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Brewington, Dean

Bronx African American History Project
Fordham University

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Interviewers: Maxine

Interviewee: Dean (Thomas Norwood) Brewington

Maxine: This is Wednesday October 8th 2008. We are at Katz's Deli on East Houston Street –

DB: —in New York City.

Maxine: Yes, and this is – I don't know what number interview this is – because I am Maxine from Fordham University but this is the Bronx African American History Project. This is our Jazz research and this is an interview with Brew Brewington aka Norwood Dean – I would like to know how that happened – who is living in Minnesota but is from the Bronx. I just want to say that we were in touch by email about doing an interview over the phone but fortunately he is in New York and we are doing an in person interview, in Manhattan, not in the Bronx. We never do interviews in Manhattan. We always do our interviews in the Bronx, so we are excited.

DB: Is that right?

Maxine: Well, our director Professor Naison is very – Bronx. He is wearing a Bronx sweatshirt. That is very true. And the background noise is tape, for the transcriber, but I am going to stop and listen back and see how bad it is – Okay. This works. Can you state your full name for the tape, please, with the tape in the background here? [Laughter]

DB: Dean Brewington.

Maxine: And what is this with Norwood Dean?

DB: Okay. My birth name is Thomas Norwood Brewington, which is after my Dad. But my Dad and Mom never married so when she married Charles Dean, I took the name of Norwood Dean. Everybody calls me Norwood after my Dad who was also Norwood Russell so they called me Little Norwood or Norwood. When she married my Stepdad, I became Norwood Dean, went to school as Norwood Dean. I grew up as Norwood Dean. I mean I didn't know anything other than

Norwood Dean until I joined the military. At that time, I had to present a birth certificate and they saw Thomas Norwood Brewington and then everybody started calling me Brew – as we get a brisket and a bowl of chili –

Maxine: Yes, which is good –

John Doe Interviewer #1: Is there anything you want to protect here?

DB: There are some photographs in here that I don't want to get wet.

Maxine: Oh, good.

John Doe Interviewer #1: So we can put them away from the food – or over here so it is in our sight and we don't forget it

BACKGROUND: Milk for all of the coffees?

A and DB: Thank you.

Maxine: We can leave that on so people know that we are actually at Katz's Deli – oh, that's good.

DB: That's raw food now.

Maxine: Wow that looks good.

[No Sound—3:22 to 4:08]

Maxine: Okay. You were born in 1937. Were you born in the Bronx?

DB: I was born where all great musicians were born, North Carolina – great jazz musicians

Maxine: Oh yeah. What part of North Carolina?

DB: I was born in Goldsboro, North Carolina, which is about forty – forty-five miles south of Rocky Mount, where Thelonious Monk was born.

Maxine: And Harold Vick.

DB: And Harold Vick. In the same general area, Tina Brooks was from Fayetteville – Grady Tate, Coltrane, and Percy Heap – a number of guys all from that same general area. But I came to New York by myself actually, at four years old.

Maxine: By yourself?

DB: Yes. I was put on a train, they put a tag on my neck, put me on a train.

Maxine: Oh my god. That wouldn't happen now.

DB: I came to Norfolk, Virginia, where my Aunt was living. My train stopped there and she made sure everything was cool. She gave me everything – whatever I needed, I suppose. A box of –

Maxine: Deviled eggs. [Laughter]

DB: Then I came to New York. New York was where my other Aunt met me because my Mom was working at the time and couldn't take off from work. It was just her and Stepdad who she had just met. Anyway, I come to New York and my Aunt meets me at the Penn Station, and we jump on a train and the reason why that stands out, Maxine, because at the time there was a tune out called "Don't Fence Me In." Okay?

Maxine: Right.

DB: And when I got on the train and was surrounded by all of these people who were standing up and everything, it's like, I'm corralled in. I remember laughing, and my Aunt laughing, when I said, "Aunt Leah, is this what they mean when they say Don't Fence Me In?"

Maxine: Oh, you were four. Wow. And you remember the trip, right?

DB: Yeah, I remember it distinctly.

Maxine: Were you scared?

DB: No. I was actually quite relaxed. The conductors took care of me. They kept checking on me and bringing me stuff so I was fine. I just sat there and looked out the window and had a nice little trip. [Laughs]

Maxine: Little Norwood – This is a great story because –

DB: It was great. I really loved it. – That’s how I got to New York. I went to school and – The very first place I lived – I don’t remember the address but I know it was on 145th street, because I remember coming up the hill and looking over the side and seeing the river. I had never seen a body of water that big in my life before, so I remember that. But very shortly after that, we moved to the Bronx. That’s where I went to school and grew up.

Maxine: How old were you when you moved to the Bronx?

DB: Well, I started school at age five at PS 99. I had to be five years old or maybe a little older.

Maxine: You also knew some [inaudible].

Unknown Jane Doe Interviewer #1: He went to Campbell, right?

Maxine: I don’t know. I think he is around your age.

DB: That name is familiar, but I can’t say I know him. But there was a – Herbert Coleman went to PS 99. In fact, I saw something – I don’t know if this is relevant or anything – but I saw something – I googled PS 99. A guy named Joe Orange –

Maxine: O-oh, yes! I know Joe Orange.

DB: I didn’t know him but when I read this, I said this guy is talking about me.

Maxine: Oh, oh. I’ll put you in touch. Did I give you it? I thought I gave you his email address.

DB: I don’t think so.

Maxine: Did you find us through him or did you just email –

DB: Actually you contacted me and I am not sure how got – I think it might have been from Jimmy Owens or something. But I don't know how.

Maxine: You didn't send an email to our –

DB: Not that I recall.

Maxine: Oh.

DB: No. I am not sure how that came about but I remember when I saw it –

Maxine: Okay, yeah. I'll put you in touch with him.

DB: Yeah, I was wondering – because when I saw that and I read it, I was like, "Oh my God."

Maxine: He went to PS 99

DB: Yeah, that's what I thought. We both went to PS 99 and then we went to JHS 40. – Matter of fact, I showed it to Claude and I said, "Claude, you have to read this, man."

Maxine: Yes, yes. Where did you move when you – moved to the Bronx?

DB: What area?

Maxine: Yes.

DB: Our first place that – where I started school was 883 East 165th Street – I'm not sure, I think that was it. It was right by Horseshoe Park, right off the subway line of Intervale Avenue – the Intervale Avenue – on the IRT line or something. I just don't remember. It was right by Horseshoe Park. There was this five story building. That stands out because – I remember once when my Mom – when I started school, my Mom took me to where the school was from the house and took off from work. From then on, I went to school on my own. I had to come home and go to school.

