. You know, without all my friend; I'd go by myself. By then, I wanted to feel 'em, and like I tell most people, in order for you to be, do the things—you really need to feel 'em, you know, to be good.

**Rachel Carrico**

Say more about that. What is it? What does it feel like? Or what's the experience like? What does it mean to feel it versus just do it?

**Don Robertson**

Interviewee: Don Robertson  
Interview date: December 9, 2015

'Cause doing it is something you naturally just do. But to feel it, you gonna come up with the best move. You don't even know the move you're coming out with, and everything be in order. You know? It's all now—it's something like the Holy Ghost; when the Holy Ghost hit you, you know, this sudden like, hey, when you hear that band, you're ready. Like it could be time, I say, I'm not gonna second line. I'm not gonna do nothing. I could stand up, try to sit down, cross my leg. I go to sweating. You know? And I'm like, If I'm I gonna get wet just standing up, I might as well dance. So, no, I didn't have it on my mind when I come out to do it, but you're feeling the music. And once you feel it, you roll with it.

**Rachel Carrico**

So you got to feeling it in, and you'd go out—

**Don Robertson**

Yes.

**Rachel Carrico**

—by yourself, even?

**Don Robertson**

**00:13:31** And go out by myself. And then we used to—oh, there was another little club—Wash and Freret. They used to call it—on [Wash](#) and [Freret](#), we had a club we used to go to right there, and it was the [PinStripe](#) 'cause it was before the Rebirth—the PinStripe Brass Band. And that's where the Holy Ghost first hit me at, in the club. So that's why I tell a lot of people, Hey, you can't judge nobody. Who is you to judge? You know? 'Cause on Sundays, they used to have these people come out of church. Oh, look at these, this, and that. No, it's not like that, miss. You got us wrong. You know, when I hear—I'm a outspoken person. I have to let 'em know. I just came out of church, you know? And you just come out of church and look at the attitude. What? The Holy Spirit or God haven't touched you or something? You know, I'm not trying to be disrespectful or anything. But hey, people out here, this is what we do. We family. You know, since I've been parading, that's the vibe that I've felt. And—

**Rachel Carrico**

Yeah. Yeah. There does seem to be a kind of a big division between people who see second lining as where you're gonna be bad and it's kind of nothing but a party and it's just full of vice and people who experience the second line as being touched by the Holy Ghost when they're dancing because they just go to another place.

**Don Robertson**

Yeah, you're in a zone. You got to get that zone. It had this little guy from down this way. I would come in the club, in the bar room called Mark's Place [*phonetic*], right across from [Papa Joe](#) on Robertson. And I'd be with my friend. I'd look; I'd say, Woo woo. He had tonight. You know? And then he'll come over that. Come on. What you gonna do? I'm like, Go ahead on. You feeling that? Go ahead. Have your glory. Then I get up there. I do good, you know. But he done

Interviewee: Don Robertson  
Interview date: December 9, 2015

did that. He done did his best. And it goes to show, you know, and then after that, he get a chance to do it with all the bragging rights. So I'm like, okay, that's cool. You know? And then he'll said, Hey, man, we all won. You know? Hey, you good, but I'm better. And I say, Okay. Cool. So some night I'll be in Joe's or in Mark's Place, I'm feeling it. And he won't be around, so I tell everybody in there, Hey, y'all better go call it. You know? Go get your auntie, you know? Tell her I'm here and I'm on fire. Everybody know I'm feeling it. So he may come in there. If I have to go, I'm about to go. I said, No, come on. Get this here. I got it just for you. Yes, man, I might have a good day. You know? And sometime when we both feeling, hey, I got to say it, I come out on top. You know? And he is a good dancer, and that would may bring the best out of the best. It's not about who could dance good. You know, the best? But it's the doing 'cause let me tell you, I seen some guys come and get started, didn't know nothing, ain't good or nothing. You know? So it's how bad you want it, and once it hits ya, you go to feeling it, and you can see it. It'd be a different—it'd be different.

***Rachel Carrico***

When I was—I was doing an interview with [TBC](#), the members of that brass band, and Juicy, one of the founders, said that the Furious Five defined the uptown version of second line footwork and that they were—that you all were the division that changed the way second line looked and kind of defined how it still looks today for uptown.

***Don Robertson***

**00:18:14** Oh, yeah, we came with bowls. We came with—we was the first one. Everybody else used to wear, like, patent leather shoes; lizards. We wore lizards. No, first we wore snakeskin shoes. Then we wore lizards. So one day, there's no—we say, Hey, brother, we the best. Let it be known. Say, Instead of dressing like gangster, let's dress like the mob. And that year, we were blowing great. We had fifteen-hundred-dollar low gator boots. We had—

***Rachel Carrico***

Where was this?

***Don Robertson***

That was like—I think that was '85 or '86.

***Rachel Carrico***

Okay.

***Don Robertson***

We wore the blue and gray. The gator boots with the F gold buckle. We had the Deion Sanders suit on. It was grays, and we had the dark blue shirt with the hat, with the five, the cane, and after that, everything went well.

***Rachel Carrico***

Besides the dress, what other kind of innovations did the Furious Five make?

Interviewee: Don Robertson  
Interview date: December 9, 2015

***Don Robertson***

We was a group that just wanted to have fun. You know? And once we realized, like, hey, we got this here, so now we have to take all these here and tone 'em down. You got to tone yourself all the way down once you realize who ya is. It's like—I tell everybody I know how much I work. And when you find out that all eyes on you, you tone it all the way down. And you take all that time that you didn't tone it down and come up with positive. Now, if you look at 'em, they don't weigh all that no more. Hey, man, like I told him, said, Hey, bro, you could come in drawers and tennies. I parade 'cause I'm feeling it. You know? Let's not—we done did that, been that. Tone it out, man. If all eyes on you, they gonna follow and do what you do. So, listen, brother, we don't have to spend all that money to have a good time. And that's what you're doing it for; it's to have a good time, to enjoy it. 'Cause really, we not second liners. That morning, whoever parade, they main lining, 'cause we the ones in the streets. That's what it really it is, main lining. And they got some of them old mens if you call 'em a second liner, oh, oh. And the young men? Oh, man. They, You, I'm no—I ain't no second liner. That morning, I was—fourth Sunday of September, I paid all that money. I'm a main liner. A main liner; I paid for that morning to be in the streets. And that's where I'm at. Calm down; calm down. We main liners. You know?

***Rachel Carrico***

Yeah. Now, YMO is known as being a really traditional club. You know, you mentioned that when you joined, they said, We're not a social and a pleasure club; We're an organization interested in brotherhood. How did it go over with some of the older men when the Furious Five was changing the outfits, parading with Rebirth, nontraditional music?

***Don Robertson***

00:21:54 Oh, they were behind us.

***Rachel Carrico***

They were?

***Don Robertson***

Hey, that's what made us so strong. You know, I tell anybody. They had Mr. [Nathaniel Gray](#), which was Nat; [Bucket\[Alfred Carter\]](#); they had all them old men. Harold—Mr. Harold; they got so many of 'em, I can't add. I'm talking about when I came in, when I started in '85, go hard or go home. Mr. [Norman Dixon](#); and them old men looked up to us 'cause we was the future. You know, they'll tell us, Whatever y'all do, as long as y'all right, we got y'all. You know? So not just we were good, we also—I feel and believe we—I had a lot of person on me 'cause I had to watch what I do, you know? I just couldn't come, go downtown, and just tell everybody, Forget all y'all, 'cause I'm the man. That disrespectful. And I didn't want no main liner—I mean, second liner see me doing that and figure that was cool 'cause that's disrespectful. I always said, You don't go in another man's house and disrespect him. You know? Even when I came down here. I lived at uptown, but I used to hang out in the Sixth Ward. You know?



Interviewee: Don Robertson  
Interview date: December 9, 2015

They had one guy from the Sixth Ward. His name was High Roller Tom. We used to hang in the Glass House and, like, out with my group. We down here, and you better treat us right. You know? Tell him I'll come down. Oh, I'm not here to one-man gang. And y'all gonna treat me, brother. Welcome. And that's what—the mark I try to leave on all the newcomers. Give that guy room when we dancing. Don't push it. If he dance better than you, you know what you do? You go home and practice; show me you're mad. No hoomba. No fussing and fighting. You know? Become the second line.

***Rachel Carrico***

What do you think are the hallmarks of a good second liner?

***Don Robertson***

The hallmark?

***Rachel Carrico***

Or like, what's a characteristic? When you see a good second liner, somebody that's really good at it, how do you know? What are they doing?

***Don Robertson***

**00:24:36** Uh-huh (affirmative). I put it to you like this here. Me, myself, that's what I'm looking for 'cause I'm forty-nine. Like they say, Oh, you done got to be old man. I say, But I'm cold. I'm a master this year. You know? I can hang with the best 'cause I am the best. I go back to being a gangster and a godfather. I paid my dues, and I'm still good at this. So what I see about a good second liner, when they out there and they putting their work in. You know, you may be talking to 'em, and they ain't paying attention to you. They feeling the music, and you could see it. 'Cause while you talking, they in their zone. They doing it, and every move they coming up with is on time. And see, everybody could say, Oh, I'm a second line. They—everybody doing the same thing. But like I used to tell 'em, If you do what I do, all I ask you to do, do it right. I don't have no problem. Don't take a good move and mess it up. And they do. They have a few good second lining. Matter of fact, I was out one night. And it was a young lady, a little young lady. She was probably still in high school. And she—yeah, she gonna be hot.

***Rachel Carrico***

Did she have glasses?

***Don Robertson***

She wore the glass. She short.

***Rachel Carrico***

Really short, short, short hair.

***Don Robertson***

Interviewee: Don Robertson  
Interview date: December 9, 2015

Short, short—yeah. You seen her?

**Rachel Carrico**

Uh-huh (affirmative). I know who you're talking about.

**Don Robertson**

Yeah.

**Rachel Carrico**

Yeah.

**Don Robertson**

Uh-huh (affirmative). She gonna be good 'cause she good now.

**Rachel Carrico**

Yeah.

**Don Robertson**

**00:26:27** And that's remind me, like, how I was. I was so hot. I'm like—my grandparents used to say, when all us get together, Come on, let me see you, son, dance. Let me see you dancing. Back then, from my family, I'm like, nah, you know, nah. So I didn't do it until one day I was at a second line, and I was dancing. I said, Damn, I'm good. You know? I said, Next time Grandma asked to see a move, I got something for her. So I went to dancing, and I clicked out in my little zone, came up with some all fresh moves.

**Rachel Carrico**

Can you describe some of those moves? What are some of your signature moves that you've invented?

**Don Robertson**

I got a little slide I do.

**Rachel Carrico**

A little slide?

**Don Robertson**

Uh-huh (affirmative). I got a little—I go in the circle and do. I just got, you know, the moves; not everybody doing 'em. So as—it is what it is. You move good, they gonna try to use it on you. But they could never—let me see what I'm saying. What do I want to say? It can never, like—they can do it, but it'll never be like you do it. It's a duplicate. Imitating, you know? When you got the real McCoy. What you gonna do, decide? You might do that move; I come with another move better than that one. So come now and just do your thang.

Interviewee: Don Robertson  
Interview date: December 9, 2015

***Rachel Carrico***

Do you think of second lining as more than footwork, or is the footwork, like, the thing?

***Don Robertson***

It's footwork—footwork. Footwork. You see, because to the fact that they used to play “Feet Don't Fail Me Now.” You see? And the [Dirty Dozen](#), oh, man, if you—they gonna be at the festival, I believe.

***Rachel Carrico***

At the festival? Uh-huh (affirmative).

