

ED "MONTUDIE" GARLAND

Interviewed on April 20, 1971, by Richard B. Allen. Floyd Levin also present.

Transcribed by Tonya Farmer, and edited by Steven Teeter.

*Three reels.*

RBA: Can we get your name? What's your right name?

EG: My name is Edward B. Garland.

RBA: What's the "B" for?

EG: Bertrand.

RBA: Ahh. You kin to a lot of Bertrands?

EG: Mmm, I guess so.

RBA: And what's your name, the man with the camera over there?

FL: My name is Floyd Levin, but I'll tell you something, Tудie. All these years, I never knew--my middle name is Bertrand. Would you believe that?

EG: (laughs)...What do you know about that?

FL: (laughs)...So we've got more in common than I thought. Bertrand. Yes, I've kept that a secret.

RBA: Well, you've got another name, too, that everybody calls you.

EG: Well, Montudie. M-o-n-t-u-d-i-e.

RBA: What does that mean in English? Or should I ask?

EG: I'm the Duke.

RBA: The Duke, huh?

EG: Not the "Dyook", the "Dook".

RBA: Ahh, I see. Where'd you get that name?

EG: Well, there was this ole guy 'round New York they used to call Montudie, and the boys all used to holler at each other, you know. Someone might do something, Johnny Dodds liable to come in a little late or somethin', and they'd laugh, "Come on there. You look like ole Montudie!"

RBA: What band was that?

EG: Kid Ory.

RBA: In New York? When was he in New York with Johnny Dodds?

EG: Johnny Dodds was in New York with us.

RBA: When was that? What year was that? Was that before the War or after World War I?

EG: It was before.

RBA: Were you here when they had the big storm?

EG: Here in New Orleans?

RBA: Uh, huh, when they had the big storm? You remember that big storm in September of 1915?

EG: Mmm...no, I wasn't here, I wasn't here. 1915? Oh no, I left here 1912.

RBA: Well, where did you go when you left?

EG: Went right straight from here to Chicago. I went to play with Mable E. Lane and her New Orleans Jazz Band. Louie Keppard, Sugar Johnny [Smith] on trumpet and Roy Palmer on trombone; Lawrence Duhe on clarinet, Herbert Lindsay on the violin, and I was on bass. And we was gonna take Happy [Bolton], and just before the train pull out, a man with a telegram come out, and

the man was looking out for the, for the band that sent 'im off. Come up and stop Happy. Happy had the drums (chuckling) fixin' to get up on the train with 'em...(laughs more)

RBA: Oh no! That's Red Happy? Red Happy Bolton?

EG: Little ole Happy cry. (laughs)

RBA: What happened? Did you have to use a Yankee drummer? Not one of those damn Yankees?

EG: No, we didn't use no drums at all. We cut the drum out.

RBA: I see. Well, how did you get to New York? I never did get that part of the story straight.

EG: Mmm, we went there to play at...I don't know, played on a show or somethin', or a theater.

RBA: Oh, you toured, huh?

EG: Yeah, and then we played in this club, you know, a coupla nights, you know. Got us a little gig in this...

RBA: I just wondered 'cause I didn't know much about jazz in New York in those early days. And, you know, New Orleans music, I call it.

EG: Well, then they'd say, New Orleans Jazz Band.

RBA: Yeah. They used to say something else before that, didn't they? What did they say? What words did they happen to use when you were comin' up?

EG: Ragtime.

RBA: Well, before my time they used to call it "ratty music." Did you ever hear that?

EG: Yep. A lot of people wouldn't hire us. They didn't want that "ratty band."

FL: Tudie, was the Original Dixieland Jazz Band in New York when you were there, do you think?

EG: No.

FL: 'Cause they were there just before the war.

RBA: You knew that guy they called Monkey? He used to be the drummer.

FL: That's the drummer.

RBA: Yeah. What'd you call... You call him Monkey, huh? Spargo, Sbarbaro, whatever you want to call it. Tony.

EG: That's right. Yeah.

RBA: Did you know Harry Shields and Eddie Edwards and Nick LaRocca and all those... all those...

EG: Sure, I knowed all them guys.

RA: Oh yeah? They followed you around when they were youngsters?

EG: In New Orleans, yeah. You know, I can't think I'm in New Orleans. I can't believe I'm here. (laughs) Yeah, sure. Used to follow us all around. We'd be out in the Irish Channel, playing those dances, you know. Lawn parties, they call 'em. They had this thin wire across the lot. Torch lights in there, you know, hanging string of torch lights, you know?

RBA: Right. Did you know Kid Punch?

EG: Yeah.

RBA: I talked to him this morning. He's been sick but they let him out, he's out now. He's home. I'll give you his phone

number.

EG: Is that right?

RBA: Yeah. I just put a little article in the newspaper, you know, 'cause he wants to hear from all of his friends while they're here. So he's got his number coming out in the newspaper. But that Irish Channel is a nice, quiet place, wasn't it?

EG: You know, I lived out in the Irish Channel for a while.

RBA: Really? Where?

EG: 743 Felicity Street.

RBA: You mean "Fella-city"? (laughs)

EG: That's correct. That is correct. They call it "Fella-city." Felicity Road. F-e-l-i-c-i-t-y. But we didn't say Felicity, we said "Fella-city".

RBA: Yeah.

EG: "Mel-po-MEEN". Mel-PAH-me-nee. ["Melpomene" - ed.]

RBA: Did you say "SOCK-rats"? ["Socrates" - ed.] Did you ever go 'cross the river to "SOCK-rats" Street? Or "COP-er-NICK-us"? You never did go 'cross the river much?

EG: Now what part?

RBA: Algiers or Gretna? I used to live over there. That's when I was taking lessons from, "Fess". Manetta.

EG: Manuel? Manuel Manetta? Old "Hoss". (laughs)

RBA: "Hoss"? Why'd you call him "Hoss"?

EG: That's what we always did call him, "Hoss". All around the district, we'd play down in The District.

RBA: Did he stomp his feet much then? When you put him in a stall?

EG: Naw. Wasn't nobody stomping his feet. That just was a name they had for him. "Hoss".

RBA: Well, you know, he used to be nervous like that, and stomp his feet. Maybe he was worried about another "mule."

EG: Yeah, playing piano down there in The District.

RBA: You know what I mean. (laughs)

FL: Yeah, I know what you mean. If I thought it was going to be that kind of interview, I wouldn't have stayed around. (chuckles)

RBA: Okay. No, I, I won't talk. I've got a bad mouth. I've got a fever blister on my mouth, you see, so I've got a bad mouth. Now, now what about your brother Johnny Garland? Who did he play with?

EG: Johnny didn't play with any particular person, when he was here, because he said he'd never let music interfere with a job. He tried to teach me that. Always keep a job, never depend on music. I couldn't see it that way; no music. He was a blueprinter.

RBA: Oh, yeah, like Louis Warning?

EG: Louis Warning, saxophone player?

RBA: Yeah, yeah, he was a blueprint man, too, For Dietzgen, I think.

EG: [Johnny] played a while with Ory.

RBA: Oh, your brother?

EG: Yeah. He was violin. Yeah. And after that we got another Johnny, Johnny Brown.

