

March 27, 1957

Retyped

Allen: When was that, when did it start?

Glenny: When, oh, that's been uh--let me see ah George Augustin, a organ [union?] delegate.

Allen: Who was that, George Augustin?

Glenny: He lived on St. Anthony between Burgandy and Rampart. And we used to make meeting in that big hall there on Columbus and Claiborne now. Wa--O.K. What y'all--uh--I'll tell what y'all--just tell me what y'all want now.

Russell: Yeah, we'll ask you a few questions.

Glenny: Well, that's it. Yeah, you ask me the question.

Allen: I just want to know things like when you were born and where.

Glenny: When I was born?

R.C.: Well, let's wait until the thing

Russell: I think it's working all right.

Allen: It's working...go ahead, any time--just tell us about when you were born.

Glenny: I was born in Louisiana, you know. I was born on Bourbon between St. Louis and Conti.

Allen: In what year was that.

Glenny: In 1817. I've got my Christenin' birth paper, I can get it.

(End of spool)

Allen: 18___?

Glenny: 1870

Allen: Yes, and your birthday is, when will it be?

Glenny: On the 25th of, ah Monday, the 25th of this month. I was born in March.

Ertegun: 87 years ago.

Glenny: Yeah, no sir, I be eighty seven me old.

Ertegun: Yes, that's what I mean.

Glenny: Yeah, that's what you mean.

Allen: What is the first kind of music you remember hearing around?

Glenny: Huh?

Allen: What was the first kind of music you remember hearing in those days?

Glenny: Well, they had...me? You not talking to me personally, you want me to explain you.

Allen: Yes.

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Glenny: Well, me, I start to play with that bass I made.

Ertegun: How old were you then?

Glenny: I was about twelve years old.

Ertegun: Twelve years old.

Glenny: Yes sir. And I made the bass, we had 'a band together. Guitar, bass--that little bass I had made and we had mandolin. In fact--

Allen: How did you say you made the bass out of what?

Glenny: A cheese box.

Allen: A cheese box!!!

Glenny: Y'all ya don't have no mo' American cheese. They had all them cheese to come in a big box and ah I made a neck and like I told ya' I went and bought some wire. And I made a little bow with wire got some rosin and put on there, and ah I learn that way. See that was when I first started.

Allen: Did they have many of those instruments here in the city then?

Glenny: They had the bass, but I wasn't in position to buy any. My people--

Allen: Oh, I see--people had basses then

Glenny: Oh they had basses, but I naturally at that time my people didn't have nothin' sufficient, you know, to supply me to get one. When they did they bought me a good one.

Campbell: And when you were young, what kind of music did you hear aroun'd town, you know, that is before you started playin' yourself? What were people playin' around?

Glenny: Well, dey used to have the polka, mazooka [mazurka], quadrilles and varieties and lancers. This is white people's dances. Varieties, lancers, quarille for colored. The quadrille for the colored people. They couldn't dance varieties. See, the colored. Now, the white people they could dance varieties. That was their--that was their outfit. Just like, for a quadrille. Now the colored people, quadrille, there's four on this side; four on this swing, and so on, [Lizzie Miles, incidentally complained that the dancing in the quarille on "Wide, Wide World" TV show of Feb. '58 was not "Ratty" enough] you understand.

Allen: Did they ever play Blues then?

Glenny: Blues? Oh they used to play blues, but they used to play the real blues. They don't play no blues now.

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Allen: Right.

Ertegun: What was the real blues?

Glenny: huh?

Ertegun: What was it like--the real blues?

Glenny: The real blues--it was that "St. Louis Blues". ^{huh} I'm tellin' you that.
"St. Louis Blues" that comes--little after--before--or after the other blues, I'm tell ya.

Russell: Is it slow or fast?

Glenny: Slow!

Russell: Real slow?

Glenny: I can show you the time. I can dance and show you. I used to dance it myself.

Allen: ✓

Glenny: Huh, yeah, that's right.

Allen: Well, knock it out for us. Give us a beat, huh!

Glenny: Yes.

Allen: Stomp off.

(So he hums and beats out melody and rhythm) (See "I'm Alabama Bound" below)

Ertegun: Did that have a name, this song you just sang?

Glenny: That's the blues.

Ertegun: That's the blues!!!

Glenny: That's your real blues. Now, they got that "St. Louis Blues", you understand.

Ertegun: That came later.

Glenny: Yeah, that comes later. What I'm talking about. That's the old time blues I'm talking about.

Allen: What year was that old times blues?

Glenny: It was in 1804 -- 1904.

Allen: 1904 they were playing that here?

Glenny: Yes, sir.

Allen: Uh-huh.

Glenny: "High Society", that's an old one.

Russell: Who was the first to play "HIGH SOCIETY"?

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Glenny: Yes, sir, I'm the onliest one can make the bass solo.

Russell: Do you know who wrote that? When did you first hear it?

Glenny: Picou made it on his clarinet. Picou's an old clarinet player, too. He's got his barroom right there on Ursurline and Robertson. I goes there.

Allen: Bill used to go there.

Glenny: Yeah, Picou.

Russell: I've heard him up----

Glenny: Tomorrow night they'll have a band. I goes over there. ✓ [not on copy]

Campbell: It is that the radio ?

Russell: I don't know.

Glenny: You wanna stop it.

Ertegun: Could you turn it down a little or close the door?