***Don Robertson***

Listen to they music. They music goes so fast, they don't give you a chance to do like the guys downtown do, you know? They do it like it was skipping, hopping, and weaving, and you know, rolling on the ground. I ain't got time to roll on the ground. My thing is, if you roll on the ground and fall on your knees, you submit. You got to move. Know what I'm saying? Stay on your feet. But to each his own. Some other guy may be feeling. Oh, he on his feet 'cause he can't do nothing else.

***Rachel Carrico***

Yeah, that's actually something that Rebirth really changed the scene in brass band music, too, right, was from playing fast. Like, they kept parades moving—

***Don Robertson***

**00:29:36** Yeah.

***Rachel Carrico***

—and kept people dancing because their rhythms were so fast.

***Don Robertson***

I'm going to tell you another thing about a good dancer. The reason why—one of the reasons why they couldn't keep up with me back then and that, I used to tune in to a instrument. You know? I might get the drummer attention. I go to hollering at him, making him mad. What he gonna do? He gonna show me how good he is. So his being a drummer, and once you know the song—like one. Once you hook up with an instrument, whatever instrument you want, and you talk to them and y'all's go to feeling that vibe, you can't be stopped. See? Because sometime I used to go and get it, and then why do you have to go get it? You know? I tell 'em 'cause I'm the man. So what a drummer, some of them might do, they go to playing the tradition, what the six were known for. Man. And I tell ya, I got this lick. I have the lick. I do tradition and new school. I'm old school and new school. I do it all, and I don't just do it, I do it well. And then I hook it up. I do it like a gumbo, you know?

***Rachel Carrico***

Interviewee: Don Robertson  
Interview date: December 9, 2015

And what is the traditional dancing? What's that like? How's it different from the new school?

***Don Robertson***

All right. If you know—there's [Sudan](#) and them, they have this—they get cha cha, maybe sliding they little feet. You know? They skipping, like. All right. [Sidewalk Steppers](#), you know, they downtown. They dance like Sudan. They gonna drag they feet. They gonna skip. They gonna dip. You know? So that's the tradition way, you know, going like this here, a slow march. Like that. And then, like you say, when the Rebirth and them came and hooked up with us, we say, Hey, man, let's take this to another level. You know, let's get it. And that's where you come in with all that—all your fancy feet work. You see, uptown were known for feet work. Downtown were known for the tradition.

***Rachel Carrico***

I've also heard that uptown dancers do a little bit more with their upper body. That that's how dancers—

***Don Robertson***

**0032:24** Yeah, wiggle. Yeah.

***Rachel Carrico***

Wiggle?

***Don Robertson***

And wiggle, yeah. You know it. But if you notice—I ain't gonna say—downtown, they more like a hand dancing style. They don't really use they feet that much. They—like I said, they slide, and they do their little dip and spin, like that. Uptown just take it and get hype and run with it. You know? And tell you the truth, I like both of those styles because if I'm dancing with somebody uptown, I might switch up on 'em. You see? And I might do a downtown thing. All it depends on how I feeling. Now, if I'm—lately some of the bands, I ain't been feeling 'em. I don't even come out. You know? I'm like, why go out? I got to make myself dance. When you got to make yourself dance, to me, you can't dance. You know?

***Rachel Carrico***

Yeah.

***Don Robertson***

And the place on [St. Bernard](#), they had a little band in that.

***Rachel Carrico***

[Celebration Hall](#)? Uh-huh (affirmative). Is that the one you thinking?

***Don Robertson***

No, no, not Celebration Hall. It's further down from—

Interviewee: Don Robertson  
Interview date: December 9, 2015

**Rachel Carrico**

The [Perfect Fit](#), maybe?

**Don Robertson**

Yeah.

**Rachel Carrico**

Or [New Orleans' Finest](#)?

**Don Robertson**

Yeah, yeah, New Orleans' Finest. I went in there one night, and I'm like, Whoa. I went to feeling it. You know?

**Rachel Carrico**

Was it [Da Truth Brass Band](#)? Was it Sunday night?

**Don Robertson**

00:33:59 It mighta was. Yeah, a Sunday night.

**Rachel Carrico**

Da Truth plays there on Sunday.

**Don Robertson**

Yeah, I went to feeling it.

**Rachel Carrico**

Yeah.

**Don Robertson**

You know, I said, Whoa; they got fire back.

**Rachel Carrico**

The [Big Seven](#) is gonna to have them at their parade on Mother's Day.

**Don Robertson**

Yeah. And then, two weeks ago, I went to Celebration Station. That's when I seen that little—  
young lady.

**Rachel Carrico**

Yeah.

**Don Robertson**

Interviewee: Don Robertson  
Interview date: December 9, 2015

And I'm like, Yeah. And I went to feeling. Well, they had a young lady out the Sixth Ward. You could see—told me, C'mon. Let me see you dance one more time. C'mon. I love to see you dance. I'm like, You know what? Let her have it. You know? 'Cause to me, may not be nothing, but to her, it may be a whole lot. You see what I'm saying?

**Rachel Carrico**

Uh-huh (affirmative).

**Don Robertson**

And if I'm gonna show my talent, why not show it at home? You see? Give it to her. And I got loose. I got loose. Yeah. And just like when I used to go on gigs, some of the bands don't know me. They just ain't feeling it. They going just to get a dollar. So they playing anything. I'm like, Hold up, bro. I'm like, Hold up. I come to sell myself. And I said, What you playing that for, Ba-Ba-Barbara Ann? Oh, that what the people want to hear. I said, Well, y'all check this out. You play the band, you play the instrument; I'm the dancer, play what I wanna hear. So one of the little guy had a conflict with that. So I told the guy that bring 'em down, I say, Yo, yo, whoa, whoa. Say, Bub, cut. I said, Brother, I ain't going out there on that note. I said, Let's get it like we get in the Glass House and on Wash and Freret, in the hood. You know? Give me something I can feel. I don't want nobody to say, Who? Him? Slim? Good Black? Oh, no, man. I seen him at—no, you ain't gonna catch me rocking like that. So he told the man, yeah, gonna play it like that. Don't worry about him. You know? And it was nice.

**Rachel Carrico**

What kind of gigs have you done?

**Don Robertson**

**00:36:29** I did one—I used to—I did a opening for Ray Charles. I did one for Priscilla Presley and Aaron Neville. And I did The Tom Jones' Show. And I did a couple of little locals show. It was nice. Yeah.

**Rachel Carrico**

How'd you get into that?

**Don Robertson**

What? The show? They asked for me.

**Rachel Carrico**

Yeah?

**Don Robertson**

Yeah. They asked. I think the reason why they wasn't boycotting it 'cause I told 'em, I seen stuff that the other guys and them didn't see. And I got to a gig from the Superdome because we used to parade for the Saints in the Superdome. Oh, that was—that was right. That was right because I

Interviewee: Don Robertson  
Interview date: December 9, 2015

share the wealth. What I mean by that, the Saints were winning any time I would go to the line. I don't go, nah. You know, some nights they let the high—the kids in, the school kids in. So what I told 'em, You know what? I'm about to flip the script. They said, What you doing, player? I said, C'mon. Play it. So they were playing *Get That Hump Out Yo Back* [sic] So I said, C'mon, we going up. Said, Well, what you mean we're going up? I said, We going with the pigeons. You know? And they were blowing. Man, look. I take the lick; let's go. And we went up there, look like we was on the street. I looked back. We had a mob. I'm talking about—when I say a mob, I'm talking a mob.

**Rachel Carrico**

And they just followed you through the Superdome, all the way up there?

**Don Robertson**

**00:38:17** All through the Superdome. No, we went up. They had some people following us up that way. When we got up there, it wasn't, like, room. The only person had room to was a-rocking.

**Rachel Carrico**

Wow.

**Don Robertson**

And that's the best time, when the Saints played the Atlanta. They had this guy that paraded with us. He, Oh, I'm the best. I'm the best this and that. So everybody looking at him. I said, Hey, let him go. He say he the best, he the best. Let him—let it be so. So they had a young lady jammed him up. And she was from Atlanta. So I ain't even know. I'm way on the other side, you know? Up in the little runway, the green walk, where we go to. And so they come and get me. Ref, Ref! I said, What? They said, Man, come and catch this chick on Bo. I'm like, What? I say, He a second liner; he got this. They say, No, Ref. So when I went over there, she had him hemmed up. I'm like, Oh, no. I say—so she ran up on me. I said, Mama, you don't wanna do that. She say, C'mon. So I just went with my Glass House gang. There at the Glass House, we used to pick chicks up and be all in their chair with 'em. So I said, Oh, you ready? You think you ready for me? And they say, Go ahead, Rob. And I say, All right, now. I'm going hard. I'm gonna give it to 'em like they get it in the streets. I picked up, and you know, it was—after it, you said, Yeah, you got it. You got it. You got it. I say, Oh, oh, I got it, huh? So you know? It's all about entertaining, and that's how I look at it. Sometimes when I'm just sitting down, chilling, and reminiscing, I say, Damn, yeah, you could put me up there with Mike and James Brown and—what his name is? It's Prince. I say, Yeah, I'm up there. I said—it so high, I can't get no higher. I don't believe I can get no higher. You know? And come to look at some of the other little young guys who really putting in work—like last Sunday, I seen some little-bitty boys, around about thirteen. I said, Boy, when he get that—if he keep it, he'll be hot. You know?

**Rachel Carrico**

Yeah. What's your opinion of second liners today, like young people in their twenties?

Interviewee: Don Robertson  
Interview date: December 9, 2015

***Don Robertson***

In their twenties? Like I say, you got the—you—as far as guys or girls or what?

***Rachel Carrico***

Guys, I guess. We'll start there.

***Don Robertson***

Guys? Yeah, so we got—some guys, they looking for you to cheer 'em on, tell 'em, oh, you good, you good. When you good, you don't need that. you know? 'Cause while you worrying about that—like I said, the little young lady that I see, she not. She not worrying about nothing. And look, it speaks for itself. You ain't got to tell us she rocking. And that's what—it is what it is.

***Rachel Carrico***

And what about—I mean, you know, we talked about this young lady, and she's kind of exceptional, right? She's really talented. What about in general for males and females? Is second lining different?

***Don Robertson***

**00:42:13** Well, let me think. My thing is, they got some girls, they second line like dudes, you know.

***Rachel Carrico***

And what does that mean, they second line like dudes?

***Don Robertson***

They come in hard. They move. They—it's—they not shaking like a lady. They dancing. They straight up going hard. They skipping, they hopping, they jumping. And they gots—matter of fact, they got one, she's a [Lady Buckjumper](#). And if they watch her, she shakes. You see what I'm saying?

***Rachel Carrico***

Uh-huh (affirmative). Kind of like the shoulders, hips, kind of—

***Don Robertson***

Yeah.

***Rachel Carrico***

—side to side a little bit? Uh-huh (affirmative).

***Don Robertson***

She tall. Yeah. And when you watch that little girl, she don't do that. You understand?



Interviewee: Don Robertson  
Interview date: December 9, 2015

***Rachel Carrico***

Uh-huh (affirmative). I do.

***Don Robertson***

So she dancing like a guy. She coming with it. So that's your different. I can tell you it's a different, but when you—what I just—you know, both of the people. You can see the difference.

***Rachel Carrico***

Uh-huh (affirmative).

***Don Robertson***

You know? Because some people, Oh, no, it ain't no different. Oh, yes, it is. It is a different.

***Rachel Carrico***

Yeah. It seemed like there's—

***Don Robertson***

**00:43:34** If you pay attention.

***Rachel Carrico***

—a lot of women who have really respectable footwork, for sure.

***Don Robertson***

Oh, yeah.

***Rachel Carrico***

But it's not as emphasized maybe for women, because they do all sorts of other—

***Don Robertson***

Yeah.

***Rachel Carrico***

—you know, all sorts of other things.