RBA: Johnny Brown? Oh, I thought he was a bass player.  
EG: Not Johnny Brown. Johnny Brown played violin.  
RBA: Who is Johnny Brown? No, I can't place that name at all.  
EG: He played the violin.  
RBA: Oh, he's the one who took up clarinet.  
EG: He's playing clarinet, yeah.  
RBA: Yeah, and Chris Kelly stole his band from him. I know who you're talking about now.  
EG: Yeah. Johnny Dodds used to work for Johnny Brown. Johnny Brown had a furniture wagon, you know. Johnny Brown used to be around those auctions, you know, 'round on Carondelet Street. And, he used to haul different items, you know, that people buy, furniture and stuff, you know, different things like that, and he'd get to deliver 'em. Johnny [Dodds] used to work for him. And one day I come along, Johnny was sitting on the back of the tailgate, and he was blowing his clarinet. I stopped and I stood at first and listened, you know, he was just running over some things, you know. So I walked up there to 'im and said, "How would you like to play in the band? Uh, who are you playing with?" "I ain't playing with nobody." He come from, uh, Bay St. Louis. Said, "I ain't playing with nobody." I said, "How would you like to play with Kid Ory?" They called it Ory's band. He said, "Alright." I said, "Will you come to a rehearsal?" He say, "Yeah!" So I told him that I'd see Ory, and I seen Ory and I told Ory, I said, "I think he'd be alright, Ory." So, "Why don't you have 'im come on over; we'll have a rehearsal." "We're having a rehearsal; come on over there." Johnny come on over there and fitted in alright with us, started to play. We used to fight every night, fight EVERY night.  
RBA: Y'all must've been real good friends.  
EG: We was.  
RBA: Oh. (chuckles)  
EG: Soon as we get through, we go somewhere, we leave, we go on 'round to the restaurant, eat, and go down by the Eagle Saloon. Drink. Fights didn't last long...  
RBA: Well, who would carry the lead in those times?  
EG: Who carried the lead?  
RBA: Yeah.  
EG: The violin player! Emile Bigard played violin for us. He was good.  
RBA: But I don't understand how a band worked when you had the violin lead. Then what did the clarinet play? What the clarinet would play if the violin played the lead. Would he play lead, too, or would he play variations or what?  
EG: When the violin would play, play the melody, the clarinet playing harmony. Run crazy, run all around, you know.  
RBA: Well now, what about the trumpet then? Cornet, rather.  
EG: The trumpet, the trombone work together. Trumpet play melody, the trombone play the obbligato tune.  
RBA: How did that work? Did it sound at all, when they were playing by head, when they were playing that way, did it sound

at all like the red book, then? You remember the red book? Did it sound like the red book at all?

EG: Yeah!

RBA: What was the difference between a reading band and a non-reading band? You know, a head band.

EG: What made the difference? You take a band that's playing them notes, playing by notes, they had the arrangements for different instruments. You understand? One played the third, second, fourth, you understand?

RBA: I know. We've got Robichaux's library. Got 7,000 orchestrations of his.

EG: Have you?

RBA: Yeah, up at Tulane, where I work. You ought to see 'em. They're still using those things. They still use the red book.

EG: I remember that band. When they first had that band, they had Henry Kimball on the bass. They had Charlie McCurdy on the clarinet, had Buddy Christian on the guitar, Walter Brundy on the drums, and John was on the violin, and, uh, Kimball. No, not Andrew Kimball, before Andrew Kimball was a fellow Jim Williams, was playing trumpet. That's before Andrew Kimball come in.

RBA: Yeah. Kimball was with 'im in the twenties, I believe. Late, late years.

EG: Yeah. That was the band.

RBA: Yeah, I'm sure of that because Alvin Alcorn told me that Kimball would play some of the Jelly Roll Morton numbers that got published, you know, from the orchestration, and he could really get hot. Which I never knew, that Kimball was a "hot" man at all. I didn't know he was a "get off" man.

EG: Who, Andrew?

RBA: Yeah.

EG: Well, he was pretty...

RBA: Pretty good?

EG: He wasn't too "hot". He was pretty good.

RBA: Was he hotter than Manuel Perez? 'Bout the same?

EG: Well, let me tell you that there you are... It's two good men, two good men you're calling there, Manuel and Kimball. I don't know, they wasn't too hot on the, really, jazz, you know. But they played. They was good trumpet players.

RBA: Good musicianers? Good trumpet players? Could read?

EG: Oooh, my goodness! Now you talk about read? (chuckles) Them two guys really could read. They'd wind up to those two guys... Manuel had the Onwards Band. They wouldn't use nobody but he and Kimball on trumpet. He didn't use no three, four trumpets. Just he and Andrew. Only used two trumpets in a ten- or twelve-piece brass band.

RBA: That would be alright, wouldn't it?

EG: Yeah, it'd be alright, but they had two strong men there, you know. Each man on his own.

RBA: Sometimes it's better that way. If you have two good men rather than three bad ones.

EG: Well, you'll find all that, you'll find that on Carnival Day, like Labor Day, when they've got all them bands out, you liable to come out there with a horn and don't know what you doing. You just got a horn, holding it up to your mouth. Them days past... Yeah, we used to take guys out, we'd go to play a job, and sure, we'd be short of a man, we'd have a guy with a guitar, and he used to be sitting up there and wouldn't be doing nothing but motioning. You know, people got wise to that! (laughs)

RBA: You know what a potato man is? Did you ever hear of a potato man?

EG: Naw, I didn't.

RBA: That's when you take a potato and stuff it down the horn. Make sure he doesn't play anything. Did you ever hear of that? (chuckles)

EG: Naw. Well, I know I was coming up Canal Street, was playing a parade, and I couldn't get no mellophone. And that...no, I wasn't playing a mellophone, I was playing alto, you know, upright alto.

RBA: Yeah.

EG: A mellophone is round like a...whatchacall them horns?

FL: French horns.

EG: We'd call 'em "peck horns", you know. And they done rented all the horns out. Now, I had to have me a horn. I looked up and seen a trombone. (laughs). I said, "Give me that trombone!" I got the trombone and I played "peck horn" on the trombone. (laughs) Coming up Canal Street, I would meet Ory. (laughs) I ain't hitting a lick. Ain't nothing come out of there! So we got right to Canal and Exchange Alley. (laughs) You know where Exchange Alley is, huh?

RBA: It's still here.

EG: It's still here...?

RBA: Yeah, Martin's, in the alley. It's still there.

EG: Yes, sir. I got there, you know, and, (laughs) white folk come right beside me, you know. "Boy, he sure is tooting that horn!", you know. I didn't know he had something down in his hand, you know. (laughs) Soon as I got right there at that alley, WHOMP! He shoved half a brick down it (laughing), down the trombone. And run off through the crowd...

RBA: Oh no! He could've broke you, broke your lip, teeth, and everything.

EG: Naw, it was pushed, shoved up in the horn, you know? Knocked it off, you know. I come off and the whole band, 'stead of playing, they laughing at me! (laughing) Then I got out, and want to fight the band. 'Stead of trying to get that guy who throwed that brick in the horn, I wanted to get on them! We've had some awful times, you know.

RBA: Did you ever play in parades, much?

EG: Well, this was in the parade!

RBA: Oh yeah, but I mean, what instrument?

EG: Oh yeah, oh yeah, I played drums. Yep, I played drums most of the time.