Maxine: That wasn't so unusual.

DB: No. And it was only a couple of blocks. It wasn't that far at all. But I remember that

building distinctly because I left my key in the house one day and I came home from school and couldn't get in. But I remembered the fire escape, so I would go up on the roof and come down the ladder onto the fire escape. And the window was locked, but the window over here, on the other side of the fire escape was open. I am getting ready to step over and open the other window and some guy downstairs says, "Hey, hey! Don't do that! Come down and we'll get you inside." He was afraid I would probably kill myself trying to reach over, but anyway, I came back down. The guy took me down to the super department and they went through a bunch of other keys and stuff and opened the door for me.

Maxine: How old were you?

DB: I couldn't have been more than five or six because I had just started school.

Maxine: That's PS –

DB: PS 99. I started PS 99. I lived, I think it was – I keep wanting to say 165th Street but I don't believe that was it. It was more like 167th or something.

Maxine: And then when you moved to the Bronx?

DB: That was it.

Maxine: Okay.

DB: PS 99 was great. If you know Joe Orange, then you know that what was cool about PS 99 is that we had assemblies. We had music appreciation classes. We would go in we would all have to sit very orderly and we'd listen to Darvel and old ranger themes and that kind of stuff. They would have us identifying who was the composer.

Maxine: Was that the beginning of your musical education?

DB: Yes. That is kind of what made me really start listening to music.

Maxine: Are there any other sick musicians in your family?

DB: My Dad played piano some. He wasn't a professional musician but he liked to play, noodle around with the piano. But I would see him. Like a said, my Dad and my Mom weren't married. They never married. My Mom – she sang – but just around the house. When I would be with my Dad, which would be about a couple, three times a year, we'd hook up – he'd sit around and ask me to come over and noodle around. But I don't think that really sparked my musical interest. That started at about the same age, actually. In fact, I was pretty sure I was about five years old. We went to the Apollo Theatre, stepdad and my mom. They took me to the Apollo Theatre –

Maxine: Did they come up? Had they already moved up to New York after you?

DB: My Mom was already here.

Maxine: Oh, she was here? I thought she was elsewhere.

DB: My Mom was already here. That's why I came up. I guess she had left for New York to find work and stuff. I guess when she found a job and everything, she sent for me. But, they had taken me to the Apollo, Louis Jordan and his Timpani Five were playing. I remember the crowd, the excitement and those shiny instruments and all that kind of stuff.

Maxine: That would be like 1942.

DB: Yeah, something like that – 1942, 1943 – and I remember myself saying that's what I want to do. That thought came to my mind.

Maxine: That is the same recurring line in almost all the interviews for what musicians say.

[Laughter] That there is always a moment – Dexter's moment was when he was seven. His mother and father took him to hear Duke Ellington and he said, "I don't know what that is but I want – that's what I want to do." [Laughs] It is like the epiphany and to be that young and know, isn't that great? That's so great.

DB: There was something about that. I still get emotional when I think about it was a big, big moment.

Maxine: That's great. And you don't even know what it is, but whatever it is I want to do that.

DB: I just know what Lou is doing got some reaction from those people and it just stuck with me.

Maxine: Isn't that wonderful?

DB: From that point on, I begged my Mom [clears throat] to buy me a saxophone. She couldn't afford it. Somehow or another, they came up with a clarinet, which I played for about a week – hated it. [Laughter] Then she finally got to a saxophone. She got me one at one of those pawn shops and that was it. I started playing saxophone. I must have been about – I was probably about nine years old at this point, when I started playing.

Maxine: Did you have lessons?

DB: Oh yes! [Laughter]

Maxine: Did you take lessons?

DB: I did a little bit. Not right at first. I listened to the records they had and tried to imitate some soul – listened to the radio. They had some good jazz stations back then. Leigh Kamman was on – what was it, WNPR or something like that. I can't remember. Do you remember the name Leigh Kamman? The DJ?

Maxine: No.

DB: He used to broadcast out of the – the Baby grass on 25th street. It was made at night. I remember being under the covers, listening to the radio and stuff, hearing his music. Then, of course, it was Symphony Sid.

Maxine: Symphony Sid, I remember him.

DB: I would listen to all that kind of stuff and then try to imitate what I was hearing from those guys. I didn't do a very good job, but that's how I started. Then I started taking lessons at about – Oh, God I don't know how old I was then – but I had to come down to Harlem to take lessons. The studio was right next to the old Loews Theater, which was on 125th Street. There was a walk-up studio there. And the first tune they taught us to play was the Apollo Theme [singing] I may be wrong but I think you are wonderful –

Maxine: Right. [Laughs].

DB: And they taught us that because the notes – [singing] da, di, di, da. It was all the same so we got a sense of what the notes were, the pitch and the rhythm and tempo.

Maxine: Now who taught this class?

DB: I have no idea what the guys name was. But that – it was something that was familiar to me. I could go home and practice it and I didn't mind doing it. I knew what the music was and how it related so I would go home and do that kind of stuff. I would try to jazz it up and do that kind of stuff but that's how all of that got started. From there, I was in PS 99 and we had this music appreciation thing and school and I were cool until the fifth grade, when I had a real asshole for a teacher – homeroom teacher. Her name was Baugsaid.

Maxine: Oh, this is good. Put this on tape [Laughter] because I hate that when some teachers like ruins the person –

DB: Aw, she blew it for me, she really did. Herbert Coleman, whose family was into theatre and they had been performing and Herbert was a vocalist, a very good singer. He was my age but he had done some theatre and stuff. We were in the same class. We were good friends and he was doing something one day that got me to laugh and I couldn't stop laughing. Every time I would

look at him, he would make this face and I would burst out into laughter. So the teacher, Baugsaid, says, “Norwood, if you laugh one more time you are not going to get promoted.” Now I am really stuck here. I am trying to keep from laughing and Herbert looks at me and goes [makes face] and I croak up. She yells and screams and everything but when it came time for our report cards, instead of 6A, which would have been my next grade, it was like 5A again. And that, I just kind of lost all of it – all of my friends now had moved to another class. I had to start all over with these new people. I was disillusioned that I was going to get even with her and not learn anything and not do anything.

Maxine: You are only ten.