***Don Robertson***

Now, I was a guy. I did that, too. You know, I brought it. Whatever won, I brought it 'cause like they tell me—I used to tell 'em there ain't no rules in this here.

***Rachel Carrico***

Yeah.

***Don Robertson***

Interviewee: Don Robertson  
Interview date: December 9, 2015

You wanna be first, or you wanna be last? You know?

***Rachel Carrico***

See, I wanted to ask you about that. And this might be a segue into your experience of teaching a second line workshop. So this seems to be two things, like this contradiction in second lining. At one hand—on one hand, you can kind of do whatever you want. Like there ain't no rules, right? You just got to feel it and do you.

***Don Robertson***

That's freestyling.

***Rachel Carrico***

And then, on the other hand, there are some specifics to the footwork. Like, it really is a specific kind of thing.

***Don Robertson***

Yeah.

***Rachel Carrico***

Right? I just wanted to ask you about your perspective on that.

***Don Robertson***

**00:44:35** My thing on footwork is if me and you hang together, you may like my style, so you going to be the second version of me because you wanna copy my style. Okay? Now we might have another friend that come and hang with us every now and then, but by them not being out with me and you, they only come out sometime, when she come, she got her own totally different. She doing her thing, and she rocking with it. You see? So sometime, when you see all them doing the same little move, same little footwork. See what they doing? They in the same nest. You know? It got one bird and flew and left the nest. But when they come back, they come back rocking. And that's the difference.

***Rachel Carrico***

So people kind of learn from each other—

***Don Robertson***

Each other, right.

***Rachel Carrico***

—and develop their own—

***Don Robertson***

Yeah.

Interviewee: Don Robertson  
Interview date: December 9, 2015

**Rachel Carrico**

—styles together in, like, small communities.

**Don Robertson**

Community, right. Like, they say, when you see the uptown and they doing their thang. Now, I looked at it. They got their little skip they doing now, all of 'em. All of 'em do the same thing. That generation—put it to you like that, that generation doing the same thing. That's why I say when I go out there, my moves, they old moves, but they to the T. When I come out there, you ain't seen 'em in a while, you like 'em. Hey, that's what you going with 'cause you done seen them; you gonna focus on me. You see? And usually, I used to play the little mind game, talk about it, tell 'em, Don't watch me, watch my feet. You know? A real second liner ain't watching no feet. He trying to get it in. He trying to get you to watch him. You see? And a lot of 'em ain't know that. Like, c'mon, man. You wanna be a second liner; if you don't know, I'm not gonna tell ya. I'm letting it out now, but that's how it is. Now, if you come to me and ask me—like, they got one guy, he good. I showed him. Matter of fact, I showed that young lady out the Sixth Ward, and she real good. I like to see her. She got a baby now, too, but she good. She used to parade with [Single Ladies](#). Yeah, she used to work at Papa Joe. You know who I'm talking about?

**Rachel Carrico**

And the Single Ladies, they parading this Sunday. Is it Trinece [*phonetic*]? Is that her name?

**Don Robertson**

00:47:34 Yeah, Trinece. She parade. Trinece good. You know? And matter of fact, the lady, she gonna parade with Trinece now.

**Rachel Carrico**

Oh, okay. The lady you're talking about with the two kids?

**Don Robertson**

Yeah, the two kids. She's a white chick. And she bad. She just always be in there. She wouldn't—let me see why she called me. She called me a—she called me Ref.

**Rachel Carrico**

She called you Ref?

**Don Robertson**

Yeah, 'cause when I used to go in Papa Joe's, I'd say, You know what I want. Give me my Heineken. She give me two Heinekens. She just—if they ain't doing nothing, she say, Go get 'em. Go get 'em. I say, Nah. She say, Go ahead. I said, Oh, as soon as one of 'em hit the floor, I got 'em. And so after that, I used to come in, and everybody be on the floor, and she'll say, Don't start nothing, now. You know you. Leave 'em shaking. And I say, Oh, no. A matter of fact, pour them drinks. I'm gonna get now. And one time, she asked me, and I showed her. And she good.

Interviewee: Don Robertson  
Interview date: December 9, 2015

**Rachel Carrico**

What did she ask you? Like, Show me some moves?

**Don Robertson**

Yeah, she say—

**Rachel Carrico**

What she—

**Don Robertson**

—Show me some moves. Show me how you do this, Ref. Show me. And I said, Look, them boys ain't gonna like that, from downtown, I'm showing you these moves. I said, Now, if I show you these moves, you know what? You got to make me proud. And she did. Yeah. Dre [*phonetic*], that's her name.

**Rachel Carrico**

Dre?

**Don Robertson**

**00:49:04** Yeah, that's what I call her. My name's not Dre. I say, Yeah, it's Dre. Oh, yeah. Uh-huh (affirmative).

**Rachel Carrico**

And why did she call you Ref? Who knows?

**Don Robertson**

Oh, I got so many names.

**Rachel Carrico**

Yeah.

**Don Robertson**

You don't need a name, you know? My real name is Don, but they call me Ref, Referee, Good Black, Black. One chick called me Apple, and I just answer to 'em, you know.

**Rachel Carrico**

Yeah.

**Don Robertson**

Yeah.

**Rachel Carrico**

Interviewee: Don Robertson  
Interview date: December 9, 2015

So I wanted to ask, in particular, about this more formal experience of teaching second lining in a workshop setting.

***Don Robertson***

Oh, teaching it. I—it was the first time.

***Rachel Carrico***

Was it just the one time, or have you done it multiple times?

***Don Robertson***

Yeah, it just—no, it was just that one time. It was something different. And I always did felt they had some things that need to be told, and it really need to be out there. And if I had that chance, I was gonna do it, and I did it. You know?

***Rachel Carrico***

And so this workshop, I believe Arianna [*phonetic*] [Hall] told me it was at Tulane, right?

***Don Robertson***

**00:50:16** Tulane, yeah.

***Rachel Carrico***

And it was for the New Orleans Dance Festival?

***Don Robertson***

Correct.

***Rachel Carrico***

And it was before the storm, right?

***Don Robertson***

Yeah. Yeah. It was way before the storm.

***Rachel Carrico***

Early 2000s or something?

***Don Robertson***

Yeah.

***Rachel Carrico***

And who all was in the workshop with you because there were live musicians, right?

***Don Robertson***

Interviewee: Don Robertson  
Interview date: December 9, 2015

I can't remember. I can't remember. But I think it was some of the band members out of the Rebirth, and it was a lady. She paraded. I mean, she [Masked Indian](#).

**Rachel Carrico**

[50:50], Ausetua [AmorAmenkum] I bet?

**Don Robertson**

Yeah, it was her. And they had some people just came to sit in, to listen. And like I did tell 'em, it was a different between uptowner and downtowner second lines. You know, it is a different. And they was asking me what was the difference, and I showed them. You know, I say Sudan, for number one, they like the cha cha. They got their little stomp. And you see the Five—Furious Five coming from uptown, you know one thing: you see them jumping high. You know? And they do they feet work, and that's it.

**Rachel Carrico**

Uh-huh (affirmative). And who were the students? Was it a big group of people?

**Don Robertson**

00:51:47 They had people from all over. Yeah. They had about, what, about thirty people, and they asked me to demonstrate with 'em, show 'em some moves. And I did that. Yeah.

**Rachel Carrico**

And what kind of—like, how was the class set up? Were there, like, some little basic steps that you showed 'em first and kind of built up?

**Don Robertson**

Well, I showed them the basic step from downtown. I show 'em how they did it. And then, I did a little advance. I did a two-step for—I introduce it to 'em, and I showed them. And I did that to both of 'em on the same level. Then I told 'em that there were two moves you could take and run with it. You put something else together, hey, I could be come and see you.

**Rachel Carrico**

Uh-huh (affirmative). And did you have them going, like—going across the floor, trying different stuff?

**Don Robertson**

Oh, yeah, yeah. And I just told, go ahead, go for what you know.

**Rachel Carrico**

Uh-huh (affirmative). You just let 'em improvise—

**Don Robertson**

Yeah.

Interviewee: Don Robertson  
Interview date: December 9, 2015

**Rachel Carrico**

—and stuff? Uh-huh (affirmative).

**Don Robertson**

I just—whatever—one chick I pushed that she did it like that. I said, See that? That was a move. You know? 'Cause I had a cousin came from the country. And he's, Man, I can't do that. I can't do that. I said, Yeah, you could do it. I pushed him, and he, Whoa, I'm out moving. I said, Look at ya. Oh, you were dancing just now. (laughs) You know, I said, I want you to do—I said, It ain't no—this ain't like doing the bus stop, got everybody coordinated, where everybody do the same thing the same way. No, that's not a second lining. That's—a second liner wouldn't advance if they hadn't had no new moves, and people just coming up, doing what they feel. I said it come from feeling, bro.

**Rachel Carrico**

And then in that workshop at Tulane, there was something happened where it kind of—the band members walked out and the class stopped? Do you remember about that?

**Don Robertson**

00:54:00 I gotta say, it's been a while.

**Rachel Carrico**

I know.

**Don Robertson**

I don't remember that.

**Rachel Carrico**

You don't remember that?

**Don Robertson**

No. I think the band played for X amount of time. Instead of paying—playing thirty minutes, they probably played fifteen, something like that, 'cause they probably had something else to do with the band. They got it—they got—would like to stay, but they can't. So that's why they come in with me. It's all about respect. Hey, either way, cuz, you can go.

**Rachel Carrico**

Yeah. And you don't—

**Don Robertson**

A lot of them appreciate that.

**Rachel Carrico**

Interviewee: Don Robertson  
Interview date: December 9, 2015

And you don't remember any of them having an objection to second lining being taught in a specific way? I think that's what—Arianna told me it happened, is there were some people that the band members were upset that it was being taught.

***Don Robertson***

Well, if they was, like I—being myself, I'm versatile. I talk to everybody, and I try—I first line you, and it made my thing easy, and my job or whatever I'm dealing with with you is to respect you. They didn't mind, but you have to give 'em a heads up. Everything was going on. You see what I'm saying? That's like, right now, me talking to you. I said I wasn't gonna do it no more. You know? But since—I'm going take this negative and put it to a positive. This something you need so you can keep going hard. In a way, I'm doing it for everybody, but you the reason that I'm doing that. If it would've been for some of these big, big people, huh? You see what I'm saying?

***Rachel Carrico***

Uh-huh (affirmative).

***Don Robertson***

**00:56:15** Or somebody—'cause my thing is we got to watch what you do and how you do it, 'cause some people use you to get to the top.

***Rachel Carrico***

Yeah. And I mean that's—that was a lot in New Orleans, right, that people get—

***Don Robertson***

Yeah.

***Rachel Carrico***

—kind of exploited for their talent and don't get fairly compensated.

***Don Robertson***

Right. Like me.

***Rachel Carrico***

It happens all the time.

***Don Robertson***

I ain't gets—I used to go on gigs, you know? On my own time. All I wanted to do when I get to the gig, show me my dressing room. I'll go there, eat my hors d'oeuvres and tell 'em, don't even bother me until showtime. Showtime—no, just leave me be. I'm in my zone. I'm in my comfort zone. And that's how it was. They, Ref! Ref! What? C'mon on, brother. You're about to start. Well, let's get it. Go out, do what I do, entertain. See, that's why I—back when I say you could put me with the best when I went out there, I seen somebody—while I'm dancing, I seen



Interviewee: Don Robertson  
Interview date: December 9, 2015

somebody that seem like they got something on their mind. They there, but I go and grab 'em. C'mon. I'll fix it where they a part of that—our dance. So what—no, you don't have time to think. You see what I'm saying?