RBA: Which one?  
EG: I played bass drum. Yeah, I played good bass drum. Lately, I've gotten so I can't walk no more parades and play bass drum.  
FL: He still plays bass drum once in a while in a parade out in Los Angeles.  
EG: Yeah.  
RBA: What about cymbals?  
EG: Cymbals, too.  
RBA: Yeah, how did you work that then, in those days? The cymbal on the bass drum?  
EG: I used a cymbal and bass drum. And do the same thing, cymbals on the top, and a wire beater. I'd come on the beat and sometimes afterbeat. On the beat and afterbeats. Both ways. On and after.  
RBA: What brass bands did you play with then?  
EG: Where, here? Ory's Brass Band.  
RBA: Any others? Did you ever play for the Zulus?  
EG: I was around here when they organized that thing, Perdido and Liberty. Yeah, them kids start that. "Satchmo", little old (chuckles) guys and fellows work out there for W. C. Coyles' coal yard. Used to drive them dumpcarts and coal carts, you know. Man let 'em have a mule, you know, they'd have a mule and put in the parade for the Zulus, you know.  
RBA: And Mr. Jehncke had a lot of 'em working for him, didn't he?  
EG: Oh yeah. Mr. Jehncke sure did, yeah.  
RBA: 'Cause he used to toast 'em. Remember when he toasted 'em in champagne? Was that during that time?  
EG: Mmm, huh.  
RBA: (pause) Must've been fun at Zulus.  
EG: And if I, a fellow or a guy die, if one of the boys in the gang heard he's dead, they'll start to hustling around collecting money to have a band. All the second lines'd come in, anybody they'd catch up to put a quarter or fifteen cents, you know. Make up enough money to get a band. When you see a band, they'll sure come up with some change, alright.  
RBA: Ah yeah. I might give you some change myself, if I can get it.  
EG: (laughs)  
RBA: When did the fourth string come in? I wanted to ask you that. Where'd you find the fourth string?  
EG: On bass? Well as far as I know, they always had four strings.  
RBA: They always had 'em?  
EG: But I used to, most of the boys used to take the E string off.  
RBA: Why?  
EG: Couldn't finger no four string. Most of these fellows was playing four strings was fellows playing in the theater and symphony bands. Just like bowing. They bowed when they was in theater. But the man that caused me playing, using the fourth string, was Henry Kimball. He helped me put that string on that bass and he showed me how to finger it.  
RBA: You meet his son? Narvin?

EG: Yeah, I don't know where he was at the time, at that time.  
RBA: Well, he wasn't born then.  
EG: That's right.  
RBA: He was a youngster, up in the Channel.  
EG: No, he wasn't on his way in the twenties.  
RBA: Not even a twinkle of...any eye. (chuckles)  
EG: Naw.  
RBA: Well, how did you learn, ah, harmony? You know, to play the right notes and stuff.  
EG: How did I learn it? My brother.  
RBA: Your brother taught you harmony. Would he teach you with, with a method book, or did he just...  
EG: Yeah.  
RBA: Oh, you had a method book. How did you learn time?  
EG: Well, the book, your book, why you... What you got that book for?  
RBA: Well, I don't know; I had to have a teacher, too, myself. (laughs)  
EG: You had a teacher, didn't you? Did he, did he school you the time?  
RBA: Yeah, he schooled me the time. He taught me how to pat.  
EG: What'd he tell you? One, two, three, four...(beats out the time)  
RBA: He made, showed me how to move my foot, you know. Did you do that? Move your foot in a certain way to keep time, when you were taking lessons?  
EG: Mmm, yeah. But he didn't show me that. I didn't have no footwork.  
RBA: No? That's the way "Hoss" showed me, you know? He'd make me move, pat my foot a certain way and slide it to the side, and all that.  
EG: Yeah. Counting four beats. One, two, three, four. Or you double up: (doubles tempo) one, two, three, four, one, two, three, four.  
RBA: What about the quadrilles and mazurkas and things like that? How'd you count them?  
EG: You don't know nothing 'bout no quadrilles.  
RBA: I'm gonna hear one on Friday night.  
EG: Oh yeah?  
RBA: Yeah, they're gonna have one at the festival.  
EG: Yeah?  
RBA: They still have quadrilles here, man.  
EG: Oh no.  
RBA: And schottish, too.  
EG: You mean to tell me they, they play schottish and quadrilles?  
RBA: Yeah. This is an antique town; didn't you know that?  
EG: Yeah. I'd like to play a quadrille and a schottish.  
RBA: Yeah? (laughs) Well, I tell you, you want to go to rehearsal?  
EG: Where?  
RBA: I don't know. I'll call the ladies, if you want to, when we finish.  
EG: Alright.

RBA: The ladies run those kind of dances, you know. They're...  
EG: Oh, they run the quadrille dances?  
RBA: Yeah, that's what I mean, the ladies.  
EG: Yeah, well, that's the same as the old timers running a reel.  
Call the figures, you know.  
RBA: Yeah.  
EG: But here, we have three figures in the old quadrille. First,  
second, third, and the fourth. The fourth figure is fast  
(verbally demonstrates), you know, I mean, "Swing your  
partner, oh!" (laughs)  
RBA: What's that called?  
EG: Make me get out there, wanna do a little dancing.  
RBA: You know anything about batch-cha-car?  
EG: Who?  
RBA: Batch-cha-car. That's what you call it when they swing out.  
That's what they call it in Creole.  
EG: Batch-cha-car?  
RBA: Batch-cha-car. I think that's what they say. I don't speak  
Creole very well.  
EG: I see...I, I heard that. (laughs)  
RBA: Yeah. Do you speak Creole?  
EG: No.  
RBA: You must be from up uptown, huh?  
EG: Yeah. I'm not from downtown.  
RBA: Battlefield, huh? You've been running the battlefield?  
EG: When I was here, I was staying, I and my people stayed at 2538  
Cleveland Avenue. You know where that's at?  
RBA: Ah yeah. Gasquet Street.  
EG: (chuckles) Cleveland and Dorgenois. That's where I lived.  
But when I left, when I left, I was staying out at 217 South  
Villere Street.  
RBA: That's not far from Chinatown, huh?  
EG: That's Gasquet Street, there. I was at Villere and Gasquet,  
a continuation of Cleveland Avenue.  
RBA: Well, they still have the sign on the building, there, I  
think, saying Gasquet Street.  
EG: Yeah? (chuckling)  
RBA: Yeah. It's a barroom there. It's about, what, about fourteen  
hundred, fifteen hundred block of Gasquet. It's still there.  
You can see Gasquet Street on the side of the building. You  
go to the end of the fourteen hundred block, between fourteen  
and fifteen, and you look around on the building, on the  
uptown Lake corner, I think that's Villere and Gasquet.  
EG: That's Villere and Gasquet. That must be where, uh,  
whatchacall 'im was there. It's a barroom on the corner and  
upstairs used to be a little club, nightclub. I was playing  
up there when I left to go to Chicago. Guidry and Allen.  
RBA: Oh! "Fess" has told me about that. "Hoss" told me about that  
place.  
EG: Well, that place was Guidry and Allen.  
RBA: Who was Allen? It wasn't Old Man Allen from across the river?  
EG: No, no, no. The man, owned the place. Guidry and Allen. No,

not Allen over the river had the Pacific Brass Band. You talking about Red Allen's daddy. No, he live in Algiers. That, that was Tom King's building. You know, Tom King, the sheriff around here.