Glenny: I'm gonna stop it off.

Campbell: Well let's just turn it down a little.

Russell: You were telling about "High Society". You were going to hum "High Society".

Glenny: "High Society". "High Society"?

Russell: Yes.

(Glenny now hums and beats out melody and rhythm of "High Society" from 13 to 20 on spool). ✓

[Intro., 1st strain, 2nd strain, interlude (?), trio, interlude]

Glenny: That's my part. [completes interlude, starts clarinet solo] That's the clarinet part. [scats more] I can't make that. You must understand. Picou

Ertegun: It's hard to sing.

Russell: Sounds good.

Allen: Now what---when you were first starting out did you played those lancers--did they play "High Society".

Glenny: Oh they played "High Society", that's an ole' number.

Allen: They played "High Society"

Glenny: Oh yeah, they played it.

Campbell: How old do you think it--that number is?

Glenny: That number--that number is about forty years, maybe.

Allen: About forty years.

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Glenny: Yeah, about forty years, ain't no joke.

Allen: uh-huh.

Campbell: About forty years old.

Glenny: Yeah, just about that, maybe--I say forty-five years.

Allen: Well, do you remember any of the numbers are. Say, seventy years ago?

Glenny: Seventy ah, man, no. Let me--

Campbell: Sixty years ago.

Ertegun: When you first started, what kind of tunes were you playing when you started to play music?

Glenny: I used to play on--I played on Franklin St. Twelve years every night, dollar and a quarter a night and two-three checks. Play from eight---from 7 to 2. Johnny the Greek.

Allen: Was that your first job, you say.

Glenny: Oh no, it wasn't my first job.

Ertegun: What was your first job?

Glenny: My first job!

Ertegun: Yes

Glenny: To go play. I played at twen----"Pig Ankle". Right opposite. Then I got--I was playing bass so good--the boss, you know, wanted me. So then they was paying a dollar a night there. Where they was playing and they wanted me to come over there, you know.

Ertegun: Did you still play at that time with the home-made instrument?

Glenny: Sure.

Ertegun: That's that bass you made.

Glenny: Oh--no--no--no

Ertegun: You bought a bass?

Glenny: Oh, yeah, I bought a bass. Oh yeah you couldn't go round there with

Ertegun: You had a real bass by this time.

Glenny: But I had that little bass when they had parties, you know. Six bits and all that. We used to play for six bits! Used a bass, guitar and my little bass then. Guitar used to go round there, and play for different colored people. Iced. We had ice cream and all that.

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Glenny: Them young girls, you know. Ain't got no more young girls. They all got arrangements ^(laughs)
ha, ha, ha, so anyhow now

Ertegun: What kinds of tunes did you play when you had that first job?

Glenny: Oh, ah, we used to play waltz, schottiste, mazooka. Well I done tole you about the quadrilles.

Allen: Ah, huh.

Glenny: See, before we used to play the quadrille. I'm givin' you the definition. Before you play the quadrille, you play in the hall you play waltz. We played all dancing music, you know what I mean. Dem, wal---not waltz, schottiste and slow drags and all that. But, you see, before you get to the quad--you play all that before you get to the quadrille. Now when you get to the quadrille, when it's time to play the quadrille, you play you play a waltz. And that's in every particular: Take the seat, you know, they stan' up, so much on this side, so much on this side. Then we play--then we start the quadrille. Then after that we--it's five parts in a quadrille.

Ertegun: Five parts.

Glenny: Yes, sir.

Ertegun: You mean all quadrilles had five parts?

Glenny: Everyone you plays has got five parts!! ^{And that} And that waltz, well, make it six.

Russell: What were the other parts then?

Glenny: huh?

Russell: What were the parts?

Glenny: Oh, the parts. Well,

Russell: First the introduction then...

Glenny: The introduction, you know.

Well, quadrille--they don't dance the waltz. Well you ready for the quadrille. Well you--I can't sing 'em to you. The first part is what you call "Lady Cross" (so he hums it). Then you see, they cross over. There's a lady over there. You cut your leg, bring 'em to you then---they all do the same thing and then you they dance. The man dance, they all stand there looking at him, ya' know. Let me show you. [laughter] I'm gonna show you. You see, get my sock and my shoes off. They all

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Glenny: now that's the second part I just now said to you. Well, another part..just keep on like that. Then catch one another. They swing one another. ^{That's right.} I ain't tellin' you no lie either.

Allen: Did they play by ear when they play the quadrille?

Glenny: Well, they sometimes---^{yeah} yeah, they had some quadrille they could play by "air", but they had the music. Oh, yeah, they had the music all right.

Allen: When did they start playing by ear, do you remember? Were they playing by ear when you first remember?

Glenny: Well, I could tell ya' about that by "air" proposition, I started that.

Allen: You started what?

Glenny: Well by "air".

Allen: You started it.

Glenny: I'm not a reader but I'm a speller, but I know my instrument.

Allen: uh-huh

Glenny: Do you understand?

Allen: Yes

Campbell: Sure

Glenny: [Pointing to ear] Said I got good "that".

Allen: ah-huh.

Glenny: I don't care how much body--^{any} I'll tell anybody that--any musicianer. I don't care how much music he know, if he ain't got dat, then he don't know nothin'.

Allen: They got to have that ear.

Glenny: That's the principal thing.

Ertegun: That's the most important, ^{huh} huh, the ear.