**Rachel Carrico**

Push him. (laughs)

**Don Robertson**

End up, I grab him. I grab him, but—and after that, I might've did that for what, thirty minutes. Then it time for us to go back, went and open up the show. Now, we got the way to close the show. They, Oh, Ref! Ref! Come and see who out here. Yeah, I don't wanna see them people. I'm cool. I got my eats. I got my little Kool-Aid. I'm cool. Now they wanna call me; call me when it time for me to close. Now, the people that they did got, they was late. They did the do's and don't's. They had problems with—you don't have problems with me. So I got to the point, you get what you pay for. This what I ain't putting up with; oh, no. Go get that one there and deal with all the problems and let me go where I'm free.

**Rachel Carrico**

Because they're not willing to pay you what you're worth.

**Don Robertson**

**00:59:05** Right. A lot of people have made millions. What I got? I don't work, I don't eat. See what I'm saying?

**Rachel Carrico**

I do. And what were the theaters when you were performing for Ray Charles and Aaron Neville and Priscilla Presley?

**Don Robertson**

Oh, that—oh, no, no. We did Ray Charles at the hotel right there by the foot of the canal, across from the Marriott.

**Rachel Carrico**

Okay.

**Don Robertson**

Which one that is? I can't think.

**Rachel Carrico**

It's not the Sheraton, is it?

**Don Robertson**

Yeah, the Sheraton.

Interviewee: Don Robertson  
Interview date: December 9, 2015

**Rachel Carrico**

It's the Sheraton? Okay.

**Don Robertson**

The Sheraton. Right there in City Park—

**Rachel Carrico**

Uh-huh (affirmative)?

**Don Robertson**

—they got—what's that—nah, that's—nah—place right there in City Park when you come out? You come in on [Esplanade](#), and you run dead into it.

**Rachel Carrico**

Oh, the museum?

**Don Robertson**

**00:59:59** Yeah, the museum. That's where we did it, right there at the museum.

**Rachel Carrico**

Okay.

**Don Robertson**

And Tom Jones' Show, we went to Atlanta, and we did something in Piedmont Park, and then we did it in a hotel there. And Superdome and I did a lot of them. Oh, and the one that I really paid the attention to? When we did it for the Governor—the lady? [Blanco](#)?

**Rachel Carrico**

Uh-huh (affirmative).

**Don Robertson**

Yeah, it was like, whoa. Now, that was different.

**Rachel Carrico**

Was it?

**Don Robertson**

Yeah.

**Rachel Carrico**

How so?

Interviewee: Don Robertson  
Interview date: December 9, 2015

***Don Robertson***

I couldn't go to the bathroom unlessing the police went with me.

***Rachel Carrico***

Really? Where was it?

***Don Robertson***

That was at the convention center.

***Rachel Carrico***

Okay.

***Don Robertson***

State troopers; Nobody moved unlessing they had four eyes.

***Rachel Carrico***

Wow.

***Don Robertson***

Yeah. And I'm like, damn. So I sat down, they sit right—when I walk, they walk. Get up, go to the bathroom, police come in.

***Rachel Carrico***

Uh-huh (affirmative).

***Don Robertson***

**01:01:06** I said, Man, they was in here yesterday. I said, Yeah, just about this time.

***Rachel Carrico***

Yeah.

***Don Robertson***

You know? And then I did a gig somewhere; I told one of the guys, Do not go to the end of the stage. I say, If you do, just use your fingers and do like this here; just touch fingers. He, You don't know what you talking about. I have never—they love me. And I said, Yeah, they do love you. And he went to the end of the stage, and they caught his wrist and [phsh], off.

***Rachel Carrico***

Pulled him off?

***Don Robertson***

Pulled him off.

Interviewee: Don Robertson  
Interview date: December 9, 2015

***Rachel Carrico***

Oh, my God.

***Don Robertson***

Yeah, they had to go and get him.

***Rachel Carrico***

Oh, my God.

***Don Robertson***

(laughs) Yeah.

***Rachel Carrico***

Wow. Do you remember the performance for Governor Blanco? Was that before or after the storm?

***Don Robertson***

**01:01:55** That was before the storm.

***Rachel Carrico***

Before?

Interviewee: Don Robertson  
Interview date: December 9, 2015

***Don Robertson***

That was when she was sworn in.

***Rachel Carrico***

Oh, when she was sworn in?

***Don Robertson***

Yeah. Yeah, I did the gig, yeah. That was nice.

***Rachel Carrico***

Yeah. What's the last gig you did?

***Don Robertson***

The last gig I did was at the Superdome. Yep, for the Saints. That was the last gig. And from there, I'm just like, you know—some people call me, but it wasn't where I be—Oh, you got to do this. I said, Nah. I done gave the check. Whoever wasn't there when I was giving, I'm sorry. And what I'm trying to say, I'm away as far as I can go for a free hour. None—this here or nothing. If they want good talent to go down the drain, let it. To them, I say, But it won't be going down the drain because what I do, I can do it on the street.

***Rachel Carrico***

Right. How many years ago was that last gig at the Superdome?

***Don Robertson***

Oh, I think that was about, what, three years ago.

***Rachel Carrico***

Uh-huh (affirmative).

***Don Robertson***

Yeah.

***Rachel Carrico***

Are you—have you seen a guy around town who's been performing a lot lately, [Dancing Man 504](#)?

***Don Robertson***

01:03:17 Hey. Hey. Hey. How you like that?

***Rachel Carrico***

I would—I would ask you. What's your opinion on that?

***Don Robertson***

Interviewee: Don Robertson  
Interview date: December 9, 2015

How you like that? You've been around. You—oh, well, I'm gonna put it to you like this. You seen that little girl?

**Rachel Carrico**

The one we were talking about earlier?

**Don Robertson**

Yeah.

**Rachel Carrico**

Uh-huh (affirmative).

**Don Robertson**

Nah. He can't even touch her. You understand? Like I say, you get what you pay for. And then, don't get me wrong; they might be paying top dollar for that. I know one thing, couldn't light a candle aside me—against me. But I don't have that gig. You know? So once again, get what you pay for. Did you see better? You done been to second line?

**Rachel Carrico**

Been to a lot of second lines.

**Don Robertson**

Okay, then. Do you see—ever seen anything like, you know, got room for improvement?

**Rachel Carrico**

No comment. (laughs)

**Don Robertson**

No comment. (laughs) All right. All right. Okay.

**Rachel Carrico**

I—no, actually, I'm working. Darryl—

**Don Robertson**

Yeah, you working.

**Rachel Carrico**

I'm working with Darryl.

**Don Robertson**

01:04:30 Don't worry about it, mama. Yeah.

**Rachel Carrico**

Interviewee: Don Robertson  
Interview date: December 9, 2015

No, but I'm working with Darryl, too.

***Don Robertson***

Yeah, yeah.

***Rachel Carrico***

I'm working with him, too, so—

***Don Robertson***

Yeah, yeah. Right, c'mon. I'm like, man. I look at that. What the hell is this? Seriously? I said, well, you must be got a good agent. That's all I can say. Maybe I shoulda got a agent.

***Rachel Carrico***

Maybe.

***Don Robertson***

You know? 'Cause I'm like, man. But to each his own. They got people love him.

***Rachel Carrico***

People do love him.

***Don Robertson***

You see? So his boat floating. See?

***Rachel Carrico***

Uh-huh (affirmative). All right. Okay. I think that's about all of my questions. Are you still parading with the Furious Five?

***Don Robertson***

No, they want me to come back. I told 'em, Nah.

***Rachel Carrico***

Why not?

***Don Robertson***

**01:05:29** They gonna take money, baby. Don't take money. I'm done with this and that and blah blah. I'm done with all that crap. I don't need that. I love 'em. I always will be a Furious Five, you know? That's where I start off; that's where I stopped. Many people asking me to parade with 'em. No. They even also asked me about be the [King of Kings](#). I'm good. I'm good.

***Rachel Carrico***

When did you stop parading or main lining?

Interviewee: Don Robertson  
Interview date: December 9, 2015

***Don Robertson***

That was two years ago. That was for their twenty—I think the twenty-five—fifth anniversary. That was my last time. I came out of retirement, and that's when they wore them big pants.

***Rachel Carrico***

Uh-huh (affirmative).

***Don Robertson***

And my pants was too big. I said, Man, what that? I should've sat out on this one. I said, But you know what? Don't tell me nothing because I'll come out that door in my drawers. And they say, Oh, Ref, don't do that. I said, Well, don't tell me nothing. Come on, let's parade. But what I really like about that, when the band playing, the guy that goes out in front you, if he go hard, you know what you got to do. You know, you get butterflies.

***Rachel Carrico***

Uh-huh (affirmative). You mean when you're coming out the door?

***Don Robertson***

Yeah, sometime before I even go, like—there be about three people or four people in front of me. Oh, man, I'm gonna run. I gotta go to the bathroom.

***Rachel Carrico***

Yeah.

***Don Robertson***

Go over there and come back. Man, man, where you going, brother? I gotta go run to that bathroom. You know, butterflies. I like, Man, just be. Have to go and get it all, man. So you have to—I psych myself up. I done learn how to be deal with that. You know? I'm like, you gonna run to the bathroom, you better see what they gonna do—who going in front you.

***Rachel Carrico***

Yeah. (laughs)

***Don Robertson***

**01:07:40** You know?

***Rachel Carrico***

Yeah. How do you choose the order?

***Don Robertson***

To go out the door? Well, the veterans in the back. And the ones who really wanna go first. Somebody might be shy, so let the shy one go behind you. You know? Or tell 'em, Hey, y'all two get it together. Who—if they're going out two-by-two, where y'all two partner. You know? And I



Interviewee: Don Robertson  
Interview date: December 9, 2015

looked at it like Indians, me, because after they go, I say save the best for last. Well, which the president of the Young Men Olympian, which was Gip, he bring the band. And then after that we start switching around, like giving everybody a chance to bring the band. And bringing in a band is a job. That's a job.

**Rachel Carrico**

What does that mean, to bring the band?

**Don Robertson**

You're in the middle. The band got to listen to it and do want to say to you; you set the pace. If they running, if they trotting, you know? And you got to make sure you keep up.

**Rachel Carrico**

Uh-huh (affirmative). So it's during the parade, that's the person that's keeping the pace?

**Don Robertson**

That's right. And then you got your sergeant-at-arms. If you fall way back, keep coming back. Tell ya, come on, bring 'em up.

**Rachel Carrico**

Uh-huh (affirmative). What's your favorite memory of parading with the Furious Five?

**Don Robertson**

'85.

**Rachel Carrico**

First year?

**Don Robertson**

Yeah. No, that wasn't my first year.

**Rachel Carrico**

It wasn't?

**Don Robertson**

**01:09:32** No, 'cause that's when we—no, we wore—that's the little year I laugh at. We wore cream and burgundy, and we had the little five patches on there with little five cotton balls. Cotton balls, you know, shaped like a five? I said, Boy, look how we went out there. Look at it. But you can always tell somebody about it's not what you wear, son, it's what you feel in that moment. If you feeling guts and glory, go for it. If you ain't feeling it, if you wanna dress up, go to [Rubensteins](#), brother, somewhere, and buy you something to go dress up in and go out. You ain't coming to parade, 'cause if you coming to parade, you don't care what you have on. All you want one thing—a wonk a wonk—that band to strike up. And when you hear that band, it doesn't

Interviewee: Don Robertson  
Interview date: December 9, 2015

matter what you have on. You know? You ready to—you're ready to dance. And at the end of the day—let me tell you something about me. All that dancing I used to do, never drank water. After I parade, couldn't drink water.