RBA: Naw, I didn't know him. That was a little before my time. (pauses) Professor Manetta used to tell me about all those people and places and all that. He used to tell me about Dandy Lewis. Do you remember Dandy Lewis?

EG: Bass player? Yeah. He used to play with Frankie Duson. Eagle Band.

RBA: What kind of band was that? A real smooth band or what?

EG: Hmm, it was a hot band.

RBA: Hot band?

EG: Not very hot. (chuckles)

RBA: How did Frankie Duson sound? How would he compare, say with Roy Palmer or Kid Ory, or did he sound like Jim Robinson or who? Or like himself?

EG: He blowed hard, pretty hard. He blowed like Jim, yeah, he blowed like Jim Robinson.

RBA: Yeah? That, uh, rough-and-ready, huh?

EG: Hard, yeah. Do you know Roy Palmer?

RBA: I never met him, but I used to try and imitate 'im when I had a trombone, but I couldn't cut it.

EG: Could you? (chuckles)

RBA: Not Roy Palmer. He was too much.

EG: Willie Cornish? I know you don't know about him.

RBA: Naw, but I knew his young wife. She used to live on Bertrand Street. No, Bolivar Street, I believe it was right around Tulane Avenue. You know where Tulane and Bolivar is? That neighborhood? Near the church.

EG: That's what you trying to call Bertrand? That's Bolivar!

RBA: I get 'em confused.

EG: See, I ain't forgot!

RBA: (laughs) Yeah, it's about a block and a half from the church, huh?

EG: That's right. I used to go over there to [Eddie] Dawson's sister.

RBA: Uh oh!

EG: She lived on Bolivar. Yeah. Listen, you can get it right here and not tell him nothing. He know that. Anna, yeah. I used to go see Anna at Bolivar and Gravier. I was with him the other night.

RBA: Oh, you saw 'im, huh? How's he doing these days? I haven't seen him in a long...

EG: He's doing alright. Look fine.

RBA: Is he still playing with Punch's band?

EG: He's playing the Bay Area. We played together there. I played up there...we alternate the other night. I play one set, he play one set. Last time we played, he was playing mandolin. Me and him, we used to go 'round, we stood around with the mandolin, guitar and bass.

RBA: What were you doing?

EG: Playing mandolin, guitar, and bass.  
RBA: Yeah, but where were you playing at?  
EG: Anywhere! We was playing for our own self. Going around, having a good time.  
RBA: Ah, yeah. I've heard about those bands, you know...like that.  
EG: You know, Eddie, played nice mandolin, good mandolin. Played guitar, banjo, and I heard he was playing bass. "Dawson play nice bass." I said, "Yeah?" Uh, the other night I got to hear him. Play nice bass. Got a good bass, too.  
RBA: Yeah, he does alright for a young man, I guess. Well, [Wellman] Braud told me he used to play that, mandolin around town.  
EG: Old Braud? I never know of it.  
RBA: Yeah, I guess they had a lot of groups wandering. Strolling, that's what I'm talking about. Serenading bands.  
EG: I know I played mandolin. I never know Braud played one. I can't say he did, can't say he didn't.  
RBA: Well, that might've been after you left, 'cause you left so early. He might've been out in the country when you were here.  
EG: That's right.  
RBA: (pauses) Did they have many serenading groups around? Like birthday parties and...  
EG: Yeah, that's what we used to do all the time, serenade, always go to somebody's door. All hours of the night, serenading. Sure.  
RBA: What would you do when people got married? Would they have any music or anything?  
EG: Some of 'em would. If we knowed 'em, we'd go and play music whether we got [paid] something or not. If we knowed 'em, we'd go over there and play for 'em.  
RBA: Would you wake 'em up in the middle of the night ever, with music?  
EG: Oh, man yeah, ooh, we used to do that. They was used to that. "Come on, get up, open the door." Come in there and get 'em up. Call the bellboy, "Bellboy, bring a can." (laughs) Get the beer, and we'd have a ball.  
RBA: Tell me, did you ever know Buddy Bolden? Did you ever hear him?  
EG: I played with Buddy Bolden.  
RBA: You played with Buddy Bolden?  
EG: Right at Liberty and Perdido, back in Kinney's Hall. We'd play there on Saturday night and Sunday morning have church in there.  
RBA: I know what you're talkin' about. (Both laugh.)  
EG: In that line-up I played in "Little Jimmy's" place; I'd pinch-hit for Jimmy. And the band consist of Jimmy Johnson on the bass, Cornish, Willie Cornish was on trombone. Uh, Frank...I forget Frank's last name, played clarinet, and Brock played guitar. Jamesie Phillips played drums, and that's way back, I'm, talkin' 'bout.  
RBA: Jamesie Phillips?

EG: Jamesie Phillips played drums.  
RBA: Oh, that must be "Big Foot Bill" Phillips' daddy or something. Did you ever know "Big Foot Bill"? Phillips? He's after your time, I guess.  
EG: That's after my time; no, I don't know 'im, but I know his daddy. I forgot it was his daddy.  
RBA: Did you know Frank Lewis?  
EG: Frank Lewis was the clarinet player with Buddy Bolden! Sure, I know 'im. Tall, dark fellow.  
RBA: How old were you when you played with Buddy Bolden?  
EG: Now you got me to figurin' and studyin'!  
RBA: Yeah.  
FL: Six weeks old, say?  
EG: No, I started out young, you know. Started out when I was around nine years old, holding that bass up on the side of my shoulder to play, to try to play. But during the time I was with him, I was playing pretty good there. I was fully around fifteen or seventeen years old. Used to, see, they all used to call me "Kid" Garland. That's really what they called me: "Kiddy" Garland, 'round there. I used to play, pinch-hit for Dandy Lewis, with Frankie Duson's band, you know. And also... What do you call the bass player, used to play over there, with Manuel Perez? Jimmy Brown.  
RBA: Yeah.  
EG: Oak Gaspard, with the Superior Band.  
RBA: Oh no, no, he wasn't with the Superior. Ah, that's Billy Morand's band was the Superior.  
EG: Oak Gaspard?  
RBA: I'm confused on you. I thought Oak Gaspard was with the, uh,... Oh, I'm thinking about Vic, his brother, 'cause I know Vic.  
EG: That's the trombone player. He played with Robichaux.  
RBA: Yeah, I got 'em confused. Vic was the one I knew.  
EG: I ain't confused. (laughs)  
RBA: I know, but you knew 'em both. I only knew one.  
EG: Alright.  
RBA: Mmm. But what ever, uh, what ever happened to Jimmy Johnson? Did he stay here in town?  
EG: He passed. He died.  
RBA: Did he travel or something, 'cause I never met 'im.  
EG: Yeah, he traveled, but he come on back. He was traveling, he traveled with, uh,.. Alvin Alcorn was working with 'im. Barney Bigard's cousin or something.  
RBA: Was he any kin to Don Albert?  
EG: Don Albert. Don Albert. He was traveling with his band. They had a big band.  
RBA: Oh yeah? Where did you hear 'em? Where did you hear Don Albert?  
EG: On record.  
RBA: On record. You got that record? I like "The Sheik of Araby" with "no pants on".  
EG: I got that record.