Glenny: Yes, suh, I know all the musicianers. I play with the best, and I play with the worst--that's the truth before God. Had a write-up in the States [he means Item] on me.... my picture and all that.

Ertegun: I know, tell me, Mr. Glenny...when did you first play slow drags?

Glenny: Slow drags--well that comes ah--well ah, I'll tell you about the slow drag proposition

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Glenny: Some of them...they made slow drags you know what I mean. Eh, ah, ah, ah,

Ertegun: What was a slow drag?

Glenny: "I'm Ala----", I'm gonna show ya; I'm gonna sing it to you.

Ertegun: Please do.

(Glenny sings "I'm Alabamy Bound")

Glenny: "I'm Alabamy Bound and if you want me, my baby, you got to kiss me right [laughter].

Then that other part. Then they start like a swing. (Glenny scats again) Lemme see, they gotta word [s] for that. Yeah--yeah my babe.

Ertegun: ah, huh.

Glenny: That's right, that's one.

Ertegun: That's one?

Glenny: All right, now they got 'uh--another schottische they had to get slow drag. If I knew Ya'll coming I'd get myself ready for that. But y'all surprize me, wait, I'll get it.

Y'all got time, huh.

Ertegun: Plenty.

Glenny: !...of 'em himself. Oh, yeah, that's Creole though.

Allen: Go ahead.

(Glenny hums again) "C'est autr' can can, c'est autr' can can. Sivous deux, trois-----That's me. (chuck)

Campbell: What kind of step they'd do to that?

Glenny: That's ah a slow drag. That's right.

Ertegun: Always played slow tempo?

Glenny: Yeah, that's right.

Ertegun: The tempo always slow

Glenny: Yeah, that's right.

Campbell: There was a slow step then too.

Glenny: You can make it---just like you want..but it's the time. The principal thing in music is the time.

Ertegun: Right!

Glenny: That's logic, so I'll tell you all, it is a gift to me. Always like bass when I was

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Glenny: a little bitty boy. I was crazy about bass.

Ertegun: Did you learn from anyone?

Glenny: No, pardner, oh yes, after I got together, you know 'il bas, you know, around then, they showed me. And after I got all right, I was, and that was my instrument. I know my, I knows my notes and so on, but I'm not no reader, I'm a speller. And that---that help me a whole lot. Well, I'm gonna tell you another thing about bass. You see this. I can tell a bass player if I see him. That belongs behind the neck of your bass. This thumb here.

Allen: uh-huh

Glenny: In all your position, you gotta make it, don't move that.

Allen: That's on ya

Ertegun: I see

Allen: The thumb of your left hand.

Glenny: Yeah. This---this in bowing--I'm the onliest bower. You see this----

Allen: Yeah

Glenny: Now if you playing a number, that--this got to slip behind the neck of your bass, and then you got to hold that. That ain't no bass playing. Pick, pock, pick.

Russell: Tell me, when did you start to pick on the bass? When you started, did you just bow?

Glenny: I just bow.

Ertegun: At first you were only bowing.

Glenny: Because they dole me er ah they had told me dat' now and then, that's on music now and then they used to call bizze-cot pizzicato then you do that, you see, now and then. But now it's play waltz and everything, pick, pick, pick. That ain't no bass playing.

Russell: Who was the first one that started to er pick?

Glenny: Yes sir.

Russell: Are you the first one?

Glenny: No, no. I took that after them other fellows. I got in the band then, you know, and you had to pick, so I picked, too. I wanted to make the money. Ha-ha-ha.

Ertegun: Do you know who was the first one to pick?

Glenny: No.

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Ertegun: You don't remember?

Glenny: No, wait--wait---Johnny Prudence.

Allen: What was his name?

Glenny: Johnny Prudence.

Allen: Johnny Prudence, Prudence, Prudence.

Glenny: You can put his name down. He died right around the corner there.

Allen: I think Paul Barbarin used to play with him. [Right]

Glenny: Johnny Prudence, yes, he's [a] fella, little short, 'bout my color, a little shorter than me. His wife lives right around me yet.

Allen: His wife lives around here. Where?

Glenny: Villere Street. Right to your--you got to go---but he's dead.

Allen: Oh! Villere between what?

Glenny: The second box step on Villere. That's right. The next block there---

Allen: Just go right across to Villere

Glenny: On this side of Villere St.

Allen: On this side. On the lake side.

Glenny: Not the first box step, but the second box step.

Allen: The second box step.

Ertegun: What kind of places were you playing when you first started?

Glenny: Well, I played in different places. I played--I'm goin' tell you where I played, I played at the Boston Club, Pickwick Club, I played ah that club back there--I play with Piron back there. Pickwick, Boston Club. [Noise of Charlie Wright entering]

Wright: Hello there, old timer, how you feel? [Skipped by WR on copy]

A.Glenny: All right, sir, how you feel? Meet them gentlemens there. All them is musicianers.

Wright; I would shake hands with you, but I----

Russell: You were talking about where you worked.

Wright:

Glenny: Wait, don't disturb 'em.

Wright: Magazine and also see the Sunday City Item. They had his picture in one of 'em.

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Russell: Oh, yes, can you tell us about the Pig Ankle place on Franklin Street [now Crozat St.]