**Rachel Carrico**  
Really? Why not?

**Don Robertson**  
It won't go down.

**Rachel Carrico**  
Really?

**Don Robertson**  
It won't go down.

**Rachel Carrico**  
How'd you survive it?

**Don Robertson**  
Go home and suffer. Yeah, I—my legs used to—I used to cramp up so bad. One day, I was like *The Exorcist*. I was in the bed like this here, and I just rolls out the bed and (bloom), hit the floor.

**Rachel Carrico**  
Oh, my God.

**Don Robertson**  
Yeah. Yeah, I used to cramp so bad. They say, Oh, take some pickle juice. And my friend used to leave me in the house, and I'm like, Oh, you're leaving me. You know what I'm gonna be going through. I had to crawl to the icebox, drink, like, the juice, and it—only could just taste it and, you know, hardly drinking; ain't nothing gonna go down.

**Rachel Carrico**  
Just on parade day? You had this—

**Don Robertson**  
**01:11:53** Just parade day—

**Rachel Carrico**  
—phenomenon. Wow. Every year?

**Don Robertson**

Interviewee: Don Robertson  
Interview date: December 9, 2015

Yeah. And you can't eat no hot food. Like we use to go to Shoney's and eat breakfast. I shoulda kept to my plan: salads and fruit. I did the potatoes. I paid for it. Your body's so hot.

**Rachel Carrico**

Yeah.

**Don Robertson**

Up in there, it gets so hot.

**Rachel Carrico**

Yeah.

**Don Robertson**

You do like this here, all your steam come out. Yeah, oh, yeah. I mean, that's some steam.

**Rachel Carrico**

It's intense.

**Don Robertson**

And then one year, in September, you know how they be?

**Rachel Carrico**

Yeah.

**Don Robertson**

The only thing used to save me was the hat on my head.

**Rachel Carrico**

Really?

**Don Robertson**

That hat. That hat. But I tell anybody, you can do anything you want on that sidewalk, but when you main lining, all eyes on you. And everybody you see 'em be saying, Come on, come on. You can't please everybody. You tried; I tried. And I paid for it. Every year I paraded, I paid for it.

**Rachel Carrico**

Wow.

**Don Robertson**

**01:13:18** Now, the last time I parade, I took two Goody's. I took me two powdered Goody's. And it was like—eh, I was so slow. Yeah, but that morning, coming out the gate, you got to pace yourself. Sometimes I just go hard four blocks, and then I find out I'm not resting, you know, walking, started second lining. And I paid for it. I paid for it.

Interviewee: Don Robertson  
Interview date: December 9, 2015

***Rachel Carrico***

When you first started in the '80s, were the second lines already restricted to four hours, or did they go for longer?

***Don Robertson***

They were four hours.

***Rachel Carrico***

They were four hours.

***Don Robertson***

We was the one took it to five hours.

***Rachel Carrico***

Really?

***Don Robertson***

That's right.

***Rachel Carrico***

Wow.

***Don Robertson***

Right. See, told ya; the Furious Five. We was the bomb right here in this line. You know? See how it is now? They go to dances, and they just stand up. When we went to dances, I was the one they always had to grab by the pants. Sit down. I said, Man, I ain't come to sit down. You sit down. We danced. Man, you can't go over there. Man, I go where I want. Yeah. Uh-huh (affirmative). Yep.

***Rachel Carrico***

What changes have you seen in second lining over the years?

***Don Robertson***

**01:14:50** They—well, they like to look a lot at the second line dances. Well, what I mean, when you go to a dance, everybody looking. You can't have no fun by looking. You know? If you doing your thing, I'm doing my thing, you know, you can boost up the front. But if I'm doing something with you, and you go, oh—no, you just talking, so it seemed like to me, they done torn it up because when I—when we used to go to dances, that's the hand we playing with. I don't know what the name of it—it used to be—oh, the Fireman Hall; it was downtown right off of Broad. You know what I'm talking about?

***Rachel Carrico***

Interviewee: Don Robertson  
Interview date: December 9, 2015

Unh-unh (negative), no.

**Don Robertson**

Okay. Banks?

**Rachel Carrico**

Uh-huh (affirmative).

**Don Robertson**

Okay. You know where there that little place that sell food? Right behind that, they had a hall called the Fireman Hall.

**Rachel Carrico**

Okay.

**Don Robertson**

That's when I started. Going to the Fireman Hall and then the [I.L.A.](#), and then they had the little other thing right across from Rally's. We used to call it a little half court because some of the clubs that give a dance there. And we like, you can't pack the half court? That's just a half of a—that's it. And we will give something by—we used to be always—we'd be everywhere. When the YMO give something like Furious Five, we packed. We done come to see Furious Five. And they know we gonna cut up. And one time, they got a call across the river called Lafayette. We got just our division, family, and we went to the park. We had so much of a good time. The organization, Man, why y'all—I know what y'all doing, blah blah blah blah. Say, Well, I tell you what. We gonna give something again. Let everybody get it. And it's all about brotherly-hood with the YMO, that's why I—that's what I really like about 'em. You know?

**Rachel Carrico**

Do they still do, like benevolent societies did in the past, provide assistance for you when you're sick?

**Don Robertson**

Oh, yeah, yeah. Yeah, yeah. They have to—like I said, on the board, they have someone go to your house, find out what you need. If you need somebody to bring you, they got a member and come back. Hey, man, Brother So-and-so, next week, he need to get to the doctor. Oh, I'll take him. What time? You know, like that. And Oh, So-and-so, he ain't feeling good. He at the hospital on the second floor. Somebody need to get up and go see him. Oh, I'm going. Next, old news, new news. Oh, new news. Look, I went up there and seen Brother So-and-so in the hospital. He doing a little better. And then somebody, Oh, yeah, he home now. He home. Yeah, it's like that. And then everybody will go out there. You know? And that's the difference from the social and pleasure club and the organization that I like; it's a unity. You know?

**Rachel Carrico**

Interviewee: Don Robertson  
Interview date: December 9, 2015

Uh-huh (affirmative). I've got a little bit of video, just of footwork that I shot at second lines over the last year. Would you mind just looking at it and see if you can point out some of the stuff you told me about?

***Don Robertson***

**01:19:03** Okay. All right.

***Rachel Carrico***

And you might recognize some of the people. I think Lynn is in one of these, the young woman that you were talking about?

***Don Robertson***

Yeah.

***Rachel Carrico***

She's in one of these as well. So—

***Don Robertson***

Oh, oh, my goodness.

***Rachel Carrico***

Oh, no, that's okay. Stuff like that. So I'll play it a little bit and then pause, and if you see anything, you're like, yeah, yeah, that's that; that's Sudan's skip or whatever, you know?

***Don Robertson***

Uh-huh (affirmative). I got it.

***Rachel Carrico***

I don't know if I have any of that in here, but we'll see. That's just right across the street there.

***Don Robertson***

Yeah.

***Rachel Carrico***

Okay. Anything you noticed in that first clip?

***Don Robertson***

**01:19:56** Unh-unh (negative).

***Rachel Carrico***

No? Okay.

***Don Robertson***

Interviewee: Don Robertson  
Interview date: December 9, 2015

Let's see.

**Rachel Carrico**

This one's a little bit louder.

**Don Robertson**

Huh. That's uptowning. That's jumping.

**Rachel Carrico**

Yeah, this is uptown.

**Don Robertson**

That's uptowner jump. You see—see that little kick move? Watch—

**Rachel Carrico**

Yeah.

**Don Robertson**

—you're gonna see a lot of 'em doing that. Watch.

**Rachel Carrico**

Yeah, yeah, yeah. Yeah, I know what you're talking about—

**Don Robertson**

Uh-huh (affirmative), yeah.

**Rachel Carrico**

—where the foot kind of flags back.

**Don Robertson**

Yeah.

**Rachel Carrico**

Yeah, that's—his name is Ja'rell.

**Don Robertson**

**01:20:18** That's who it is; Ja'rell.

**Rachel Carrico**

Uh-huh (affirmative). There's a lot—you see a lot of people—

**Don Robertson**

Yeah, he a downtown.

Interviewee: Don Robertson  
Interview date: December 9, 2015

**Rachel Carrico**

He's downtown? Oops.

**Don Robertson**

Yeah. Hey, I'm sorry.

**Rachel Carrico**

That's okay. How did—

**Don Robertson**

He downtown. He the guy that played the drum, our instrument for the one in the band.

**Rachel Carrico**

Oh, really?

**Don Robertson**

Yeah.

**Rachel Carrico**

I didn't know that.

**Don Robertson**

Yeah.

**Rachel Carrico**

Can you tell by his dancing, is he doing, like, downtown-type stuff?

**Don Robertson**

Uh-huh (affirmative). See? That's it right there.

**Rachel Carrico**

Yeah. Uh-huh (affirmative).

**Don Robertson**

**01:20:59** Kicking their legs together; see, look. One little move. That's what I call my daughter, One Little Move.

**Rachel Carrico**

(laughs) One Leg Move?

**Don Robertson**

One Little Move.



Interviewee: Don Robertson  
Interview date: December 9, 2015

**Rachel Carrico**  
One Little Move.

**Don Robertson**  
That all she got. That chick over there. Look, look, look, look.

**Rachel Carrico**  
Yeah, yeah, yeah.

**Don Robertson**  
That's—that worked.

**Rachel Carrico**  
Yeah.

**Don Robertson**  
Yeah. And look. Yeah. Look at that. Let me see. Yeah. That [Pigeon Town Steppers](#) there.

**Rachel Carrico**  
Uh-huh (affirmative).

**Don Robertson**  
That's Hollygrove.

**Rachel Carrico**  
Yeah.

**Don Robertson**  
Yeah.

**Rachel Carrico**  
And does his second lining look like uptown or what?

**Don Robertson**  
01:21:36 Yeah—

**Rachel Carrico**  
Yeah?

**Don Robertson**  
—that's uptown.

Interviewee: Don Robertson  
Interview date: December 9, 2015

**Rachel Carrico**

Yeah?

**Don Robertson**

Uh-huh (affirmative). How about this—you gonna see some downtown move.

**Rachel Carrico**

(laughs) And what about his dancing makes it uptown?

**Don Robertson**

Yeah.

**Rachel Carrico**

Is it because—I've heard—somebody watching this video said because he's using a lot of his upper body and arms—

**Don Robertson**

Yeah.

**Rachel Carrico**

—that that makes it look more uptown style.

**Don Robertson**

He using his feet work, but his little arms there—

**Rachel Carrico**

Yeah.

**Don Robertson**

His feet work is for me, but he ain't got that much feet work, you know? So he got to do—improvise.

**Rachel Carrico**

Uh-huh (affirmative).

**Don Robertson**

01:22:13 That's what I was telling ya.

**Rachel Carrico**

So these are just of some people that, you know, will always climb up on top of buildings and stuff. Did you ever do that?

**Don Robertson**

Interviewee: Don Robertson  
Interview date: December 9, 2015

No.

**Rachel Carrico**  
No?

**Don Robertson**  
No. That's what I'm saying; when you're good, you ain't got to go all out.

**Rachel Carrico**  
Yeah. (laughs)

**Don Robertson**  
Yeah. You see how all of 'em done the same thing? All of 'em doing the same thing.

**Rachel Carrico**  
With their arms?

**Don Robertson**  
I don't see nothing different. Yeah.

**Rachel Carrico**  
Uh-huh (affirmative). Uh-huh (affirmative).

**Don Robertson**  
You see what I'm saying? I don't see—if I see one, I done see 'em all. I don't wanna see that. But to each his own.

**Rachel Carrico**  
Yeah. This guy is a white guy in the Big Seven. His name is Leo. (laughs) You're laughing.

**Don Robertson**  
**01:23:22** Yeah. (laughs)

**Rachel Carrico**  
What?

**Don Robertson**  
Nothing, nothing. It's nice. It's nice. It's nice. Yeah. That were made for second lining. That's what I was telling. You don't have to be good, but just keep doing what you doing. You see what I'm saying?