RBA: Remember Herbie Hall? Played baritone in that band? He's still going strong in New York. You know, Edmond Hall's little brother. I heard 'im this summer with Red Richards' band, and he sounded great. Buddy Tate was on tenor. It was great. Uh, let's go back. What about the men in the Imperial? You were talking about Jimmy Brown, huh?

EG: Jimmy Brown, the bass player?

RBA: Yeah, and who else was in that band?

EG: Well, that's the band that Manuel was in, you know, Manuel Perez. And Buddy Johnson, from across the river, Yank's brother, yeah. And Willie Santiago, "Old Sleepy". He was on the guitar (chuckles)... And uh, who was on the drums at that time? You know, I think, I done forgot who was on the drums. I can't think of his name.

RBA: Was this before McMurray was with 'im?

EG: McMurray, the drummer?

RBA: Let me see. They had Brundy...

EG: Brundy played with 'em.

RBA: ...and uh, Dee Dee Chandler, and...

EG: That's the one! Dee Dee Chandler.

RBA: Did Manuel have a violin?

EG: Yeah, uh, Piron.

RBA: Oh, he used Piron.

EG: Then we got "Nick", Henry Nickerson. And with Superior, Peter Bocage was playing violin.

RBA: Did you know Big Eye Louis?

EG: Well. C man, C clarinet, yeah.

RBA: Who did he play with?

EG: What ya tell me, finally he played with the Superior. He finally jumped on a B-flat clarinet, they tell me.

RBA: Yeah, Jimmy Noone sent him one. He showed me the clarinet that Jimmy Noone sent. It was old, Albert system, and sounded very, very nice. Beautiful tone.

EG: (chuckles)

RBA: Did you ever work with Jimmy Noone?

EG: Oh, I was the last one he worked with, before he died.

RBA: Really?

EG: With the Ory bunch. Now I'll tell you this: We was playing for Orson Welles. We was playing this program for all the soldiers going through the L&M.

RBA: I know. Standard Oil, I think, put up the money. I know the program. I got tapes of it.

EG: Well, that's who we was playing for. And we had Jimmy Noone on clarinet, "Papa Mutt" on trumpet. You know "Papa Mutt"? That's Tom Carey.

RBA: Oh yeah. I know about 'im.

EG: Ory on trombone, Zutty Singleton on drums, Ed Garland on bass.

RBA: What's that last name? (laughs)

EG: Ed Garland. Little Ed Garland.

RBA: No, I'm talking about down here, when he was "Jimbo". Did you know him then?

EG: You, you're talking about the clarinet man. Jimmy Noone.

RBA: Yeah, they called 'im "Jimbo".

EG: Sure. Knew him, I knew him when he was 'round here, when he first went around here trying to play 'round in George Fewclothes' on Franklin and Iberville, which used to be Franklin and Customhouse, right 'cross from 25...George Fewclothes. [Foucoul't -- ed.]

RBA: Was he any good then?

EG: He was coming up...

RBA: He was coming up a youngster?

EG: He was coming up young, yeah. I remember when Bechet used to come in there and Jimmy would let Bechet play. And them fellows down in The District would... If a fellow come in and could play anything, they'd leave you there on the job and they'd go on off, you know. Run around, go anywhere they want. (chuckles) Know that guy going to stay there and play 'til you come back. Some of 'em used to go off and wouldn't come back.

RBA: Well, how did Bechet and Noone compare? Did they ever buck then? Did they ever have a contest then?

EG: Bechet and Jimmy? Naw, they didn't have no contest. They were friends. Bechet just naturally went there and blowed. And could blow. We was over in Bay St. Louis, with mandolin and guitar and bass. And Bechet, sitting out there on a trestle, you know? And we happened to come out and ask 'im what he was doing there. He said, "Eh, sitting down, just come on over on an excursion." So we say, "Got your clarinet?!" He said, "No, I ain't got no horn." So this old man was there. He said, "What he play?" We said, "He plays clarinet. Know anybody around here got a clarinet?" He said, then he says, "Ohh, I think there's one back there in the loft up there, in the barn. Yeah, that thing been back there for years." Bechet said, "Go, get it!" He said, "Aww, you--I don't think you can do anything with it." We said, "Go, get it. Can't never tell." That man went and got it and brushed the cobwebs out of it; it was just as dusty. And it was a key short, broken, and the reed, it didn't have no reed. And in this man's backyard they growed this, uh...there was a whatchacallit tree, you know?

RBA: Bamboo?

EG: Bam-yeah... He went back there and he cut him a stalk off, about that long and come back, sit out there on that track, and cut him out a coupla reeds. Now you got to fix him a key. Don't you know he messed around there and carved 'im out a key and put it on that old clarinet, and started to playin' it. He started to play in there and got a tone out. It was so dry he had to wet it (laughing)! He poured, poured some water in it, you know. He sat down there and played that clarinet all day and outplayed the devil out of it.

RBA: Mmm, huh. Did you spend much time over around Bay St. Louis and Pass Christian?

EG: No, just on Sundays. We, you know, we'd go over there just for people we knowed, you know. We'd go to have a good time.

Oh, but I played, you know, with the band and Ory. We played over in Pass Christian.

RBA: Did you know the Handy family in Pass Christian? John Handy?

EG: John Handy? Yeah.

RBA: Senior, I'm talking about. Had all the sons that played.

EG: I know. I know.

RBA: You knew him?

EG: And over in Mandeville we used to go over there and play on Saturday night, Friday and Saturday.

RBA: Mmm, huh. Buddy Petit wasn't over there then, was he?

EG: No.

RBA: Bunk over there then? In Mandeville? Did you see Bunk over there?

EG: I didn't see him over there. He was around New Orleans.

RBA: Yeah, well, I know he went over there 'cause he taught Tommy Ladnier over there.

EG: He used to play with the Superior Band, Bunk did.

RBA: Well, you just used to go out on tours, around, then, on the weekends.

EG: Yep, yeah. We used to go up and down the river. We used to go out to Ory's hometown and play, you know, go on payday, you know. Go across the river, Lake Charles, Shreveport, Lafayette. Over in, uh, Saint... I don't know the town we used to go to. So many of those little ole country towns.

RBA: Did you ever go uptown?

EG: Where, up in the Garden District?

RBA: Yeah. Did you ever go up around Betsy Cole's? National Park?

EG: Well, I used to play every Sunday at Lincoln Park for Buddy Bolden. A balloon used to go up, used to send a balloon up. We played on the inside at night for the dance. Robichaux played outside, the yard, you see. We used to have a big ole balloon. Buddy Bartley used to go up in it. That thing... (chuckles) They had an ole horse and wagon they used to run, you know, follow it. It would come down, and one time it got all tangled in the wires up there (laughs). Yeah, all that smoke come out, you know. Yeah, they used to call that the Lincoln Park. And 'cross from Lincoln Park was Johnson Park. That was out there on Carrollton Avenue.

RBA: Oh yeah, on Forshey. That's a filling station and a welfare office now.

EG: It's a what?

RBA: A welfare office and a filling station out there now.

EG: Yeah? Well, that used to be Lincoln Park, wasn't nothing but milk dairies, a lot of cows and goats out there.

RBA: Did you play baseball out there, ever, at the park?

EG: At the New Orleans baseball park at Carrollton Avenue and Tulane Avenue?