Glenny: Now Pig Ankle

Wright: uh-huh, oh, the Pig Ankle

Glenny: The Pig Ankle was on the corner of Franklin and Iberville. On that side of the banquette

Russell: Across from the "Big 25".

Glenny: Yeah, exactly. That's the last place, that's the last place where--uh--they had after the closing of the district, you know. Now they had [the "Big] 25", you know that.

They had "28", "John the Greek". That's his name, "John the Greek". They all kind of games back back there but dancing they dance with music every night there. No night off, Sunday, Monday, Tuesday, Good Friday and all dat, playin' there, you got to-on list way you had to lay off, I had a night off, was take off, all day and all night. That's right. Now they had ah "25", "28", "Pig Ankle", but I can't remember the one that was on Franklin between ah between Iberville and Canal, that side of the banquette.

Allen: That's George Fewclothes.

Glenny: Oh, yes. That's right.

Ertegun: (laughter)

Glenny: Yes. Now they had one there on Basin and Franklin. A made used to own play there, you--you used to go dar.

Allen: No, I was too young.

Russell: Little bit before our time.

Glenny: Oh, yeah, you was too young. A'madee, that's the corner and Franklin Iberville, that's right, wait, I get it, that's right---no, no, it would be Franklin. Basin and ah Iberville. On that side of the banquette. That's the time of Lulu White. And that, that-uh-big house there, I used to play naked dance there, too. After I knock off one job, I used to go there and play naked dance.

Allen: What place was this?

Glenny: Lulu White.

Allen: You was in there?

Glenny: Sure.

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Allen: Well, I didn't know they had bass players.

Glenny: Huh?

Allen: I didn't know they had bass players in there. I thought they only had a piano.

Glenny: Where?

Allen: At Lulu White's.

Glenny: I didn't play there regularly. After we knock off them ole' people--them people had the money.

Allen: uh-huh

Glenny: They wanta ah, they wanted to ah colored band. I say colored band, they didn't have band, after we knock off at 2 o'clock, well they had a naked dance.

Allen: What was the naked dance?

Glenny: Huh? Well, you wait, I'm gona tell you. I'm gona tell ya'. They had a mattress on the floor, pillow and ah and ah they had all them big shots, men had the money and we ah two o'clock why we'd knock off. Then, boy, we'd get good money there--we'd get good money, five dollars a man. (laughs) I used to go play for a dollar and a quarter.

Allen: Oh, yeah

Glenny: ^{so} So, all them big ole' fellers, you know, got the money, so we go there; we play and had the sheets on there and pillow. I know this fellow too good. He was a guitar player, they call him Jimmy Wright...he used to come there and play. Have ^hcampagne--all ^{c f}that. They wants to see how a colored fellow, you know, do their business. (laughs) Stay there. We made our money. And then they tip us too, you know. But more than where we was workin' at. You see, plenty people them, kick, too. I was young too, myself, you know. I played one at Antoine's restraunt. I played the naked dance there, too.

Russell: uh-huh

Glenny: Antoine's on St. Louis Street

Wright: On St. Louis between Royal and Bourbon.

Glenny: Bourbon, yeah, I played one there, too. And you see the woman that would come out the buggy, then didn't have no automobiles, you know. Come out there fine women...we never did thought they was gonna do that (laughs). I seen all that. I play with ah, I play on ah-oh, I played over, I can't tell you where I didn't play, in the country ah you want me to tell about

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Glenny: de country?

Allen: Oh, yes.

Russell: Anything yo_n'd like to talk about.

Glenny: I played St. Bernard Parish. I played with Nunez, Adam Nunez; I played for Jules Nunez; and I played for Anthony Nunez, all them's brothers, you know. Every Saturdays and Sundays we had that job, two nights, Saturday and Sunday. I played for Dr. Miro. You know he's dead. All them I tell you is dead, yes.

Campbell: uh-huh

Glenny: Ah, Estopinal, you know then?

Russell: No, I don't think so.

Allen: I heard the name.

Glenny: They from St. Bernard Parish.

Allen: Estopinal

Glenny: Yes

Allen: Was it different down there from the city much, I mean their dances?

Glenny: Oh, sure, they've got--sure

Allen: Same music?

Glenny: Same band, but you know every, every--they all have a turn, to give a dance, give dances, you know

Ertegun: Did you play the same tunes and so on?

Glenny: Oh, yes, no--we didn't play the same but we, we played what we knew, you understand.

Russell: uh-huh

Glenny: And so, well they was just crazy for our band, ya' know. And me, of course, I make my fun, anywhere I go, but the question--make y'all laugh. They had a fella with one leg there, Tony Nunez, and him, I used play for him on Lake ah how you call thatplace, they used to call it, wait, I'll get it

Wright: Lake Charles

Glenny: No, on, I been there. How you call it? Had a lake

Allen: In St. Bernard Parish?

Glenny: Yes, there's a lake ah a pavillion there used to give dances there.

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Allen: Was that near the Chef [Menteur]?

Glenny: Yes, exactly. Near the Chef. Yes, all them id dead, Dr. Miro and all them fellows up there. I used to play for them regular and ah I played Delacroix Island, and I know the men own Delacroix Island. He was ^a little short Frenchman. About his size. Used to wear the red moustache. He was a nice man. Played for him---that's how come they call that Delacroix Island, I knew the owner of it, but he's dead, you know. Nothing but a Spanish men out there. Is I'm right? Used to come in town here with more ducks in them days, coon, and all kind of stuff. He say, "give that...to your family." But it wasn't the money wasn't much, though. (laughs) But things was cheap in them days. You hear what I say. Well, I played then, nobody tell me nothin' about St. Bernard, I know every--I played for the Priest. Catholic Priest. They had a hall--they give dances there for---for the benefit of the church, I played there. Pointe a la Hache, I know everybody down there, everybody knows me, I haven't been down here for a long time, but I knows plenty people down there.