**Rachel Carrico**  
Uh-huh (affirmative). Just own it, whatever you're doing.

Interviewee: Don Robertson  
Interview date: December 9, 2015

***Don Robertson***

Just own it. That's right.

***Rachel Carrico***

Just own it. Uh-huh (affirmative).

***Don Robertson***

That's right.

***Rachel Carrico***

There's those arms up again. Okay, so now here's some white kids second liners.

***Don Robertson***

(laughs) That's Billy Bob there. I'd—I seeing him on (laughs)—around Second and [Dryades](#). He be at all the second line.

***Rachel Carrico***

Yeah. (laughs)

***Don Robertson***

Yeah.

***Rachel Carrico***

And so, what they're doing, they're like—they're moving, they're skipping.

***Don Robertson***

**01:24:10** They moving. Hey, because the second line. See what I'm saying?

***Rachel Carrico***

Uh-huh (affirmative).

***Don Robertson***

It's a second liner.

***Rachel Carrico***

But not really doing any footwork, right?

***Don Robertson***

Hey, it's a second line. Second line ain't frying chicken. It's a gumbo; take everything, throw it in the pot.

***Rachel Carrico***

Interviewee: Don Robertson  
Interview date: December 9, 2015

Yeah. All right. And here's this other. This is another white guy. Scotty is his name, and he works really hard on his footwork. This isn't a very good video of him, but he works on it.

***Don Robertson***

Hee, hee! (laughs) Look at that.

***Rachel Carrico***

Yeah, yeah.

***Don Robertson***

See? See? (laughs)

***Rachel Carrico***

Yes, he's got a little—

***Don Robertson***

Uh-huh (affirmative).

***Rachel Carrico***

—wiggle there, too, doesn't he?

***Don Robertson***

That's uptown. That's Shorty [*phonetic*].

***Rachel Carrico***

Uh-huh (affirmative).

***Don Robertson***

He uptown. That's the fire. Look, look. See?

***Rachel Carrico***

Yeah.

***Don Robertson***

See?

***Rachel Carrico***

Yeah. She's hopping, skipping, jumping, everything.

***Don Robertson***

01:25:03 Yeah, yeah. Yeah. You see?

***Rachel Carrico***

Interviewee: Don Robertson  
Interview date: December 9, 2015

Yeah. She's amazing.

***Don Robertson***

They used to call it Yah.

***Rachel Carrico***

Uh-huh (affirmative). I've heard that.

***Don Robertson***

Uh-huh (affirmative). Yeah.

***Rachel Carrico***

Okay. And here's some—these other white ladies in this—[The Lady Rollers](#).

***Don Robertson***

Oh, yeah. Oh, yeah. That's running on [Sandpiper](#).

***Rachel Carrico***

Yeah, coming out of Sandpiper.

***Don Robertson***

See? See? You know, they might want put them in there.

***Rachel Carrico***

Uh-huh (affirmative). They're main lining.

***Don Robertson***

01:25:37 Yeah, they're main lining. Yeah.

***Rachel Carrico***

I think that's good.

***Don Robertson***

Yeah?

***Rachel Carrico***

Yeah.

***Don Robertson***

Yeah. That's good.

***Rachel Carrico***

Interviewee: Don Robertson  
Interview date: December 9, 2015

So yeah, that's—I guess the thing is that you can do anything you want and be second lining, but there's all kinds of ways that you can do very specific—

**Don Robertson**  
You can be creative.

**Rachel Carrico**  
You can be creative.

**Don Robertson**  
You got to be creative, real creative.

**Rachel Carrico**  
Uh-huh (affirmative). But then you can do things that are very recognizable as, Oh, that's uptown. That's downtown. That's this kind of move. That's that kind of footwork.

**Don Robertson**  
Right. And what else? There was something that I want to say about 'em, but now, they got everybody second lining.

**Rachel Carrico**  
Yeah, I've heard—people have told me that there's a lot more white folks at second lines these days than they used to be.

**Don Robertson**  
They got a wedding—yeah, at first, there wasn't no white folk.

**Rachel Carrico**  
Yeah.

**Don Robertson**  
Then they got gin and juice. They got everybody parading—man, yeah, second lining. Not—even they getting them to main line now.

**Rachel Carrico**  
Little bit, huh?

**Don Robertson**  
**01:26:42** Yeah, yeah, a bit.

**Rachel Carrico**  
Okay. Yeah.

Interviewee: Don Robertson  
Interview date: December 9, 2015

***Don Robertson***

Yeah.

***Rachel Carrico***

What's your perspective on that?

***Don Robertson***

On which one? Oh, everybody main lining? It's cool.

***Rachel Carrico***

Oh, either way, second lining—

***Don Robertson***

It's cool.

***Rachel Carrico***

—or main lining.

***Don Robertson***

That's cool. The door is always open. I might see something new, see something I ain't do. You know? And my thing is, that made me better.

***Rachel Carrico***

How so?

***Don Robertson***

Looking at them, you know, whoa, whoa, whoa, whoa. If I see somebody real good, hey, man, I got to step my game up. You know? Then I might see, well, hey, I'm all right. So you got to take everything in and use it as power. And the only way you can do that, you got to be positive about it. You be positive, more power. You know? Say, did your friends think of that?

***Rachel Carrico***

My friend? Which one?

***Don Robertson***

**01:27:50** Arianna [Hall].

***Rachel Carrico***

Oh, yeah. Oh, yeah.

***Don Robertson***

She second line?



Interviewee: Don Robertson  
Interview date: December 9, 2015

**Rachel Carrico**

Yeah.

**Don Robertson**

Yeah. Uh-huh (affirmative). Yeah.

**Rachel Carrico**

Yeah. And I do, too. I mean, I definitely dance.

**Don Robertson**

You second line?

**Rachel Carrico**

Yeah. Definitely. Next time I see you out there, I'm gonna have to show you a little bit of what I'm working on. Maybe you'll show me some moves. Maybe, if I ask.

**Don Robertson**

I might be out there.

**Rachel Carrico**

Okay.

**Don Robertson**

The band got to be rocking, though.

**Rachel Carrico**

Yeah. Do you come out for certain bands anymore these days?

**Don Robertson**

**01:28:26** (coughs) Excuse me. It's like I don't feel 'em, so I feel very—I'm not coming out. I ain't coming out. You know, some of 'em lately been catching me by surprise, like, whoa, wait. Oh, yeah.

**Rachel Carrico**

Yeah. People really love TBC.

**Don Robertson**

But I like the other little band.

**Rachel Carrico**

Da Truth?

**Don Robertson**

Interviewee: Don Robertson  
Interview date: December 9, 2015

Yeah, that's them.

**Rachel Carrico**

I think that's the one you saw at The New Orleans' Finest, right?

**Don Robertson**

Yeah.

**Rachel Carrico**

Yeah.

**Don Robertson**

See? Show you I ain't been going nowhere. I been laid back. You know?

**Rachel Carrico**

Well, maybe you'll come out for Mother's Day when they're out.

**Don Robertson**

Maybe. Maybe. Yeah.

**Rachel Carrico**

And I go to Wednesday night to Celebration Hall every once—

**Don Robertson**

Yeah?

**Rachel Carrico**

—in a while. Yeah, I was there last night.

**Don Robertson**

Oh.

**Rachel Carrico**

Yeah.

**Don Robertson**

**01:29:15** I start to pass through there, too.

**Rachel Carrico**

Yeah. I was there last night. I wasn't—I don't think I was there the night you went, though. I can't go all the time because I often—I work on Thursday morning. It's kind of early—

**Don Robertson**

Interviewee: Don Robertson  
Interview date: December 9, 2015

Whoa, whoa.

**Rachel Carrico**

—so I can't always go, but—

**Don Robertson**

No.

**Rachel Carrico**

—I try.

**Don Robertson**

Yeah, but I'm like, man. So far, I think—I can't judge 'em none, and I won't try to judge 'em, but the only thing I could do is do a sit back and analyze what's going on with this generation. So far, I see, one do this, the other all do it. Do something different. You know? So I'm just—it's a cat and mouse game. Before I say anything, I sit back, and I watch. And then I could tell you what I was seeing.

**Rachel Carrico**

Uh-huh (affirmative). Well, thank you, Don. I really appreciate it.

**Don Robertson**

Thank you.

**Rachel Carrico**

We talked for a long time. (laughs)

**Don Robertson**

Yeah.

**Rachel Carrico**

And I really appreciate it. An hour and a half!

**Don Robertson**

Wow.

**1:30:23 [end of audio]**

**Transcribed by Adept Word Management, Inc 7/5/2022**

## Interview II: December 9, 2015

*Interview begins after watching B-roll footage of the Glass House in 1982 from Alan Lomax collection at Hogan Jazz Archives at Tulane University.*

**Rachel Carrico**

**0:00:00** Okay. All right. [Glass House](#), 1982, [Dirty Dozen](#). Watching it on the film here, what kind of memories does it bring back?

**Don Robertson**

Bring back a whole lot of memory. Even looking at my boy, Fiyaya [*phonetic*], how he moving up and down.

**Rachel Carrico**

And now this is a guy you knew from [YMO](#)?

**Don Robertson**

From YMO. I met him. I didn't even know him back then, but to see him now, where we was then and how far we done came, oh, man, that's just like a old '57 against one of them new 'Vettes. You know, it's totally different, but I'd still stay with the old '57. The new 'Vette is all right, but he always going to be there—butt in there.

**Rachel Carrico**

You said you remembered how crowded and hot it was.

**Don Robertson**

Oh, it was crowded, hot. Right now, you don't even get the wall to sweat up in—when you go see the bands now. And when they took a break, they took a hour break, probably forty-five minutes, just say forty-five minutes to a hour. The new bands and them now, they take two- and three-hour break, and then when they come back, they only play thirty minutes. But the way they was rocking, you see, they don't take no too many break. Only two breaks they gonna take.

**Rachel Carrico**

That's right. Explain what you mean by the wall sweating.

**Don Robertson**

The heat in there; humidity be all the way down. You ain't know nothing about humidity till you hit the Glass House. You wet, the people around you wet. Even the guys who playing the horns dripping wet. You know, it's like you just got out of the shower and put your clothes on and didn't even dry off. That's it. I'm telling ya. If you lean on a wall, it's wet. And now, in the day, they have more luxury, and they don't even appreciate it because, as you can see, everybody in there—in the Glass House was dancing. Today, when you go, hopefully—people sitting down. I'm not used to sitting down. I'm used to doing just what—I'm feeling it; the band feeling it. Tune in with whatever instrument you want; get there, y'all go to feeling the vibe, and it's on. But today, the bands and them not really feeling it. That's me talking. Everybody have they different and own opinion, but when they feeling it, you will know. A.J.—even look at the tuba player, his

Don Robertson  
Interview date: December 9, 2015

eyes closed; his eyes not on nothing. He in the zone. You have to get to that zone. Once you get to that zone, it's on.

**Rachel Carrico**

Yeah. We were looking at a few of the dancers on the film, and you said there was your friend, Fiyaya—

**Don Robertson**

**00:03:18** Yeah.

**Rachel Carrico**

— that he was bucking, he was rolling. The other guys, you talked about them doing a routine. Explain what you mean by that.

**Don Robertson**

Well, they go out to the park, their whole little group.

**Rachel Carrico**

And this is the Mellow Fellows [*phonetic*], right?

**Don Robertson**

Yeah. And they bring their radio, a boombox. They play the second line music, and everybody do the same routine. Second lining, to me—when I was introduced to it, it wasn't no routine. It was a natural. You feel the music; that's what you do. Once you go to doing routine, you ain't doing nothing.