DB: Yeah [Laughs]. It hurt though. I remembered walking home and thinking that one of these days when I was big enough, I am going to get even with her. I was thinking, “If I was only fifteen years old.” I don’t know why fifteen came to mind or what it had to do with anything but I remember saying it – if I was only fifteen years old. I was thinking at that age, I would probably be able to do something about it. Anyway, that kind of lost it for me. But, then my Mom moved. We were living at that time at 1145 Intervale Avenue, which is right across the street from PS 99. We moved from there to 1176 Fox Street, which is just a few blocks up. But, the school district switched there. Over at 169th street, you were in another district. I had to transfer schools. At that point, I went to PS 54, which is right across the street from me. That is where I did my – the end of my fifth grade and the sixth grade. That is, too, where I met Oliver – Oliver Beener.

Maxine: You met him in PS 54?

DB: Yes. We became very good friends at PS 54.

Maxine: Oh great. How old were you when you met?

DB: I don't remember – what – twelve or thirteen – something like that.

Maxine: I am very interested in Oliver Beener and Tina Books. I tell you why, because – before I met you, before we talked even, when I was organizing the idea for a book on jazz in the Bronx, which of course. When I told people, I'm working on jazz in the Bronx, they're like, "Oh, that's going to be a really short book." [Laughter] I mean people were very cold. Oh, from Manhattan, please. But as I started to do the outline, that was the approach because I gave a talk at the Organization of American Historians (OAH) on jazz in the Bronx. Then they were like, oh my gosh. This is great." [Laughs] And I used the good example of Valarie Caper's family because she – Bobby Caper's brother – but her father was ascribed pianist and he was friends Fats Waller. This is like three generations and then Valarie and her story and they were confused so I called it *A Bronx Jazz Story: The Caper's Family*. I gave the paper and then she performs. Now they are like, wow jazz in the Bronx is a historical – they discovered it. When I was working on the outline for the proposal – the book proposal – when I said I wanted to have the chapter on Oliver Beener and Tina Brooks – they are overlooked and they are such important figures in jazz, I got a lot of heat. A lot of heat because they were drug addicts -- there is a lot of anti-drugs, let's just not talk about drugs at all in terms of jazz hip string and in terms of the Bronx.

DB: Yes, less lighten the people [Laughs].

Maxine: Right. I was like you cannot leave this out of the history. It's ridiculous and such a big part of the story. And – Dan Elmo – It was interesting and one of the people that gave me heat, he wrote Joe Horn because he is a very straight guy. He left music and became an executive with Blue Cross, he retired [inaudible] – a big supporter of Bronx African American History project and about jazz in the Bronx. But he was one of the people – you know – like what happen with

Jazz at Lincoln Center. We never discussed anything that they called negative, which means you leave out a lot, a lot, a lot, a lot. Anyway, I am very happy that you knew Oliver Beener and Tina and then we can include you in that chapter. Okay, go on about you and get back to Oliver – you and Oliver. Did you know Jimmy Owens by the way, at that time?

DB: Not then. I met Jimmy years later when Oliver was giving him some instruction. Oliver was his teacher for a while.

Maxine: Right.

DB: He introduced me one day on Prospect Avenue. We were walking up the street he said, “Hey Jimmy. This is one of my students.” That’s how I met Oliver. And he and I—Jimmy and I—never had a relationship, musically or otherwise. I just met him. I know who he is. And he does pretty well. He is in the Bronx. Now, oddly enough, what do you know, his sister was at United School 40 so I knew her pretty well, Marcia. I knew one of the two sisters pretty well.

Maxine: Which one?

DB: Marcia.

Maxine: Yes, Marcia (pronounced Mar – CEE – uh) [Laughs].

DB: Marcia Owens. I think that is why in school I had a crush on her because she was fabulous.

Maxine: Oh, the piano player – he had a crush on her.

DB: Who didn’t? [Laughs]

Maxine: Wait a minute. Did you know Vince McEwan?

DB: Vincent and I – I have a photograph of Vincent and [me] graduating. This is our graduating class.

Maxine: Because I interviewed him and he was like oh my God, Marcia was so pretty [Laughs].
Isn't that cute?

DB: That's Vincent McEwan and that's me. Right there.

Maxine: Oh my God. This is great.

DB: And if I'm not mistaken, that's James Pruitt, right there.

Maxine: Sure! That is him, right there! We know all the Pruitt's. They lived across the street from our home. No way, the Pruitt's are – that's society in the Bronx.

DB: Ok yeah, Vincent, Johnny Ray, he played trombone – I can't remember all of them.

Maxine: Look at this and look at the teachers. Vincent is too short. Do you think you could scan those?

Unknown John Doe Interviewer #1: Right across the street.

DB: What's across the street?

Unknown John Doe Interviewer #1: Kinkos

Maxine: Oh, great. Do you think we could do this?

DB: Sure!

Maxine: Ok great. I will scan these and then put them into my computer and then you could write about the photo.

DB: What do you mean?

Maxine: You can say jazz lab and who is in it.

DB: Yeah, I can do that.

Maxine: Yeah, we could go there. This is fabulous! Thank you for bringing this. Love it – Yes, Dean, Pruitt, the Pruitt's, Yes –

DB: James Pruitt and Vinny McEwan.

Maxine: And what's the piano player's name? You know, he played in –

DB: Arty Jenkins.

Maxine: Arty Jenkins.

DB: Arty Jenkins, yeah.

Maxine: Yeah, Arty Jenkins. I interviewed him twice and then Vincent didn't want to be interviewed but then when he said well Arty was coming to Jimmy Owens' house. Then, he said, okay I will do it. That's great. I didn't really do an interview where they really talked and Marcia came up so ahead about Oliver – and Marcia.

DB: Yep so we just got real close. We were the only percussionists I remember. We were the only two that were playing instruments in our sixth grade class – or trying to play for any length of time anyway. And when we moved to junior high school, we were immediately entered into the concert band and then into the jazz band.

Maxine: You had a jazz band in the school?

DB: In junior high school.

Maxine: Right.

DB: And it was fantastic.

Maxine: Who was in it?

DB: It was Arty Jenkins, Tiny was, Arthur [cannot understand].

Maxine: So what name did you go by then?

DB: Norwood Dean

Maxine: That was why, because he talked about that band in his interview but then I saw this other name

DB: Dean –

Maxine: Yes, Norwood Dean

DB: No, it was Norwood Dean – but Arthur [cannot understand] was the piano player that I remember. Arty Jenkins – Oliver, of course – drummer named Burton, Tiny Burton, Cornelius Burton was the drummer. Oh, I can't remember some of the other folks in there. But, what stands out about that particular band was that we used to have the high school competition – the competition of – the band competition. We had to go from – I think it was for some reason or another, Staten Island comes to mind. I don't remember where we had that competition but we had to travel on the subway to wherever it was and we performed at some school or something. But we, the band, were so good that they didn't know I had us competing against the other junior high schools. We had to compete against the high school bands. My eighth grade year, we won a contest where all city wide came – that was Arty, Arty – Arty Jenkins was playing saxophone.