Allen: What was the first band you ever heard that played by ear?

Glenny: The first band?

Allen: To ever played by ear.

Glenny: Well, I happened to belong in that first band. Used to call our band "Gumbo" band. (laughter)

Allen: "Gumbo Band"

Ertegun: "Gumbo Band"?

Glenny: That was Accordion band. They had a bass, guitar, accordion, trombone, and the trumpet. Accordion band. German accordion, I used to play Flautino. [possibly he means concertina]. That's my first instrument, too, you know what I mean. I used to play Flau----, after I fooled with that bass, I used to fool around with the accordion, too. German Accordion. Then I had a small accordion.

Allen: Small one. They still use them in the country and they call them that today, German accordians. German accordians.

Ertegun: What do you call them-----Flautino?

Glenny: Flautinos, yes. Now they double keys, they've got double keys. You make, get much position on that accordion you make on the violin. You don't know it. They got half--notes

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Glenny: and everything on there.

Ertegun: Is that so?

Glenny: Absolutely. That's right. I'm tellin' ya.

Ertegun: You played both bass and that.

Glenny: They got bass on there. No, no, I can play.

Russell: Yeah, the bass keys

Ertegun: I understand. Did you play that instrument yourself?

Glenny: Sure, sure I can play.

Allen: Well what year was that you had this band that played by ear entirely (?).

Glenny: Oh, you mean.

Allen: How old were you?

Glenny: How old was me? Well, I was a young man, I was about, let me see, when I was playing music in my little band there, me well I was quite a man, you know, I knew how to play bass, but they had they happen to have a bass player, you know.

Allen: Yeah

Ertegun: Were you about twenty years old at that time or thirty

Glenny: Well, I'll tell ya! I was 'bout twenty-seven or twenty-eight somethin' like

Ertegun: Twenty-seven, twenty-eight

Glenny: Yes

Allen: Was it before the Spanish-American War or after?

Glenny: That's the same, that was at the time I'm talking about. Spanish-American War.

Allen: During the war?

Glenny: Ain't been so long. That's right.

Allen: That band played by ear?

Glenny: Yes. Didn't have no music, cause that come from my band.

Allen: Were you playin' blues with that band?

Glenny: Oh, yes, ~~playin' blues with that band~~ play anything you want.

Ertegun: Any!

Glenny: Huh?

Ertegun: All kinds of different tunes.

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Glenny: Yes, all kinds of different numbers. Yes.

Allen: Would you call it a ragtime band?

Glenny: A ragtime band is right, but they used to call it Gumbo Band, you know how come used to call it a Gumbo band, anytime you got gumbo, you don't need no money. Go there just for gumbo. (laughter)

Allen: Well, what's a cowein?

Glenny: Cowein, I could clean up on that. I cooks that. Oh yeah.

Allen: Is that like gumbo?

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Glenny: I got to tell you all that---

Allen: Oh, yeah.

Glenny: ah, ah, I tole ya, I call three, rich clubs, the Pickwick, Boston, and ah (I said I played there with ah with ah Charles Hypolyte [correctly Hypolyte Charles]. We had a fine band. I played there, and they had two bands, [Armand J.] Piron band and Hypolyte band, that's after they just cut one band they kept--they kept ah Hypolyte band and they layed off Piron. And I still played what was the name of that club? Well, I'm gonna git it all right.

Allen: Where is at?

Glenny: 'Twas back on ah ah out da Bayou [St. John] 'dar. Out Esplanade. Cross the bridge. They had a bridge long time ago---had a club there.

Allen: Was it near the Spanish Fort?

Glenny: No. In them days, they had hoss cars. You wouldn't know nothin' but dat.

Russell: Yeap, ha, ha.

Glenny: We used to go--pla--what's the name of the club? Long as I played there, I got drunk there one time on champagne after them people got through the boss and fellas give us--give us ^{you} know what was they left, ya know. Save it for us, when we got got drunk, that was dirty drunk, champagne drunk. So, let me see. I can't get the name of that place.

Ertegun: Tell me something, Mr. Glenny; when you had this Gumbo band, did Buddy Bolden have a band at that time?

Glenny: Buddy Bolden?

(End of spool)

Ertegun: At that same time?

Glenny: No. No.

Ertegun: Was he before?

Glenny: Before? After, I wanna say. I play with Buddy Bolden. Johnson Park. Two bands they had playin'. Manuel Perez band, and ah ah ah Bolden band. Their ain't a band in Louisiana I didn't play with--I'm tellin' the truth. I played--I played bass drum, too. I used to play funerals and ever'thing.

Ertegun: Uh-huh.

Retyped

Glenny: Ya can ask of them what knows me will tell you dat.

Russell: I know--I had heard 'em, yeah, yeah.

Glenny: Huh?

Ertegun: They have all told us about you.

Glenny: Huh?

Russell: We know that, we heard about

Glenny: I'm not jokin'?

Ertegun: I know.