**Rachel Carrico**

And then what you saw them doing here on the dance floor in the video looked like a routine they had all learned?

**Don Robertson**

Correct, a routine that they learned; the music way ahead of them, they in the back, just doing the routine. They ain't even feeling the music; they wasn't feeling the music. So that's why me, myself, personal, if I was to show somebody something, first thing I tell them, Catch you a beat. What you mean? What instrument do you hear playing? Oh, I hear a tuba. Stick with the tuba. Do you feel it? Yeah. You like it? You sure you like it? They say, Yeah. Hold that beat. And once you go to learning how to feel the music, the rest gonna be a natural. Then you throw your arms into the routine, your move. Because if you stick with a routine, all you're gonna do a routine. You ain't feeling nothing, you ain't showing nothing, and you sure ain't saying nothing.

**Rachel Carrico**

What did you say earlier about, like, opening the door and just letting it flow?

**Don Robertson**

**00:05:18** Oh, once you in your zone, I call it my comfort zone.

***Rachel Carrico***

Your comfort zone?

***Don Robertson***

Yeah. You feeling the music. You—my, myself, personal, I tune into any one of 'em that's going off at that time. That's with myself—me, myself. I could stay ahead of the game. Close my eyes. Don't even think because if you go to thinking—I can visualize all my moves. So what I do, I just close my eyes, don't think about nothing, and just open the door and let—whichever move want come out, I let it out. You know? But today, everybody want to do the same thing. But just like I tell them, if you do any move I do, I don't mind; all I ask you to do is do it well. And some of the guys, they does it well, and I like it. That way, I get a chance to sit back and watch some great dancing. And when I don't feel like dancing, you know, give me that privilege some time to sit back and watch a great dance and really enjoy it and say, Yeah, he got it—and, Yeah, she have it.

***Rachel Carrico***

Uh-huh (affirmative). And I would love to hear you talk again, too, about leaving the Glass House and getting home and like the steam and the sleeping and getting up and going to work and like all that sacrifice you went through just to come here.

***Don Robertson***

Oh, I did a whole lot of sacrifice. Trust me. Getting up at four o'clock in the morning, leaving the Glass House around by 1:30 or two o'clock in the morning, get home, have time to take a shower, get a bowl of cornflake and milk, lay down, think, look like twenty minutes, you're back up. Then I had to ride all the way to Picayune, Mississippi, from the water. That's like hour ride, sleeping. It was hard. It was hard.

***Rachel Carrico***

So what did you do? You got some other guy to drive?

***Don Robertson***

Oh, yeah, yeah, yeah. Well, at first, they thought I was playing when I'm like going out, hitting the lines on the road, and the tire going [tidida tidida]. I said, Man, look, somebody better drive. Yeah, you got it. You got it. Pops used to say, Youngblood? I say, Yeah. You must've went out and heard that band that night, huh? Goddamn, boy, the band gonna kill ya. I said, Look like it gonna kill all of us in here. You in this car, too. So eventually, my uncle was riding with me, so I let him drive, and I would take my little '73 Omega, put the front seat down—I mean, the backseat down, and I sleep. The first one I pick up would be my uncle, and I let him pick up the rest of the fellas. And I don't know who he picking up because I'm in the back sleeping. You know? Wake me up when we get to work, get to Picayune, Mississippi. I used to get up, but when I found out I'm getting up, then they got safety meeting. Now, I'm going to sleep. Call me after the safety meeting over with. (laughs) And then—

***Rachel Carrico***

Don Robertson  
Interview date: December 9, 2015

So because you were working on a construction site?

***Don Robertson***

**00:08:54** Yeah, I was—yeah, cement finishing. And after that, while we working, I'll be so sleepy that Friday. All I could do is—they sent me to the shed to get some. I take some of my lunch with me, eat that. So when lunchtime come, I done ate all my lunch, so I get a wheelbarrow, wash it out, and that's what I go to sleep in. Yeah.

***Rachel Carrico***

Amazing. And on Fridays, that must have meant that you were going on Thursdays—

***Don Robertson***

Yeah.

***Rachel Carrico***

— to the Glass House?

***Don Robertson***

My Thursday. I go on Thursday, so Friday morning, I'm too pooped to pop.

***Rachel Carrico***

That's right.

***Don Robertson***

I can't do nothing.

***Rachel Carrico***

And then so—and here this film in '82, they were saying The Dirty Dozen was playing on Mondays, and then maybe they move—did they move it to Thursdays—

***Don Robertson***

Oh, yeah.

***Rachel Carrico***

— at some point?

***Don Robertson***

That's when the [Rebirth](#) took over.

***Rachel Carrico***

When the Rebirth took over on Thursdays, right.

***Don Robertson***

**00:09:47** Yeah. Yeah. But Mondays, Monday was a rough one. Let me tell you about that one. I was cutting grass, and then I was cutting with my daddy, and I'll be—he'll come and pick me up

Don Robertson  
Interview date: December 9, 2015

and blow pom pom pom pom. I was slow as molasses coming out the house. I'd just be getting up. I stick my head out the door. All right, I'm coming up. I'm putting on my shoe. Guess what? Just got up. So I'll be putting on my clothes. Didn't have time to eat. Get in a truck, sleeping. One time, my daddy had made me walk from West Esplanade. He fired me. (laughs)

**Rachel Carrico**

Because you were so sleepy?

**Don Robertson**

Yeah. And toasted. I wasn't worth nothing. I wasn't worth nothing on the toast. And, yeah, he got tired. He said, You know what? Just get out my truck. Because he came back and found me sleeping. What you doing? I said, I'm sleeping. Not in my truck. Get out. You can go home. So I got mad. I walked from West Esplanade all the way to Gentilly. Yeah, it was a long walk. Good walk. And then next Monday, I was doing the same thing, back at the Glass House with the Dozen.

**Rachel Carrico**

(laughs) And they said it cost a dollar to get in, huh?

**Don Robertson**

A dollar.

**Rachel Carrico**

Dollar.

**Don Robertson**

Got a dollar. I had a dollar with my name on it.

**Rachel Carrico**

Sometime in pennies, you said, huh?

**Don Robertson**

Sometime in pennies. You know, as long as I get there, I'm good. And then what I liked about it, whoever didn't have no money to get in, you pay their way. I had this cat, Tom, come from way downtown—High Roller Tom. Huh, I ain't got no money, but I'm going to get in there. Yeah. Tom, we got ya. Come on in. You know? But the Glass House, it just was a big family. Everybody know who coming. If you didn't show up, somebody gonna ask about you. You know, Where Fiyaya? Where this one? Who is that? Man, I don't know. Oh, man, you know, your boy who was dancing with you. Oh, that's Sam. Oh, yeah. Man, I seen him on a bike, going that way. Oh, there he go right there. He done popped up. You know? Yeah.

**Rachel Carrico**

That's kind of how people talk about second line parades, too, right? Kind of like a family reunion.



Don Robertson  
Interview date: December 9, 2015

***Don Robertson***

**00:12:24** Yeah, it's a family. These people here, you going to see every Monday. Every Monday, if the band playing, they're gonna be there.

***Rachel Carrico***

And during those years, is it true that there wasn't always a second line parade every Sunday, right?

***Don Robertson***

No, it wasn't. It wasn't.

***Rachel Carrico***

So this kind of like—this, you could count on a week.

***Don Robertson***

Oh, nah, it's a blessing. Nah, we got the month, the whole month—what? All the way up to Mardi Gras? Yeah.

***Rachel Carrico***

Uh-huh (affirmative). You had the whole month all the way to Mardi Gras for—?

***Don Robertson***

Well, when they start, that's when they gonna end it. 'Cause Mardi Gras season, they need the police.

***Rachel Carrico***

Right.

***Don Robertson***

So you can't get no permit because everything booked.

***Rachel Carrico***

Right.

***Don Robertson***

But after Mardi Gras, shoot, we take our little break, and we right back at it.

***Rachel Carrico***

Uh-huh (affirmative). Yeah. The other story I really love, because I've heard other people talk about this story, is the night the lights went out and you had your bike.

***Don Robertson***

**00:13:30** Oh, yeah. That's the night Rebirth was recording. And it was cold that night. No, it was raining. It was lightning, thunder. We had bad weather, and the lights went out. And they needed lights to record up in the Glass House. So I'm like, Hey, man.

Don Robertson  
Interview date: December 9, 2015

**Rachel Carrico**

They were recording an album or something?

**Don Robertson**

Yeah.

**Rachel Carrico**

Okay.

**Don Robertson**

Yeah. And so I'm like, What? The band stop. Oh, no, they're not. Said, Man, they need light, Ref. I said, They need light? What kind of light? A flashlight. Anything. I said, Hold up, open up the door. I got my motorbike, turn the lights on, and there was light. (laughs)

**Rachel Carrico**

(laughs) Let there be light.

**Don Robertson**

Yeah, let there be light.

**Rachel Carrico**

And they kept going?

**Don Robertson**

I said, That's good? They said, That's good enough for us. We could see. And they shot the YMO with it.

**Rachel Carrico**

Wow.

**Don Robertson**

Yeah, that was good.

**Rachel Carrico**

Wow. About what years do you think you started going to the Glass House? Do you remember?

**Don Robertson**

00:14:33 Let me see. Let me see.

**Rachel Carrico**

I heard this was in '82. You said this might have been a little bit before.

**Don Robertson**

I think I said—probably '83, from '83, yeah.

Don Robertson  
Interview date: December 9, 2015

**Rachel Carrico**

All the way until it closed, huh?

**Don Robertson**

Till they shut it down.

**Rachel Carrico**

I wonder when that was.

**Don Robertson**

I don't know.

**Rachel Carrico**

I'll have to look into that.

**Don Robertson**

I was trying to find out.

**Rachel Carrico**

Yeah, we'll find out. But for, oh, probably over ten years, right?

**Don Robertson**

Oh, yeah, yeah, yeah. But like they say, everybody meet up right there at the Glass House, and then, you know, the Dozen used to play at [Wash](#) and [Freret](#) on Mondays. They were Monday or Tuesday. No, Sunday night. Sunday night. Yeah, heard—and we used to go in there and second line. So when you leave the second line, you go home, wine and dine, get ready for your second shift. (laughs) Yeah. Guys who been out there told their girlfriends that they had something to go do and she find out, you got to go and wine and dine her and bring that temperature down so you could get out—

**Rachel Carrico**

Uh-huh (affirmative).

**Don Robertson**

— to go again. Oh, yeah.

**Rachel Carrico**

And then again on Monday, huh?

**Don Robertson**

00:15:59 Yeah.

**Rachel Carrico**

Wow. No wonder you were tired on Tuesday.

Don Robertson  
Interview date: December 9, 2015

***Don Robertson***

I was tired. Everywhere they had a band, I don't care what day of the week. It was—they used to call us the Four Horsemen. It was [Mason, Gip, Doo](#), and me.

***Rachel Carrico***

Uh-huh (affirmative). Were you all in [Furious Five](#) together?

***Don Robertson***

Yeah. And when we come, Gip was the president, so we called him the big chief. So once we go like downtown or anybody dance, Gip got to go in the back. He was the shortest one. And it was like you wanna go, you wanna dance with Gip, go get your other big chief. We did something like the [Black Masking] Indians.

***Rachel Carrico***

Okay.

***Don Robertson***

You know, go get your Big Chief. You got to come through us, and me, Mason, and Doo, they ain't really want come through us. They try. But now, you know, they couldn't—they never succeed. And it's like every time we'll go out, like when I would go somewhere, they're Where your gang? I was in the Ninth Ward. I said, Oh, I left my gang on the other side of the track, but I'm coming down here. Go get your gang, or go get your Big Chief. You know? But since everybody know me back then and there, they would let me meet. You know, I'll go through the whole gang; no confusing, none of that.