RBA: Well, I wasn't thinking 'bout that. I was thinking up at Lincoln Park. I wondered if they had ever played baseball, have any kind of games there.

EG: Not as I know.

RBA: Did you play at Tulane and Carrollton?

EG: Naw, in the ballpark? Naw, naw.  
RBA: Yeah, I know they had bands there at one time.  
EG: Yeah, but naw, I never knew it.  
RBA: Celestin and Happy Schilling.  
EG: During my time, didn't have no band playing there.  
RBA: Did you ever know U.S. Thompson, the dancer? Called him "Slow Kid"?

EG: "Slow Kid"? Sure! We was together with Tennessee Ten!  
RBA: Oh, really?. I know "Ti' Boy" Barbarin used to tell me about the Tennessee Ten, but I don't know if he was with you or not.  
EG: Well, me and "Ti' Boy" used to run... We used to be on, ah, on Sundays we used to go 'cross to St. Jo, Michigan [St. Joseph -- ed.] on the St. Joe, a big boat. And last time we made that trip across that Michigan Lake, that boat cracked just like firecrackers. It was a big boat, and they had a whole whale of bluejackets on there. Sailors. Do you know all them sailors was sick? Poor "Ti' Boy", just laid out on the floor. And I'm walking up there laughing at them people. It never did worry me at all.

RBA: No?  
EG: Everybody was sick, and I don't know, it didn't worry me. I'm walking up there. I mean, they was sick, too. Wasn't no make-belief.  
RBA: Who was with the Tennessee Ten? How many people were that crew, that company?  
EG: John Mobley was the trombone man, Wallace Gayton was the clarinet man. Umm, we had Earl, violin player, fellow named Johnson was the banjo player and I was on the bass. Florence Mills, she was singing. You know Florence Mills, don't you?  
RBA: I've heard of her, but I don't remember her.  
EG: Alright. Yeah, and "Slow Kid".  
RBA: Did you have a drummer?  
EG: Naw ... YEAH! Peggy Hollander. I know you didn't hear him. He had an outfit, it had a bucket for snare drums, a tub for the bass drum.

RBA: Peggy Hollander, huh?  
EG: From New York, yeah.  
RBA: Why'd they call him Peggy?  
EG: His name was Eugene.  
RBA: Oh.  
EG: That was his nickname, Peggy.  
RBA: Oh, he didn't have one leg or anything like that.  
EG: Naw, it wasn't like "peg-leg". It wasn't like "peg", naw. Naw, he had good legs and could dance. Really could dance.  
RBA: (pauses) Well, what did Florence Mills sound like? I never heard her.  
EG: She was a good singer.  
RBA: Was she sweet or was she a shouter or what? Blues singer?  
EG: No, she was a sweet singer.  
RBA: Very sweet.  
EG: (pauses) Yeah, never too flashy, you know.  
RBA: Yeah. But nice?

EG: And Cora Green. "Bricktop". You remember "Bricktop"?  
RBA: I've seen pictures of her.  
EG: (laughs)  
RBA: See, but I'm a young man. I don't remember...  
EG: That's what I understand.  
RBA: Yeah. (chuckles)  
EG: But I know what you're talkin' 'bout (laughs).  
RBA: Yeah. Now tell me about the place where I work. What was it like to go up to Tulane University in 1910?  
EG: Tulane University?  
RBA: Mmm. Was it new then, or old?  
EG: No, it was old. I tell you about the Tulane University. It was old. I guess it been remodeled six to seven times since that time. This was a big place, a university, Tulane University, football games, you know, and all like that.  
RBA: Well, you played up there, huh?  
EG: I played there, yeah.  
RBA: What kind of deal would that be, you were playing? Would it be a dance or just a party or what?  
EG: I played at parties, yeah. Dances, you know.  
RBA: You don't remember the old gym up there, do you?  
EG: Umm, no, I don't remember nothing in that.  
RBA: That's where Joe Oliver used to play. In that gym up there.  
EG: Well, yeah, I know that's where we play, too. You said do I remember it. No, I don't remember it -- I remember playing in it.  
RBA: I think Happy Bolton was on drums, with Joe Oliver at the gym. That might've been after your time.  
EG: Might've been.  
RBA: Do you know Johnny Hyman, Johnny Wiggs? He used to be a student, you know, and he'd go there, and he'd tell me about Happy Bolton singing all the songs over in a corner where only the young men could listen and the ladies couldn't hear him.  
EG: Mmm, well, that was one of them private songs. Like in a nightclub. Get over in the corner and sing.  
RBA: Ah yeah. Did you ever know Horace Eubanks? I been tryin' to find out about him for years.  
EG: Yeah, yeah, I knew him.  
RBA: Where was he from?  
EG: Really, I don't know none. I knowed Horace, I think, in Chicago.  
RBA: I know he recorded with Jelly Roll Morton up there, in Chicago, so I figure he's gotta been around there.  
EG: He played here, didn't he, on a boat?  
RBA: He might have. I never have heard about it, though, 'cause he--that's a mysterious man to me, Horace Eubanks. Okay, what about Jelly Roll Morton, then, now that we're talkin' 'bout him. Where did you first meet him?  
EG: Right here.  
RBA: What did they call 'im then?  
EG: Jelly Roll Morton.  
RBA: Oh. And what was he doing then, or should I ask?

EG: Playing down on Basin Street.  
RBA: Playing cards or the horses or piano or what? (chuckles)  
EG: The Professor.  
RBA: He was a real professor, huh?  
EG: Playing in that house. I think he was playing down at Mamie Christine's. On the Basin between Bienville and Conti. Heard of it, haven't you?  
RBA: I heard of it, from you on the other tape. (laughs) The other tape with Nesuhi Ertegun, I think. The one you did with Nesuhi.  
EG: (laughing)  
RBA: You know, Nesuhi may come to town for the festival. That's what George Wein told me.  
EG: Is that right? I don't know, I wouldn't be surprised to look up and see Nick.  
RBA: No, you don't know when you're gonna find him. He's all over the world. Ah, what was the tenth of May like in those times, you know, with, you know, Odd Fellows Day?  
EG: The thirtieth of May, wasn't it?  
RBA: Ah, thirtieth of May, yeah. What was that like?  
EG: Mmm, that was a big time, just like, somethin' like Carnival, you know. Big parades, different lodges coming from different cities, you know. All coming here to the convention, from all over. We'd have many bands.  
RBA: What about the Jump Steady in Los Angeles? Did you ever go there?  
EG: No, I know about the Jump Steady in New Orleans.  
RBA: In Watts. In Watts, I'm talkin' about.  
EG: Oh, that was out in Watts, yeah. I had to play out there.  
RBA: What was that like? Just like downstairs, here?  
EG: No, where you dance. What d'ya call that, where they rehearsin' at, every night?  
RBA: Preservation Hall?  
EG: Yeah, but bigger than that. It was a pavilion, like, you know.  
RBA: And they'd dance in there?  
EG: Did they!  
RBA: And what band was there?  
EG: Well, different bands, sometime. Well, now, we played, the Ory band played there, Jelly Roll had a band there, the Black and Tan Band played there.  
RBA: Who was in Jelly Roll's band, though? Bill Russell's real interested in Jelly Roll, so I thought I'd ask you about him, and Russell wants to know all he can about Jelly Roll.  
EG: Well, I'll tell you, Jelly had the band, he had a fellow by the name of Vernon Milton on trumpet.  
RBA: Vernon Milton. Never heard of him.  
EG: Naw, 'cause he wasn't really in the bracket of playing jazz, you know, or nothing. But Jelly used to just scrape up different players, you know, pick up different men the best he could, you see. Now, he had a fellow named Willie Woodman was playing trombone with 'im.