Glenny: But the onliest thing I don't git the money. (laughter) I get the praise and you can't live without money. (laughter) ✓

Allen: That's right, that's true.

Glenny: There's no doubt. Well, I'm trying to get that club.

Russell: Tell us some more about those clubs over in Storyville--like what was Tom Anderson's like inside?

Allen: He means in the district.

Glenny: Oh, I played for And----Anderson on--I play with him for him on Rampart between Canal and Iberville, and that side of the banquette. Anderson I played for him dar--me and ah this fella ah Paul Dominguez--Arnold Metoyer. Ya' know him? All that's dead.

Allen: Heard of all of them.

Glenny: Ah, Paul died, too, ya know.

Allen: Paul Dominguez died?

Russell: Oh, is Paul dead?

Glenny: Yeah.

Allen: I didn't know that.

Glenny: Yes, his father died. He was a good ^{bass} player. He's the one give me plenty good ideas.

Russell: Played violin, too.

Glenny: Oh, yeah, Paul used to play violin. Well, you know his brother. Ah, Andre' see his picture in the paper. ✓ Well, anyhow.

Russell: Was it a cabaret?

Glenny: Yeah, he had a cabaret, on Rampart Street and he had one on on Ba----on Iberville----

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Glenny: where they use---that was the last one he had on Rampart Street. He had one back on ah Iberville between Robertson and Claiborne right behind the d---. On that side they had a big place there, nice place ✓, and it was way in the yard.

Russell: On Uptown side.

Glenny: Yes, well, we used to play--I used to play there fer him, too.

Russell: What were those places like inside--lot of decorations and

Glenny: Oh, yes, it was pretty in there, oh yes nice, nice places and de people just good as they was swell.

Russell: Did they have a bandstand?

Glenny: Oh, bandstand and everything.

Russell: Was it up high or down low.

Glenny: No, it was---we had it high enough, ya know, so for my bass cause ya couldn't have it too low, ya know.

Russell: Yeah

Glenny: Oh, yeah, we had--we made money there, too, in tips--done pretty good--be drunk somewhere come there--come there with their carriage or buggy. And they come there and we would be playin and they start to dancing, "play dat over, play dat over", ✓ yeah, fo' bits six bits (laughter) yeah, and ah was a music propersition. Ah, I played with ah one Mardi Gras I'm gonna tell you---you'll can take dat too, if ya want. I was sittin on my step. I was sittin' on my step. I was living on St. Antoine [Anthony] Street, you know I was livin' on the other side. And ah on a Mardi Gras mornin--I had no job atall ya know, where I was goin' play, had no job--spend Mardi Gras day on the truck and three person--four person come there. I was sittin on the step. And I had on ole lady in them days. "Hello Glenny---what ya doin' here". I says--nothin--nothin' Mardi Gras. (laughs), and ah he says is you playin' today--we're lookin' for a bass player now. Talkin' about you and thought you was playin".---I say "No, I ain't playin'". I say "how much is-ya wanna play". I say, "Yeah, go and play." I though you quit playing, ya know. I say "what's the joy paying." "Twenty-five dollars." Oh I say--"I'd go for ten." ✓
 a penny they was in a jam, ya know. So, "I say ya'll got a deposit." He say "you ✓ . Gimme ten dollars. I went inside and I fix myself up. Boy, I'm sorry I took that ten dollars. Had a guitar, bass,

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Glenny: clarinet, and trumpet. Well, they played uptown--I thought they could play alright, ya know. Well, I make dat money. The rottinest band I never heard in my whole life.

(Ertegun laughs) "God dog it" to myself I said "I made a mistake". I ought to sat on my steps. From uptown, I dunno, some of those people uptown, but when they come down here, ya know. When they come, they took in all them parades--they was from down here, too, them people. When they took Clai---they comin down Claiborne Street you know what I done. In all this time, I love *to play my bass.* ~~to play my bass~~ ✓ ✓

I ~~says~~ Lord, (laughter) My cousin told me, I seen you with that bad band (laughs) that rotten band. Well, when they passed--after they passed Claiborne and St. Bernard Street, you know, they went down town. So, well, they went around when pretty near time to knock off. He tole fella, that white fella. I don't know ^{him}, but he had the contract. The fella says ", Well, who must I pay". Now he ask, who must he pay. It was a trumpet player had the job, you know. See, I'm goná tell ya, see ~~that~~ old man. 'Twasn't for that old man we would have no band at all. I ✓ say that to flatter myself, I had to play bass, violin, and all. They start the number, they couldn't.

Russell: Couldn't play anything.

Glenny: I had ~~to~~ ^{the} play. Then he give me two dollars extra.

Allen: What, what were you on that day?

Glenny: Huh?

Allen: How did you get around that day.

Glenny: Twasn't my job, 'twas they job.

Allen: Yeah. But I mean, was it a truck or a wagon or a

Glenny: Truck, oh truck. And man (laughs) I never forget that day as long as I live. It was about, oh 'twas about a coupla years now--four, five years ago, three, four years or something, I say. I'll never take another ham like that. (laughs) When we--you play with a bad band, we say in Louisiana---we never take another ham like that. No sir. I said, Lord, never no more. Them people sho' did play some bad music. And I have to lead and play bass. Bass ain't no lead

[melody instrument.] A bass---

Ertegun: Tell us about Johnson Park a little?