Maxine: You know these people? Have you this before? Arty Jenkins. Oh. I will send you photos via email.

DB: Good! [Laughs]

Maxine: Oh, so much talent.

DB: George Brathwaite – great –

Maxine: George Brathwaite. He was great. He won't be interviewed, by the way, because he is writing his own book.

DB: Okay.

Maxine: Which is good so we can call him out – we will. I know –

DB: If I can change from Norwood Dean to Dean Brewington –

Maxine: Wait a second, how old is [cannot understand]? You might want to hurry up with that book.

Maxine: Was he wearing some high heel boots?

DB: He did have on some cowboy boots, yes. He didn't have his hat on, thank goodness.

Maxine: I am still taller than him. [Laughter]

DB: Everybody is – except maybe Eric Arnold. I don't know.

Maxine: There you go. That's so great. He was in it.

DB: Yeah, George was – George was a year later coming into junior high school. But we were still in – he was not in that particular band I just mentioned. I think he joined the band when he came in, immediately into the jazz band and I don't remember very much of what occurred with that band – how many performances they did after that. But that stands out. One of the things that struck me was when I read Joe Orange's thing that he was talking about how the kids were acting on the subway once they had come back from the competitions. For us it was the same thing as we had done. We were running all over the subway, acting all crazy and all. And Tiny, the drummer, Cornelius Burton, got his – he was looking out the door and he got his neck stuck out in the subway door. He couldn't get his head out so the train is going from one station to another and he is screaming and we are laughing. He was like "Ahh." You couldn't get the door open to get his head out.

Maxine: Oh my God! He could have been killed, but –

DB: He could have been. We laughed – it was funny to us. [DB laughs]. And Oliver probably laughs louder than anybody else.

Maxine: Where did Oliver live?

DB: He lived at 7th Avenue.

Maxine: Seventh. Maxine Sullivan had a house on Seventh. 1312 Seventh.

DB: Okay and Oliver lived in 16-something or other. He lived right up near Marshall Road there, near the end of 7th.

Maxine: Yeah, exactly. That's too bad you can't get up there on this trip. They have to come back. [Laughter] I'd like to do a drive around the Bronx with you.

DB: Yeah, that would be nice.

Maxine: Then we would get the clips and the videographer and would get our director. He has a van or whatever you call it. We could drive around you could look at the different areas and then we could use that in our documentary. That would be really – are you coming for any trips back?

DB: [Laughs] I'd like to.

Maxine: Oh okay. That would be great. That would be excellent.

DB: Just as an offsite. A few years ago, I go to The Dakotas, which is one of the jazz clubs in Minneapolis – the jazz club in Minneapolis at the time anyway. They had Gonzalo Cubicavla and Engnacio Beldara and young [inaudible] name, Carlos Enrique. I go over to one of the guys and I said hey man I really like the way you played blah-blah-blah. And I asked Carlos, "Where you from?" He says, "The Bronx." I said, "Hey, I'm from the Bronx." I said, "Which part?" He says, "I lived on Fox Street." I was like, "I grew up on Fox Street." He was like, "Get out of here!" So we have a connection, you know. A few generations down the line, but it's still there. We became close friends. Matter of fact I wanted to call him while I was here but I haven't gotten a chance to yet.

Maxine: How long you going to be here?

DB: We are leaving tomorrow.

Maxine: Oh. Alright, next time. I didn't realize you had a vehicle. Okay.

DB: We do what we can.

Maxine: Then what happened with that band? Did you ever –

DB: The junior high school band?

Maxine: Yes. Did you work gigs outside or you didn't start working yet?

DB: No.

Maxine: When did you start working?

DB: Well, let's see. I went to high school, then I joined the military – okay, so when I graduated from junior high school, a lot of people were going to performing arts and music and arts.

Maxine: And Art and Design too, right? A lot of kids went there. Did you know Bob Gums?

DB: Right. Yes. Robert Gums. Was he in one of my classes?

Maxine: He's from – He's from [cannot understand]

DB: Yes, yes.

Maxine: He lived on the same block as Elmo and he went to Art and Design.

DB: Yes. I didn't even think about Gums. But, sure.

Maxine: Did you know the Brass Weights and the Brass Alambe and Kwame?

DB: No.

Maxine: They use to present jazz – they're older then you.

DB: Yes.

Maxine: And they had Jackie McLean in the Bronx and stuff. And they saved all the artwork, the posters – they gave us a lot of material. Very, very –

DB: I probably remember some of that stuff.

Maxine: They are from Kelly Street.

DB: Yeah, I lived right by there.

Maxine: I know, but they are from Banana Kelly –

DB: Right, down the other end.

Maxine: There's Fifty Kelly and Banana Kelly. And then right on the corner was Colin Powell –

DB: Right – who I was in high school with.

Maxine: Right. I know you were when I see this. Did he ever call you a name like he did Kwame Bradley?

DB: Not that I recall. We did know each other. We didn't hang out or anything.

Maxine: You didn't like his humor.

DB: But we knew each other well enough to say hey Colin (pronounced cO- LIN), how you doing? Colin (pronounced cA-LIN), actually – Hey Colin, how are you doing and he would say, “Hey Norwood” you know – but that was the extent of it.

Maxine: He claims the Bronx now, by the way.

DB: Good for him.

Maxine: Now he retired and everything, he was in an interview on this series called Black List on HBO. Did you see it?

DB: No.

Maxine: And he was actually very good. I mean since he is out of the government because I kept saying, he needs to pay attention to where he is from a little bit.

DB: Yeah, come on, man [Laughs]

Maxine: What high school is that?

DB: Morris. I went to Morris.

Maxine: I know you did.

DB: Because I followed Oliver, because like I said, we got real tight. Rather than going to the other school – the other guy was talking about going to Music and International. My friend, who

I thought was the greatest musician, my age, and I know he was a fantastic musician. I said we should go help. So we went to Morris and –

Maxine: Why didn't he go to Performing Arts?

DB: I think it was definitely because Morris was in walking distance [Laughter] and he didn't want to jump on the subway and do all of that stuff.

Maxine: Did he go with [cannot understand]? The one he married. Not Nelly, it was –

DB: The one he married – that was Whiti(sp).

Maxine: Whiti(sp). Right.