RBA: Oh, Britt Woodman's father.  
EG: Britt's dad, yeah.  
RBA: Well, he was good. He was with Sonny Brewer, wasn't he?  
EG: Them kids, when they was like that, I used to go out there and play with them kids there. They live right near the Jump Steady. Yeah, it was three of 'em, in fact four of 'em. That fourth one, they couldn't do nothing with 'im. They tried to make a drummer out of him, and he didn't want that.  
RBA: Was "Nenny" Coycault out there in those times? You know "Nenny"? Ernest Johnson, they used to call him, later.  
EG: Ernest Johnson, Ernest Coycault.  
RBA: Yeah, yeah, "Purple Bill"'s brother.  
EG: Boy lived down there in Claiborne.  
RBA: Mmm, huh.  
EG: Am I talkin' right?  
RBA: Oh yeah. Well, was he out at Los Angeles in those times?  
EG: Was he? Why, sure. I played the last job, well, he played the last job with me, never forget, out to Milneburg. Then he go on out to California. We was working together. I was playing with 'im, with the Black and Tan Band in California. Ernest, you know, all I know [was] Ernest Johnson, and when I come, and find him here, in California, it was Coycault. I don't know where the Coycault came from.  
RBA: Well, that was his brother, Phillip Coycault was his brother. "Cripple Pill", you remember "Cripple Pill"?  
EG: Little fellow, I think he played banjo.  
RBA: No, clarinet player.  
EG: Clarinet or something.  
RBA: Yeah, that was his brother and he was Coycault. That's what Billy Morand's son Lawrence Marrero used to call him. Coycault. Would he, did he ever play with Jelly Roll? Would you know if, uh, Ernest Johnson...  
EG: Ernest used to play with the Black and Tan. Naw, I don't think so, naw.  
RBA: Oh yeah. And what about Jelly Roll's band that he put up, you know, after he came back to California, just before he died?  
EG: Yeah, we was gonna have an awful band. We had about ten or twelve of us. Let's see, let's see, let's start to naming 'em. We had Buster Wilson on piano, Budd Scott on guitar, I was on the bass. We had, uh, Mutt [Carey] on trumpet, we had, uh, Ory on trombone.  
RBA: How many saxophones did you have?  
EG: We had, uh, Bonner on saxophone, we had Paul Howard on saxophone. Good saxophone man.  
RBA: Quality serenaders. He had a good band, didn't he?  
EG: He did, yeah.  
RBA: Well, whatever happened to that band?  
EG: Oh, that band, you mean Jelly Roll's band? Oh, Jelly Roll died.  
RBA: And that was the end of that, huh?  
EG: That was the end. You know, he was getting that band together when we was to make something big, I think it was either

records or something, I don't know, something in New York somewhere.

RBA: Oh, Lord, he must've been, well-connected, you know, I'm sure.

EG: Yeah, he was. This was going to be a big thing.

RBA: Well, let me just jump around. When did they start using just one clarinet? Do you remember?

EG: After the fellows began to learn to play a B [-flat] clarinet and make everything on a B clarinet without using the A.

RBA: Was that here in New Orleans or...

EG: Right here. Right here. Charlie McCurdy always used a B clarinet. You see, you used to use a set of clarinets. You used to use an A and a B. But they got to the place where those boys could use, you understand, learn how to play on the A or the B clarinet, you see.

RBA: I see. Well, did you ever know a guitar player named Mumford? Mumford, Mumfrey, something like that.

EG: Yeah, uh, Mumfrey, yeah. Yeah, Brock Mumfrey, you talkin' about. [Mumford - ed.]

RBA: Oh, Brock, yeah. Who did he play with?

EG: Eagle Band, Frankie Duson. He and Frank, both played with the Eagle Band.

RBA: Oh yeah. What about the Peerless Band, down here?

EG: That was, uh, that Peerless Band, that used to be, uh,... called him "Buddy Red", played piccolo. I can't get that man's name... It was Frank, uh, "Bab" Frank. I know if I mess around a while, I'll get it. He had the Peerless Band. He had a good band.

RBA: Do you know much about the band? Do you remember the guys in it?

EG: Mmm, not too much, but, [there were] quite a few of 'em. He left and come on back to Chicago. I had him playing with me a while in Chicago.

RBA: Oh. You had a good band up there?

EG: Yep, I had a band and I had Manuel Perez on trumpet, Eddie Atkins on trombone, Lorenzo Tio on clarinet, Louis Cottrell on drums.

RBA: Well, you'll see his son on the boat on Wednesday night. You know that, huh?

EG: I won't see 'im on the boat.

RBA: You're not going on that boat? You don't like the water?

EG: No. Ain't got no money.

RBA: Well, don't you get free tickets to a thing like that?

EG: They ain't give me none.

RBA: Yeah, you get a little badge. You're supposed to get a badge that lets you into everything.

EG: Where's it at?

RBA: Well, at 6:30, you come up to the lobby.

EG: What they holdin' out on me for?

RBA: I don't know. You come up to the lobby at 6:30 and we'll speak to George Wein.

EG: Tell George Wein, don't mess around with me, now. Gimme that badge. (laughs)

RBA: Well, I'll tell him, but I'll tell 'im in front of you, if you come up there, so you'll hear me tell him. Okay? 'Cause he's gonna meet Ory at 6:30 up there. Okay, what was your father's name? We don't want to waste time talkin' about this.

EG: Walter Garland.

RBA: Ah yeah. I wanted to ask you about some of those California people. (chuckles) What about, uh, Sid Lafrotte's band? How did that sound?

EG: Oh! As I remember, they used to play for Lester Mapp. Yeah. They had an awful band.

RBA: Yeah, but, would it sound like Robichaux's band or Ory's band or like Louis Armstrong's band.

EG: Mmm, they had a pretty good band, Sid Lafrotte.

RBA: What'd he play? Stocks, or was it "get off", or what?

EG: Yeah, they played, well, yeah, yeah. Sure they did.

RBA: Stocks? Did they have anybody in the band could get off?

EG: Oh yeah, Slocum on the clarinet, Jay Wills on alto sax and the flute. Roy played trombone--baritone. A little crippled fellow played the drums and the xylophone, and there was one boy... And this is one time you got the old fox: I can't call this little drummers' name. Played a lot of drums...

RBA: Where was he from?

EG: I never did know.

RBA: But he was out in San Francisco?

EG: Oh yeah. See, that was over in Frisco and I was playing over to the Pergola dance hall on Market Street.

RBA: Who was the drummer with you there, with Oliver?

EG: Well, we started out with Minor Hall. "Ram."

RBA: And what happened to him?

EG: They fired Jimmy Palao.

RBA: Oh yeah. I remember now.