Retyped

Glenny: Oh, Johnson Park, oh--I was playin' there with Manuel Perez. We was playing at two Park next to--You know by ah that baseball place there.

Allen: Uh-huh.

Glenny: They had a park there, you know. And they had a platform there. Used to give dances every Sunday.

Allen: Uh-huh.

Glenny: Manuel Perez he had a band there and I was playin' with, ah how you call him again, ah.

Ertegun: Bolden.

Glenny: Bolden. That boy professional trumpet.

Ertegun: Was he a good trumpet player?

Glenny: Yes. He's the one ah composed "Funky Butt, Funky Butt, le---let me see, forgot that, Funky Butt, Funky Butt, leave it alone". Yes. He composed that. He had a good band, too.

And ah he

Ertegun: How long did you play with him?

Glenny: Oh, I played about two, three years with 'em. Oohh, yes, I played with him a long--- I--Kid Rena---I played five years with 'em. He used to--he used to come get me to play so much music, my mother couldn't talk French---^{No,} couldn't talk American when she came. I be sleep, tired, you know play so much. He says "Mrs. Glenny, is Albert there." "Yes, he's dar." She get mad. "Yeah, he's there." So he come, "Can I see him". She say, "Yes, yes, you can see him". And ah when she come up [with Creole pronunciation] "Albert". She talking in Creole, you know, "Albert!" [in Creole] "Albert, somebody wants to see you." I say "dis entré". "Tell him to come in", and he come in. Albert, you playin' tonight, and she standing right in the door, right by my bed, what's the matter, she couldn't say bass, no, she say, ya wanta kill my son. That boy ain't got no hair. (laughter) My God, you gona kill my boy. Ain't you got somebody else that can play basse" (laughter) She couldn't say bass.

Ertegun: Yes.

Glenny: She say "What's the matter, they got plenty bice players, so go somewheres else."

(laughter) Now he, she used to call he, she . . .

Allen: Oh, yes.

Glenny: Call you, she, I say "Ma you're wrong, that's a he; you a she". He know what ~~that's~~

Retyped

Glenny: I mean", I say "No, explain yourself and then they'll know (laughter) Lord, man, ' man, I was tired, man, I, since I was playing bass. I sleep on jobs, ✓ I mean I was fresh, ya know.

Allen: Uh-huh.

Glenny: Lord, have mercy.

Ertegun: Did you hear John Robichaux's band?

Glenny: John. Well, I used to play with--that's---I used to play those big jobs with John.

Ertegun: Oh, you did.

Glenny: What, sure John Robichaux, the violin--left-handed violin.

Ertegun: Yes.

Glenny: Yes, used to dress so well, why sure that's my friend. Man, there isn't a musicianer in town you can ✓ . That is just my friend there, my partner, my good friend, ask him.

Allen: uh-huh

Glenny: Ever'where I go they know me. I wouldn't do nothin'.

Ertegun: What kind of music they play? John Robichaux's band, what kind of music they play?

Glenny: Oh, they had a band, up to the minute and they was musicianers, too. That's what I tell ya, I play with the best, just what I had.

Ertegun: Did they play by ear, the Robichaux band?

Glenny: No, no.

Ertegun: Only reading.

Glenny: Reading. And dey played the proper way, too, He was a musicianer---John's he was man ah, when you was askin' for me, you went at ask Vic Gaspard the trombone player that told you you was asking for wants to see me, he ont in the public ✓ me for me. ✓ that was a musicianer, he's the one that I play with them big, big clubs. I can't call the name of that club. -pla-!-

Russell: Is Vic Gaspard still around, does he live near here?

Glenny: Yeah, but he don't play no more.

Russell: Doesn't he play?

Glenny: But he's very sick.

Russell: He's sick.

Retyped

Glenny: He owns a house there on Allen between Roman and Prieur. Walk right to that church there. Go right straight to between Roman, Prieur, Johnson on that side of the banquette
✓ see double house.

Russell: I'd like to see him sometime.

Glenny: Ya can see him.

Russell: Is he too side to go over and see?

Glenny: Huh?

Russell: Did you

Glenny: Well, I don't know, they told me he was very sick.

Allen: I went out there with Lawrence Marrero

Glenny: Lawrence, Toca [Martin] Lawrence Marrero. He's in town you know.

Allen: Yes, he's back.

Glenny: Huh?

Allen: I know. He stopped playing with George Lewis.

Glenny: I know---account of his heart [brain accident actually].

Ertegun: Yes

Glenny: And I learned his father--I'm the one who learned his father how to play bass. *Bill Mervin.*

Allen: Is that right.

Glenny: That boy that ole man was a bass player too, partner. That's right. He, he beat me. But I'm glad. I don't (✓) somebody, you know, I'm gonna learn 'em, that boy was a bass player, too.

Russell: Yeah

Glenny: Yeah, I tells the truth, ya know. The truth is the light.

Ertegun: Sure.

Glenny: Absolutely.

Ertegun: Sure.

Glenny: Well,

Campbell: What sort of places did you play with Robichaux's band?

Glenny: *the* the Boston Club, and the Pickwick Club, I played so many places, ah, Pickwick, I told ya' all about that, oh Law!

Retyped

Allen: Was this out near the Yacht basin where you played?

Glenny: Oh, yes. Yeah, it was right 'cross--

Allen: West End.

Glenny: No, that's the way you go to West End, before you get to. West End there's the bridge you cross there.