DB: But because his mother always cares, Curtis and Olivia, was Betty. And Betty was a hit/miss at school. I can't remember what her last name was – her maiden name. I don't remember what that was. But he met Betty in high school and they had a couple kids and got married and things happened there.

Maxine: And then he married –

DB: Whiti came later. He married Whiti –

Maxine: Because that's a double jazz elite family because Oliver Beener married Nelly Monk's niece, which meant – then you get Mo. And they lived on Lineman Place.

DB: Well, no. Actually they lived on Bristol Street.

Maxine: But then – but then, when they had the fire, they moved in with her – maybe that's Whiti's mother that lives down there

DB: Oh yes. The Smith's lived on Lineman. [inaudible] and Nelly lived on Bristol Street. That's were –

Maxine: Because that's part of jazz history – when people – Lineman place is just one block in the Bronx. People remember Bud Calding, Elmo, Hope and Monk and they remember the baroness driving onto the block in her Bentley.

DB: I was showing you that. We were just talking about that.

Maxine: Right. Robert Gums and Monk – they'll never forget that.

DB: Well Monk would drive the Bentley and he would – “Come on, man.” -We drove on down to the gallery one evening and he was working down there and he took us do there since he had the car and all. Me, Sonny Smith, which is his brother in law, Oliver –

Maxine: Sonny, is he living?

DB: I think Sonny is, actually

Maxine: And Oliver, he took, and you

DB: Me, Oliver and Sonny Smith. I think Monk was driving. That was the trip. [Laughter]

Maxine: Wow, that's great. How old were you then? We can figure it out.

DB: I was in high school. I can't remember.

Maxine: Yeah, 1954.

DB: That sounds about right.

DB: She had just gotten a new shall and she had come down about a month

Maxine: Was Hitting the Five Spot where you were?

DB: No, no. This is Gallery.

Maxine: Oh, Jazz Gallery, down the block

DB: Monk was outside doing his Monk dance and Neeka drove off then she said, “Hey, come on, I want you to see my new car,” and all that kind of stuff. We all jumped in. The three of us in

the back Sonny, Beener and I, are sitting in the back and she and Monk are up in the front. She was in the sixth shift and she had not a clue about how to drive a stick shift.

Maxine: Wow.

DB: She kept grinding the gears and everything and after about half a block, Monk jumps out.

He jumped out of the car and took off up the street. And she says, isn't he just a darling.

[Laughter]. We all just cracked up. We just looked at each other and just fell apart.

Maxine: Are you still Norwood then?

DB: No. I'm Dean.

Maxine: So you are Dean now.

DB: I am Dean now, yeah.

Maxine: Okay. So they were calling you Dean?

DB: Oh no, no. These guys, I am still Norwood.

Maxine: Oh, oh. So you are Norwood to them.

DB: I was Norwood to them. I didn't become Dean until after the military.

Maxine: Oh, okay.

DB: So where we at Maxine?

Maxine: So you are in high school. Did you actually graduate from Morris?

DB: No. I left to join to Army. I had started by that time smoking weed and, you know, being really irresponsible and not wanting to go to school anymore.

Maxine: A lot of guys smoked weed in Morris. I had an interview with one person—well, who didn't but there are a couple that don't admit it.

DB: Oh. But they had the tower – they had this tower that we all went to –

Maxine: Yeah. I'll go over there [Laughter].

DB: Oh, the school was great.

Maxine: Have you ever seen it -- Morris High school? Oh, it's one of these architectural gems.

Most beautiful auditorium, oh, it's just gorgeous.

DB: Oh, I hope they don't tear it down.

Maxine: No, I don't think they will. I think it is a landmark. I think it is a landmark. Very, very famous – I think a school of the future.

DB: Yes. Anyway in the 1960s – I think 1955 – I decided that I didn't want to go to school anymore. I was seventeen and I said, well, I'll go join the army. Now, my Dad tried to talk me out of it because he had already gone to the second world war and he said, "You don't want to do this." Yeah, yeah I do. He said yeah alright. After I was in there for two weeks, I wanted to get out. My Dad was right. I shouldn't have been in it. By that point, I was working on getting out. [Laughter]

Maxine: From 1955 –

DB: From 1955 – I got out in 1957, which was like almost a year from when I was supposed to

Maxine: Where were you stationed?

DB: I did my Basics [training] at Fort Dix. Then they sent me to Fort Lewis, Washington. From there, we went to Alaska.

Maxine: Oh really? [Laughter]

DB: Here I am, from the Bronx and – the only thing I knew about snow was the one we had in 1953 or something, when the snow was up to your head and mine.

Maxine: Were you in a band?

DB: Yes. In the military you mean?

Maxine: Yes.

DB: Yeah. And me until after to –

Maxine: Was it a good band?

DB: It was alright. I mean, we didn't do a lot of stuff. We played parades more and when dignitaries came around to the military base, we were out there playing.

Maxine: Were there any guys in that band that became jazz musicians?

DB: No, not really – nobody that I can recall. I did – I did meet some other really, really great musicians while I was in the service, but they weren't in that group.

Maxine: They weren't in Alaska?

DB: Right. Matter of fact, when I was in Alaska, I met a saxophonist by the name of Irv Williams, who was living in Minneapolis and he was from East St. Louis. He and Clark Terry and Miles and a bunch of other guys came up together. But I went to a club – we had the weekends off and stuff – so they would have these jam sessions and I went down to one of the jam sessions. They had this horn trio and who sat in and then here is this little, short, bald haired guy named Irv Williams. Now I didn't know who he was because I hadn't met him. Then years later, when I would get out of the service and move to Minnesota, here is this little, short, bald-headed saxophone player. I said, "God this guy looks awfully familiar," but I couldn't place where it was so it was just that one time that I saw him. Sometime I overheard a conversation he was having with someone about Alaska and that rang a bell so we reconnected at that point. He remembered me from having come up and played. We have been kind of tight. And he is a great, great saxophonist too – just great. His nickname is Mr. Smooth.

Maxine: Is he still living?

DB: Oh yeah. Irving is what – ninety. Oh yeah. He is still around and playing very well.

Maxine: Well, why did you move to Minnesota?

DB: I broke up with my oldest daughter's Mom. We had some fight and anyway, we broke up. And I decided I needed to get out of New York. My idea – my idealistic idea – was to earn my way to California. Play my horn – just take my horn, goes as far as I could, go on what I had and play my horn. Play my horn, earn some money, and go a little further until I got to California, thinking that by the time I get to California, I can be pretty good on this instrument.

Maxine: That's a good idea!