***Rachel Carrico***

And what would happen when you'd get one-on-one with one of those guys?

***Don Robertson***

**00:17:39** Oh, wasn't no—there wasn't no competition because it pretty much—that's why I really flagged down in second line. I'm like, I'm up to the ultimate. I can't get no higher. I don't—if I can, I don't see it.

***Rachel Carrico***

And how would that be determined? Would it be just between the two of you? You'd sort of acknowledge, like, okay, you've won or would like the crowd sort of—?

***Don Robertson***

The crowd. And then the person hisself would say, You got me.

***Rachel Carrico***

All right. Yeah, yeah, yeah.

***Don Robertson***

Don Robertson  
Interview date: December 9, 2015

You got me.

**Rachel Carrico**  
I fold.

**Don Robertson**  
Yeah. And I tell them, Man, look, you did good, bro. You know, don't worry about it. I say, I started at the bottom, you know. I say I'm at the top. Most people say I'm at the top, but I ain't feeling it. I say when I master the moves, then, you know, I say the same that they say: I'm at the top. But as long as you can master the moves and maybe come up with your own moves, it's just like a singer. He can sing, but he singing everybody else—make your own song.

**Rachel Carrico**  
Right. Right.

**Don Robertson**  
Write your own song. And like, with me, I got my own move. And half of the move that the little guys be out there doing, they all, Watch this. Like, Yeah, I see ya. That's all right. Uh-huh (affirmative). (laughs) And then I look at somebody else, Tell him, when I leave, where he got that move from. You know, how that move came by. And then they had one move that had disco and what I used to do, from out the Ninth Ward, that faint move, spin and fall back.

**Rachel Carrico**  
Oh, wow. Yeah. You said they used to walk from the Lower Ninth Ward to the Glass House.

**Don Robertson**  
Yeah. Oh, yeah. You had to get it in. You had to get it in.

**Rachel Carrico**  
Amazing.

**Don Robertson**  
**00:19:36** Yeah. Chicks jumping out the windows.

**Rachel Carrico**  
That's right. Yeah, you said she jumped out the window.

**Don Robertson**  
Yeah. Yeah, I had to get down, yeah.

**Rachel Carrico**  
'Cause she must have been young then, huh?

**Don Robertson**  
Yeah, I got to get down there.

Don Robertson  
Interview date: December 9, 2015

**Rachel Carrico**

Wow.

**Don Robertson**

Fifteen years old, sixteen years old.

**Rachel Carrico**

Amazing.

**Don Robertson**

Coming from way across town. So you got to respect—

**Rachel Carrico**

That must have taken hours.

**Don Robertson**

Oh, it ain't taking no hour. Might've taken one hour, but that's it.

**Rachel Carrico**

To get down?

**Don Robertson**

Yeah. It just like when the second line used to be downtown. We leave from uptown. We walk.

**Rachel Carrico**

Uh-huh (affirmative).

**Don Robertson**

**00:20:10** We used to walk and make it on time. I used to leave out of church because, in my house, you had to go to church. All right, going to church, but I'm sitting by the door. You know? 11:45, [phsh].

**Rachel Carrico**

(laughs) Uh-huh (affirmative). Yep.

**Don Robertson**

Twelve o'clock, I don't care where it's at, I'm there. If it's the downtown, I make it before they start. We know they gonna be about five—say, twenty minutes late. Yeah. So you up and make it down there. Ride your bike, park your bike, lock it up, and you're gone. Yeah.

**Rachel Carrico**

Any other, like, favorite memories from the Glass House that any—I mean—

**Don Robertson**

Don Robertson  
Interview date: December 9, 2015

Just getting it. Just getting it. You know, you be out there, sitting, talking smack. You know? Where y'all boys at? Don't worry about our boys. I'm here. You know? And what I really enjoy was family-orientated, you know? Everybody respected each other. And I tell everybody to have a good gang, you have to have respect.

***Rachel Carrico***

Yeah.

***Don Robertson***

See, one time, it was the Furious Five. We went down in the Sixth Ward, by Papa Joe; [Charlie Brown](#)—we had decided we—

***Rachel Carrico***

Is that [Joe's Cozy Corner](#)?

***Don Robertson***

Cozy Corner, yeah. We used to call it Papa Joe. Then they was [Ruth's Corner](#). But we went down, and one of the guys out of our group, young guy—like I tell 'em, you have to teach the rules first. First thing first is rules. You have to listen. You have to respect the next person. What the chief say goes, goes. And one time we went, like I said, in the Sixth Ward by Papa Joe. [Sidewalk Steppers](#), the Rebirth; probably was hot in there. We were popping. And one of the guys pushed Charlie Brown, which was they president. You violated. So there were about to be an altercation, so I step between it. I said, Whoa, Charlie. By me always going down there—and I said, Bro, let me deal with him. I see everything what happened. Just grant me that. So Charlie said, Okay, cool. I told them, Mason, the guys in my—Take him to the back. Hold him over there. And I went and I told Gip, which was our president, what happened. I said, Man, that man got to go back and apologize to the dude. You don't go to nobody else, disrespecting them.

**00:23:12** I said, Number one, if you parade with us, you don't push nobody. We come to dance, have fun. That's something he need to know. Say, So come on with me. We're gonna talk to Charlie. When and talked to Charlie; we told Charlie, Look, we gonna bring him back over here because he needs to apologize to you. It's your house. Even if we wasn't in your house, this something we don't allow. I said, Now, would you grant us that, you know, for us to get this—He said, Yeah, cool. Went over there, I told him, Say, brother, you need to hand the man a apology. I said, 'Cause what you done, I come down—I come through here every Friday faithfully and never had it out with nobody. And I'm not gonna let you mess that up, so you need to go over there and tell that man you're sorry. So come on, let's go. And so I told to Gip and everybody, Mason, who brought him—I said, Mason, that's your boy. You brought him into the Young Men. Let's go over there. And so that's how YMO does it. The Fifth Division—when I was in the Fifth Division, you know that way, second lining can go forth.

***Rachel Carrico***

And it reminds me of something you said earlier, which I really loved, that was about just love and joy and, like, when you're out there in your zone and—

Don Robertson  
Interview date: December 9, 2015

***Don Robertson***

Yeah, you in your zone.

***Rachel Carrico***

— forgetting all your problems and—

***Don Robertson***

All your problem, you leave 'em at home because they are the wolves out there, and there are some good dancers. You gonna go out there thinking about something else and not focus on your move, not paying attention to what you doing, it like you don't know nothing. You might, well, just go on Canal Street and walk, you know? And that's another thing. They got a lot of people now walk at the second line. When we was second lining, it wasn't no walking. You know one thing? Put them tennies on, put your working shoes on, work hard, you know. And but now, they a little more settled. You know, whatever; tomato, tomato, whatever. I'm out here. We was out there for a purpose, the second line: get it in. You know, meet friends as you go along. Yeah.

***Rachel Carrico***

Yeah, and you still got people out there that do that, but not everybody.

***Don Robertson***

**00:25:28** No, not everybody.

***Rachel Carrico***

Unh-unh (negative). Yeah, maybe about half.

***Don Robertson***

You think?

***Rachel Carrico***

Maybe.

***Don Robertson***

About a fourth.

***Rachel Carrico***

A fourth? You think? Yeah.

***Don Robertson***

Yeah. Everybody ain't ready rocking. They ain't ready rocking. You know?

***Rachel Carrico***

Yeah, I guess you're right.

***Don Robertson***

Look at the Glass House.



Don Robertson  
Interview date: December 9, 2015

***Rachel Carrico***

Yeah.

***Don Robertson***

Now, that's what you compare. Compare what you seeing in the Glass House and compared to—where you say you went at?

***Rachel Carrico***

[Celebration Hall](#).

***Don Robertson***

Yeah. How many—what you seeing people doing at Celebration Hall?

***Rachel Carrico***

Yeah, probably about—

***Don Robertson***

**00:26:38** Look at all them tables and chairs. You got a section here, you have a section here, and you have a section to the back, and you got the ball. So that's only one fourth on the dance floor. What you seeing in the Glass House?

***Rachel Carrico***

Pretty much everybody.

***Don Robertson***

From the table to the wall, sweat running down the walls, huh?

***Rachel Carrico***

Right. You said when you opened doors, a steam would come off your hand.

***Don Robertson***

Oh, steam, yeah. Yeah. When it's cold out there, I told 'em, Hey, open up the door; you sweating so much. Smoke just coming from ya. You look like a cigarette. I'm telling ya. They look like a cigarette. And then I had to get on the motorbike and ride all the way to the east; thirty, wind blowing at twenty, cold. Back then, we right there by the water. You know? I was with a hood on, no coat, wrapped up so tight. I used to wrap my leg around the motor on the motorbike and, like, my chest all on that. Once I get to the door, I'm shaking. You know? So back then, that was the bomb.

***Rachel Carrico***

Well, that's a good place to end. That's a good one to end on.

**0:28:10 [end of audio]**

***Transcribed by Adept Word Management, Inc 7/5/2022***

Don Robertson  
Interview date: December 9, 2015

**B**

Big Seven ..... 14, 43  
Billy Bob ..... 44  
Bucket ..... 8

**C**

Candlelight ..... 5  
Celebration Hall ..... 13, 50, 66  
Celebration Station ..... 14  
Charlie Brown ..... 64

**D**

Da Truth Brass Band ..... 13  
Dancing Man 504 ..... 29  
Desire Street ..... 5  
Dew ..... 61  
Dirty Dozen ..... 11, 53, 56  
Dre ..... 20

**E**

Esplanade ..... 26

**F**

Fifth Division ..... 65  
Furious Five ..... 4, 5, 7, 8, 22, 31, 33, 36, 37, 61, 64

**G**

Gip ..... 61, 64, 65  
Glass House ..... 5, 9, 14, 15, 53, 55, 56, 57, 59, 60, 62, 64, 66

**H**

High Roller Tom ..... 57

**I**

I.L.A. .... 37

**J**

Ja'rell ..... 39

**K**

King of Kings ..... 31

**L**

Lady Buckjumper ..... 16

Leo .....	43
Lower Ninth Ward .....	5, 62
<b>M</b>	
Masked Indian.....	22
Mason.....	61, 64, 65
<b>N</b>	
Nathaniel Gray .....	8
<b>New Orleans</b> .....	1
New Orleans' Finest .....	13
Ninth Ward.....	61, 62
Norman Dixon .....	9
<b>P</b>	
Papa Joe .....	7, 19, 20, 64
Perfect Fit.....	13
<b>PHONETIC</b>	
Arianna .....	21, 24, 48
Dew .....	61
Fiyaya .....	53, 54, 57
Mark's Place .....	7
Mellow Fellows.....	54
Shorty .....	45
Snappy's.....	5
Trinece.....	19
Pigeon Town Steppers .....	41
PinStripe.....	6
<b>R</b>	
Rebirth.....	4, 5, 6, 8, 11, 12, 22, 56, 58, 64
Ruth's Corner .....	64
Ruth's Cozy Corner .....	5
<b>S</b>	
Sandpiper .....	46
Scotty .....	45
Second and Dryades.....	44
<b>SIC</b>	
<i>Get That Hump Out Yo Back</i> .....	15
Sidewalk Steppers .....	12, 64
Single Ladies.....	19
Sixth Ward .....	5, 9, 14, 19, 64
St. Bernard .....	13
Sudan.....	12, 22, 38
Superdome .....	15, 27, 29

Don Robertson  
Interview date: December 9, 2015

*T*

TBC..... 7, 49  
the Four Horsemen..... 61

*W*

Wash and Freret ..... 6, 14, 60

*Y*

YMO ..... 1, 53, 59, 65  
Young Men Olympian ..... 3, 33