EG: You see--I'll give you the line-up of the band, who left here. We had, uh, we'll take from the piano. We had Lil Hardin on piano, we had Johnny Dodds on clarinet, Joe Oliver on trumpet, Honore Dutrey on trombone, we had Jimmy Palao on violin, and I was on the bass. Ram was on the drums. Then, they wanted to turn this boy [Palao] a-loose, didn't give 'im no notice, just fired him. Now Ram say they bring this man to the end of the Southern Pacific line, then wanna fire him and won't send 'im back, he said, "Well, count me out, too." We had Davey Jones with us to play mellophone and sax. Alright. Baby Dodds was playing in St. Louis, and [Joe] wrote to Baby Dodds, and he sent for Baby Dodds. Now, he didn't get permission from the Union, No. 6, you see. After [Joe] sent for Baby Dodds, he went down to the Union and reported it, Ram did. Oh, they called in Joe, called Joe in, we went to board, trial board. Had me there and Ram there; 'cause they asked me questions, I told 'em "Yeah."...(chuckles) told 'em just how it happened. They find out that Baby Dodds was in "financial" in the Union, you see, back there in St. Louis. And the next day, he didn't get permission from the Union to

hold Baby Dodds, there in San Francisco. See, you can't hold nobody without consent, without consulting the board. Joe said, "Well, they ain't got nobody here can play my music." He said, "I want a jazz drummer, Dixieland drummer." They said, "Well, I'm sorry. You didn't come and notify us that you were going to make a change. In the first place, you didn't give the man a notice. You didn't give either one of them a notice. He said, "I didn't fire the other fellow. He said if we let him [Palao] go, that he was gonna go." They said, "Is that in black and white?" "No." They said, "Well, he ain't gone yet, then." He said, "I can't go and let either one of these go?" "Give 'im two weeks notice," you see. And now, he had to give four hundred dollars if he let 'em go. Joe Oliver had to pay both of them boys four hundred dollars. Two weeks notice, you know.

RBA: Paying good money there, huh?

EG: Oh yeah, we was getting two hundred dollars a man, a week. (chuckles)

RBA: In those days, man...

EG: So they, uh, fined--what did they fine Joe? They fined (chuckling), I think they fined Joe five hundred dollars, five hundred dollars. And Joe, I don't know if Joe ever paid any of it there. But when Joe left, you understand, we come on back down to Los Angeles. We come down there to play two nights for Jelly Roll out to Leek's Lake. And we played Saturday to Sunday. So that Monday, we all meet up at Tudie's, at my house, you know. Joe said, "We going, we going back, we going to New York. Alright, fellows?" Everybody was satisfied but me. I didn't answer. Said, "Well what's the matter with you, Pops?" I said, "Well, Joe, it ain't no need in me hitting around the bushes." I said, "I ain't going back to no New York." "Why?". I said, "I can get my shoes shined the whole year 'round in California and I can't get it back there in New York. I'm tired of fightin' all that snow." (laughs) Ole Joe, you know, he cussed me out. "Done got to be a native now. Got you a chick out here now." I said, "Sure, I got a chick. Ain't you got one? (chuckles) What's the matter with me?" "Is this final?" I said, "Sure. I mean that." "Alright." They kept all coming back, coming back, all of 'em in the band: "Man, come on. Don't leave the band." I said, "No, I ain't going back." I didn't go back. But they got, uh, Bill Johnson. And Joe went back to New York and come back. They laid for him to come back to Chicago. You see, he hadn't paid. They put the International onto Joe. He got into Chicago, and he was gonna open up...I forget the name of the dance hall. And oh, it was a big night, that night. Everybody was ready. Joe was up there with his ten-piece band, you know. Business agent walked in there, before they got set up good. He come and tell them, "Don't nobody play a lick. Don't take those instruments out of your cases. Where's the proprietor?" And this woman was running it. They told her, onliest way that band could play there that night,

she had to lay down five hundred dollars. Five hundred dollars. "All these men, right here is fired -- suspended -- that's in this band." And half of 'em didn't know nothing about what happened in San Francisco, you know. But as they was playing with Joe, you see, they suspended all of 'em. They woke up five hundred dollars. Come up with five hundred dollars. Got it.

RBA: You know, I'm gonna let you talk too long. Let me ask you one more question, and then we'll go, okay?

EG: Okay, New York. (laughs)

RBA: Don't call me New York. I'm a cracker. Uh, where was Ben Border's home. Do you know?

EG: Ole Ben? I think Ben Borders was over there, out in Texas. Yeah, in Texas.

RBA: Oh. You don't know what part or anything like that?

EG: No, I don't.

RBA: I just wondered how you happened to get tied up with him so early, out there in California.

EG: Well, Ben was crazy about the band. He made the record with us, the first records we ever made, the Sunshine. In 1921.

RBA: Oh yeah? What, that was, the ones with the singers and the one, two instrumentalists?

EG: Well, for Reb Spike, for the Spike brothers. Them the first records we made.

RBA: You like those singers? You like those women that sang with you?

EG: Yeah.

RBA: We have one of those up at Tulane. That "Sweet Something..."

EG: Alberta, Alberta, I think one of 'em...

RBA: Roberta! Dudley, Dudley.

EG: Roberta! Roberta!

RBA: Yeah, and it was one other woman, Ruth Lee?

EG: Ruth Lee. Roberta and Ruth Lee.

RBA: Yeah, I think we got one of 'em singing...

EG: "Someday Sweetheart."

RBA: Yeah, I think that had a verse and all, too.

EG: It was "Some Rainy Day," it was, and we changed the title.

RBA: Oh. I know you want to get to that jam session. I hate to cut you off in the middle but, uh, if you want, I can ride you down there in a cab. Would that be nice?

EG: Alright, alright. I mean, I thought it was only one block.

RBA: Aw, no man. It's about three or four blocks. We're in the three hundred block and it's at the end of the six hundred, and you've got to go around the corner, it's about three and a half blocks.

EG: Oh.

RBA: So if you can give me a minute to put this stuff up. I sure appreciate you talkin'.

Christopher Goldston was born in New Orleans on Dryades Street between Washington and Sixth. The date was November 27, 1894.

Goldston's mother was a pianist and a songster. Goldston's father didn't play anything; he was a Methodist preacher. Goldston's mother sang only hymns, but he doesn't remember any of them. She sang in the Union Bethel [AME Church] choir. She didn't play piano in the church, just at home.

Goldston started on drums; he used to beat on people's steps with chair rounds until they would run him off. They would run him off with a bucket of water. Goldston's mother wanted him to play the piano. All of his brothers and sisters could play the piano. His mother taught them. She tried to teach Goldston, but he couldn't go for any piano. Goldston liked plenty of noise so he just stuck to drums.

They made up a band on Thalia, between Howard [now La Salle] and Freret at a boy's house, named Richard Taylor. The band consisted of: Goldston, Louis Armstrong, George Washington, Joe Rena, and Henry Taylor. There were others in it, but Goldston has forgotten. It was a brass band. Joe Rena was trying to play clarinet then; Joe hadn't started the drums. [Compare Joe Rena, Reel ?] George Washington was the trombone player. Louis Armstrong played the cornet. The band would rehearse at Richard Taylor's house on Sunday evening. They would eat there. They would all throw in and buy a small keg of beer, \$1.25, for after the rehearsal. Well, then they would practice until they began to play pretty. The older musicians would come around and listen to them play.

The first job Goldston played was for the Zulu Parade. Goldston was so happy to play that parade; he was glad to get out in the street to show himself. Goldston was about fifteen at this time.