DB: [Laughs] I thought so. I got to – first to Philadelphia, then from there, Detroit, Chicago. Chicago, I got a ride with another guy going to Minnesota, so we went there. When I got to Minnesota, I got a gig after being there for about a week that lasted for six months. I rip it two nights a week at a club called Blue No. And of course, I met a woman at that time also and then we started living together and stuff. And then one thing led to another and I never did get to California – I got to California in 1980 [Laughter].

Maxine: and what year did you leave Minnesota?

DB: 1962 [Laughter]

Maxine: That's good. Was Eric Groove out their then?

DB: He wasn't there then but he came after. He came shortly after. I played with Eric, in fact.

Maxine: How did you know Tina Brooks?

DB: I met Tina through Oliver, who had been playing with Oliver when I was in the service. I guess, they started to date a little –

Maxine: Yeah. Tina liked Oliver.

DB: Oh, he was a great, great trumpet player. When I came back home, I looked for my old friend and we hooked up.

Maxine: Did he have a habit by then?

DB: Yes! Yeah, we all started.

Maxine: But did he start in high school you think?

DB: Oliver?

Maxine: Yes.

DB: Yeah. He was messing around in high school. He tried to talk me out of it. I said if it was good for them, it was good for me too. Byrd did it. [Laughter]

Maxine: Oh, please. Let's not blame it on Byrd, okay? We really don't want to blame it on Byrd. [Laughter]. He didn't help anyone in that way.

DB: That's right. That's how I met Tina, through Oliver. Then Tina and I got really, really close afterwards. Tina was one of the sweetest cats in the world. I mean just a beautiful soul. Always soft spoken, witty, intelligent, never a harsh word, just sweet, and we just kind of hooked up. In fact, have you heard about the stoop?

Maxine: Yes!

DB: You know about the stoop?

Maxine: Tell us about the stoop [Laughter].

DB: The stoop was the – on Lineman place—we loved sitting on Elmo's stoop. Oh gosh. It was Tina, Penny Grant, the piano player.

Maxine: Penny Grant, right.

DB: Oliver, myself, Elmo, James, Josh, Mo, Tina. And Oliver and I were sitting down on the bottom step. Oliver was hollering at some girl – some girl across the street. She was like “Hey Oliver!” He and I were talking so when he stood up, I stood up too so I could hear the conversation that they were having. As soon as we stood up, the stoop went zoom – collapsed right in front of us.

Maxine: Are you certain you were on the stoop? When that happened you were on the stoop?

DB: Oliver and I were on the bottom step.

Maxine: You know how many people say they were on that stoop? [Laughter] That stoop story –

DB: That's probably why it's [inaudible]. But – no, we were on the bottom step –

Maxine: I have interviewed so many people who were either there or saw it [Laughter].

DB: Everybody was on the stoop [laughter].

Maxine: Bob Gums – was he on the stoop?

DB: No.

Maxine: He saw it! Okay.

DB: Yeah, he must of saw it, or heard about it because he wasn't on the stoop. When Oliver and I were sitting on the bottom step –

Maxine: The stoop collapsed –

DB: We got up.

Maxine: And what year was that? Like 1954? 1953?

DB: No, no. It was after that. This was

Maxine: When you came back?

DB: Yeah. This was 1960 – this had to be in the sixties. This had to be 1960-something, Maxine.

Maxine: When you came back from the Army?

DB: Yeah. This was after the service. I don't know – 1961, 1962.

Maxine: Yeah, well it was a long time and no one ever forgot that incident.

DB: Oh you can't forget it. Man!

Maxine: When the stoop collapses—

DB: You hear whoosh, boom! Elmo was on the stoop, Josh, his brother. In fact, if I am not mistaken, I'm not positive on this but I think that Alfonzo, the younger brother, was the one – he came out of the building and when he stepped on the stoop, that's when it went down. But I am not positive that it was Alfonzo – that I am vague about. But anyway, it collapsed. Oliver and I turned around and all we saw was this big cloud of smoke appeared. Oh my God. The first thing we hear is Tina Brooks say, "Man, we going get some money out of this shit." [Laughter] Monk came flying up the steps and ran halfway up the street, looked around, did a little spin and stuff. Then he turned and went the other way.

Maxine: This could be a theatre piece, you know. You could write this too.

DB: Kenny Grant was on it. If I am not mistaken, Monk's the only one that ever got any compensation for that. Tina broke his ankle. He's the only one that got hurt. He broke his ankle. And when he broke his ankle, his horn was in pawn, so he was thrown out. But when he broke his ankle, he had to clean up for a while because he couldn't get around and everything. So I let him use my horn. I said, well here man, I'm not playing. And he said, "Well Dean, I play tenor." I said, well, the alto is better than nothing. You not playing anything and I'm not doing anything." So he said alright. I gave him my horn. He was playing it every now and then. So one day I go by to pick it up and he doesn't have it. [Laughter] "Tina, where is my horn?" "Oh man, it's in the pawn shop?" I said, "Man!" I am really pissed at him but I couldn't really be pissed at him for getting mad because I know what it's about. I got mad at him for a minute and insisted he give me the pawn ticket because I knew the next step was to pawn the pawn ticket and sell it to somebody. Rather than let that happen, I got it from him and when I got my horn back. He never stopped apologizing for that – every time. He'd say, "I'm really sorry about blah, blah, blah."

Maxine: So what are you saying happened with Oliver that he didn't record on his own, that he didn't have a name –

DB: I never could understand that.

Maxine: Right. Because what I – did you know them when they played?

DB: Yes.

Maxine: Did you ever see the video tape from the sale?

DB: Yes.

Maxine: That's great. So great – loved that

DB: [Laughter]

Maxine: But I mean so much talent. He was very talented and he has this legendary name but don't have any recordings to play for people to prove what we know, which I don't think you need. Because, when I do jazz history, it's not about recorded sound only. The history – there is a lot more to the history. There are a lot of people who never recorded, who were very good as good as people who recorded, but for circumstances –

DB: Again, depends on who were sponsoring you. Does the name Al Walker –

Maxine: You don't have your own recordings now?

DB: No.

Maxine: Why?

DB: [Laughter]

Maxine: No, no because now you could do it digitally and put it on your website. No, please, I mean before, you don't, I mean please.

DB: Alright, I do it [Laughter].

Maxine: No, please. I mean all you need is computer skills and someone who knows how to do digital recordings.

DB: Well, I have some stuff that I have started working on and hopefully we'll put it together.

Maxine: Do you have a band in [Minnesota]?

DB: Yes, yes.

Maxine: They come to the – the come to the gig, you make a live, and click. Live is a lot less pressure than studio –

DB: Right.

Maxine: And you don't have to release the whole album. You could release a tune or two at a time. This is a whole new time. Just think so you don't have to spend money on CDs or you put it – these people are making money on downloads. A download and then buy – I am just telling you now – To download, they go to your website, they click on, they go to pay-pal, the money goes into your account and they have the skill. And you don't need a whole – you can do individual tracts at a time, you know. It's not albums. You do the lineup, they download it – I'm telling you –

DB: Okay. Well I don't know all of this stuff so –

Maxine: Ok but you are going to produce – who at the table is going to produce? [Laughter] so you are going to have to do it. Go to artistshare.com.

Maxine: All the one's with the trumpet player, Brian Lynch and all that. IT won a Grammy for something that's on download. Go to our website [could not understand]. My son did the sites. Every time I talk about a record, he's like ma [inaudible]. You have to think new, which is good in a way, because that system is only made people instead of being victims. This is – goes right into your account – right into your account. We sell recorded transcriptions, you know, from our

website because people were asking for them. So we put them up. It's only \$3.99, you know, we keep it very reasonable and the money – we are not looking for no big dollar. It's affordable and it becomes automatic. So are you going to be the producer? I'll give you my email address, if you need any help. But if you want any introductions or anything, you can pay for it. So there's your production.

DB: Okay, but to get back to what you asked.

Maxine: It's not that big of an investment to do it and you really should and we'll link to it in the Bronx on our site and we have a huge list. Okay, so shout out some tunes for the Bronx.

DB: Okay.

Maxine: Okay. You know what I mean?

DB: Sure.

Maxine: You don't have to write it but at least name it for the Bronx.

DB: I understand. I will!

Maxine: I know you already have a tune. Just rename it for the Bronx so that we can like put it up.

DB: [Laughter]

Maxine: It's a lot of people from the Bronx all over the world and they are very loyal to the Bronx.

DB: Yeah. That is true. There is great loyalty there.

Maxine: Yeah, we could have party and they can come back. Okay, making a plan and when they do come back and we do the drive around and tape it, you can put that up – stream it on the website and show it. There is so much you can do now and it's very affordable. I mean –

DB: Alright.

Maxine: Because I am concerned about Oliver Beener not having recorded.

DB: You know, I don't know why – my inkling is – I remember Oliver never being satisfied with anything he did.

Maxine: That could be.

DB: No matter how much, how well he did it, how much praise he got, he wasn't happy with it.

He'd say, "Yeah I know," or "Yeah, that was okay."

Maxine: Are you like that too?

DB: I'm like that too.

Maxine: Oh, that's why you were so –

DB: I think we had kindred spirits or whatever.

Maxine: There are – you are not alone, in case that makes you feel better.

DB: [Laughter]

Maxine: Many, many great musicians that never think they are good enough and there are many that are comfortable recording. Junior Cook – he did the recording in the studio.

DB: Is that right? I didn't know that.

Maxine: You know, and he didn't like the microphone and he had – I guess he had claustrophobia in a way, we didn't call it that, but he didn't like to be in a – and something about the studio and also he didn't like people telling him what to do. And so when he would go into the studio –you go in the studio alone, they say stand here, do this, do that and he'd be like f— you.

DB: [Laughter]

Maxine: So and I told him, Junior, nobody knows how good you are if they didn't here you in person because the difference between his recorded work and his live work –

DB: Totally different.

Maxine: Totally different. I mean when he played live, he would be like lying on the floor, crying. But he was like, I don't care, have them come to my gig. There was nothing you could do about that and so – there is something that I think about with Oliver and because I got the heat about writing about them because they are not big recording things, I said I don't care.

DB: I tell you what –

Maxine: If people – as good a musician as he is and all the other people who talked to me about the best jazz players in the Bronx were Tina Brooks and Oliver Beener and how are you going to write about the Bronx and not talk about them.

DB: If you want to know what people thought about them, talk to Terrence Blanchet.

Maxine: Oh, did he know Oliver? Just kidding – I know Terrence.

DB: Talk to Fat Head.

Maxine: I did talk to Fat Head. Oh yeah.

DB: You did?

Maxine: Yeah, about both of them – because of that –

DB: Oliver was – Oliver – I remember going to his house on 7th Avenue when we were still in school. And we put in the Brownheads and their recording of Cherokee. Oliver transcribed it and was playing it in high school. I don't know if this was mentioned too, Oliver when he was sixteen or seventeen --

Maxine: [cannot understand] –

DB: – wanted to take him on the road.

Maxine: I think his daughter told me this – and he didn't go?

DB: Well his Mom wouldn't let him. She said no. He's too young and he's still in school, blah, blah, blah. It wasn't much after that that he went with Jerry Mulligan.

Maxine: Right.

DB: He was – quite the musician.

Maxine: What – Tell me about what you think how the drugs came into the Bronx and how they – messed with so many people? Do you recall a time before and after?

DB: Well, I didn't get into drugs until I came out of the service, actually. I mean – I didn't get into heavy drugs.

Maxine: Did you see people –

DB: I was smoking weed but I didn't call that a drug [Laughter].

Maxine: No, but did you see like people on the corner?

DB: Oh yeah.

Maxine: Before you went also?

DB: Yes, it was always around.

Maxine: Oh okay. You mean like more when you came back?

DB: Elmo! You know, Elmo was – strung out and so was his brother Josh. And Elmo and Silly Joe were, you know, Mutt and Jeff [Laughter].

Maxine: Did you tend to see more people get high in the Bronx when you got back from the army, like in the 1960s?

DB: I was probably more aware at that point.

Maxine: Because I can only say it was based on epidemic, early was like –

DB: A lot more people – it was more concentrated in seen in –

Maxine: The Bronx had a big problem with that. Not more than other neighborhoods, but it did a lot of damage in the Bronx. It did a lot of damage to families and people with housing and the

whole thing. You know, I am only looking for some conspiracy. Did they dump it in the Bronx or –

DB: They could have. I wouldn't be surprised at that. But it was there.

Maxine: But I know that there is a tendency to isolate the musicians as drug users from the rest of the community and it's just not true.

DB: No it is not true.

Maxine: It's just not true. It's not – we always hear about jazz musicians who use drugs because when those guys, a lot of them who were good players, have a reputation – it's a public thing. But not every jazz musician uses drugs. That's definitely sure and for the percentage, you know.

DB: You know why Tina Brooks left Ray Charles' group?

Maxine: No.

DB: Because, as Tina tells it, the band was getting ready to go on an extended tour throughout the southwest. And Tina was afraid to go on the road in that area because he didn't think he would be able to find any drugs.

Maxine: That could be.

DB: Yeah. He said, "Man, I'm not going to take that chance."

Maxine: Yeah. I know other people who wouldn't travel. It used to be very hard to get people to go to Canada, remember, before Canada was so risky for people. Even when they started with the methadone, they couldn't go. They'd be like, uh oh; I am not going to take a chance. – Did you ever hear that band with Ray Charles and them?

DB: You know what, I heard it on record. It's weird. I was in Minnesota and Ray came to Minnesota and I knew that Tina and Oliver were in the band. At the old Saint Paul Civic Center, I think it was. I can't remember what it was called, but anyway. So this was in 1960-something,

and I go by to Eddie's after and I could not find anybody who would help me get backstage where I could get to them. I am standing around and I am just waiting, waiting, waiting, waiting and nothing ever happened so I didn't get to see anyone. But I did call Oliver afterwards to tell him that he's the man and he should called me – that kind of thing. I caught Oliver with Sam Rivers, later on –

Maxine: Yeah. Have you ever seen the picture by Roy D. Corava from the Blue Morocco with Oliver?

DB: Yes! I got that book.

Maxine: You have that?

DB: Yeah. My daughter found that book. It was out of print for awhile.

Maxine: Yeah. That's great. Did you get in touch with his daughter and tell about it?

DB: I haven't yet but I will.

Maxine: Oh, okay. She is a lovely girl.

DB: I told her. I haven't seen her since she was five or six years old.

Maxine: You know what I wanted to know – what is this thing about the Bronx that people have?

DB: Da Bronx! Well –

Maxine: And you know, we meet people from other burrows and other places, they have a certain loyalty to their hometown. But the Bronx, there is something a little different.

DB: Well, what I can tell you is about community and the neighborhood that I grew up in. I don't know if others felt this way – I think they did.

Maxine: They did.

DB: We had a block on Fox Street to the end – from Intervale Avenue ends – actually it doesn't really end there – but Fox Street ends, between Intervale and Home Street, which is just one

block. We had everybody in that block. Everybody knew everybody. Everybody played with everybody. Everybody talked to everybody. It was one big family on that block. You would have an Aunt who passed away, one day we would be talking about it reminiscing, and I remember her saying that was a wonderful, wonderful block. And the way she said that –

Maxine: Right – the feeling of community. Did you ever meet Maxine Sullivan? You remember?

DB: Yeah, I remember Maxine Sullivan. I never met her but I did see her once or twice in the area.

Maxine: She owned two homes. She had one on Ritter Place.

DB: Yeah, right by my school.

Maxine: Yeah, you'll have to see it. It's a beautiful home.

DB: Right by my school.

Maxine: And then she bought a second building on Stebbins [Avenue]. You know she was married to that stride player – I hate this –

DB: Not Mead? – Where'd he live, Bronx or Harlem?

Maxine: Bronx.

DB: It wasn't Keith, because he was down in Harlem.

Maxine: What was his name?

DB: It will come to you.

Maxine: Well that's two things.

DB: [Laughter]

Maxine: And the dancer came to me. That was Baby Lawrence. So now next –

DB: Yeah, Baby Lawrence.

Maxine: Anyway, so when he died—he whose name I cannot remember—she turned the building on Stebbins to the House That Jazz Built. – Oh, Cliff Jackson.

DB: Cliff Jackson. Thank you.

Maxine: It was Cliff Jackson – It wasn't too bad. It wasn't too long. [Laughter] You notice how that happens. It's there but you can't –

DB: I know. It happens all the time.

Maxine: Don't you hate that?

DB: Just yesterday.

Maxine: She and Cliff Jackson opened this center, The House that Jazz Built, on Stebbins. Now it's abandoned but I want to try to get the place back and start a community center with jazz.

Free jazz lessons and jazz hits and would be on our jazz advisory board, if we can manage to do something in the Bronx?

DB: Oh God. Yeah, absolutely. Sure.

Maxine: Okay. I'll send you a formal request and everything because that would be great.

DB: I would love to.

Maxine: Even though it's a different community and a different time –

DB: Oh, it is home.

Maxine: — I think the Bronx – they could use it – and there are people in the Bronx who do educational projects in the Bronx.

DB: Yeah. We had a great sense of community in that area and that whole area, I remember. It was just – everybody kind of looked out for everybody else and supported everybody.

Maxine: What makes the Bronx – why doesn't that happen everywhere? There are still some things that make the Bronx people, sort of, unique –

DB: Unique – Okay. Let me put it this way. Why do we have Brooklyn, Queens, New York, Staten Island and – the Bronx? It's the only one that's called the.

Maxine: [Laughter]

DB: Just for that reason alone, maybe it's that way. I don't know. The way it was – the way it came about – the way the area developed and everything –

Maxine: And it could have to do with the geography and the physical ways and design –

DB: I thought about that too.

Maxine: The homes with the smaller buildings and everything.

[1:08:49 to 1:10:20—An unknown person in the deli interrupts the conversation. He talks about stoop culture in Chelsea, MA, outside of Boston. His voice is soft and dialogue difficult to understand due to background noise. The dialogue could not be transcribed accurately.]

Maxine: I think that has something to do with it. That's a good way to put it. It has something to do with architecture and it changes, you know, when they built the projects and the kids that grew up in the projects.

DB: They sure did.

Maxine: My son, he will be thirty-six this Sunday

DB: He's a baby. [Laughter]

Maxine: Yeah. But he grew up in the building where these kids had the playground. You know, it's a big building. When one of the fathers of one of the kids he grew up with died – did you know Norman had [cannot understand]. He was the [inaudible] player.

DB: No, I didn't.

Maxine: He is a little younger than me. He passed away and at the wake, all these kids who are now like in their thirties were there and were like, well we knew him all of our lives. – And I realized – in that group, I was Woody's mother. I mean – they don't even call you by name.

That's my identity in that building. I was telling him, you have your own little community of kids you grew up with, even though when they come together, they have all of this stuff.

Interviewer #2 (Girl): What I was going to say is that all of the other parents discipline you.

DB: Oh yeah. Everybody was my mother, everybody was my father.

[1:11:45 to End—DB begins to show Maxine pictures. Their discussion pertains to these pictures, in which several different unidentified people are talking at one time. Also, extensive background noise made this section of the tape unable to be accurately transcribed because it was not clear which person was talking and to whom.]

[End]