Allen: Bucktown.

Glenny: No. Oh, I been out oh, show, it's comin' to me. Bucktown I mean, ah, it wasn't Bucktown, tis ah

Ertegun: Milneburg

Glenny: Oh, what's the [✓] up there.

Russell: There's one place called Trauchma's or something.

Glenny: Caaa-----

Allen: Trauchma's.

Russell: Trauchma's.

Glenny: I played there too, already but I ✓

Russell: Piron played there.

Glenny: Huh?

Russell: With Piron there.

Glenny: Piron--Piron, that's right. Ah, God Damn, how you call the name of that club?

Allen: What used to happen out at Milneburg? [Plenty]

Glenny: Huh?

Allen: What used to happen out at Milneburg, I never was there?

Glenny: Well, they had plenty camps out there. I played out there, regular, Ya know so many jobs different. They give picnics at camps out there and I played for white and I played for colored. And ah ever' Sunday, nine o'clock train----fifteen cents round-trip and we had to take the nine o'clock train back. Claiborne and Elysian Fields there. We go play picnics, two and a half, two and a quarter, two dollars, and ah all day picnicks, you had all ya want to eat and drink--have a good time.

Ertegun: Did you ever play lawn parties?

Retyped

Glenny: Lawn parties! Ohhhhh, ✓

(laughter)

Ertegun: Tell us about it we never saw one.

Glenny: Huh?

Ertegun: Tell us a little, how was a lawn party?

Glenny: A lawn party

Ertegun: What was it like., I never see one.

Glenny: You never seen one no matter where you at, huh? But you never, but you haven't never seen, never went to a lawn party is nothing but a -- they sell you --they have a band, and the plenty to drink, eat, dance, that's all. Whiskey, and things, ya know, gumbo, you eat gumbo.

Ertegun: I love it..

(Glenny laughs)

Ertegun: I love it. I eat it every day, since I came here.

Russell: Were these lawn parties right outdoors and

Glenny: You eat red beans?

Ertegun: Oh, yes.

(Glenny laughs)

Ertegun: I can cook them, too.

Glenny: Me, I don't eat 'em. I don't eat no kind of beans.

Ertegun: No?

Glenny: No. Well, I'll tell ya, used to git a dollar and a half, dollar and six bits, two dollars, sometime two and a half a man, you know, according to what people you were playin^Ng for.

If it was kid. *Put ✓* But they had a good time. That's colored. They had one of my friend had a camp out there, Lucien, Lucien, what's his name again, ✓

C.W.: What?

Glenny: That had that camp out there.

C.W.: Camp out where?

Glenny: Oh, out Milneburg. You know ✓ that house. What his name is? He don't know him. I don't think he know. I don't think he know him. Well, ya not that kind of a man.

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Retyped

Russell: At the lawn party did did they dance out there?

Glenny: Lawn Party? Lawn party? Is just a party--like you got

Ertegun: Outdoors?

Glenny: No, in your house, or in a hall, or anywhere you wanta give it.

Ertegun: Uh-huh.

Glenny: You can give it at your house. Ya understand? You, you suppose I feel like givin a party, well, I could get a band, and my--got a wife, you know can cook and gumbo

Ertegun: Well, didn't you play it outdoors sometimes?

Glenny: Oh, yeah, oh yeah, lawn parties, play in ya yard, yes.

Ertegun: That's what I'm talkin' about.

Glenny: Oh, ya mean lawn parties, ✓

Ertegun: Yes

Glenny: Now, I know what' ya talkin' about now. It was it[✓] was good weather, though.

Ertegun: Uh-huh.

Glenny: But if its not bad weather they give it in the house, you can do it in the house but it's so hot in the house, ya, know, but lawn parties.

Ertegun: Yes

Glenny: Lawn parties, man, I played every kind of parties. I can't tell how much many parties I've played. I went to Baton Rouge, I played Baton Rouge; I played ah in ah how you call this little place played after you get to Baton Rouge you cross--had a ferry, and now they got a overpass [Port Allen] How ya call that place? - - - Hot Almighty.

Russell: Alexandria.

Glenny: Oh, I've been dar, too.

Russell: Shreveport, I guess ya went up there, too.

Glenny: Oh Shreveports, I had a regular job there. With my with that same Vic Gaspard you're talkin' about. And he had a--we had a good band had Glenny, and Gaspard we had a band together Edgar [Elgar (?)] ya know Ed Ed gar, gar, he's a violin player, he's in New York [Chicago]

Russell: Oh, in --a--yeah, I remember now--Charlie, Charlie Elgar.

Glenny: Charlie--

Allen: Charlie Elgar.

Retyped

Glenny: Well, he had a band with me, Glenny--Edgar and Glenny, we had a band. ^{whoever was}

Ertegun: Is that so?

Glenny: That's right, used to live back on Galvez and St. Ann.

Ertegun: How long ago was that?

Glenny: Ooooh, it's been quite a while, about, been quite awhile, you mention when you see him, tell you I'm livin'---Albert Glenny, he know.

Russell: He'll know you. He'll remember you.

Glenny: His father-in-law is a policeman. (laughs) Well, I don't know that ✓

Ertegun: When you were a young man, who were some of your favorite musicians?

Glenny: Charlie ^{so?} Frank Smith, Lorenzo Tio, ah

Ertegun: What did Frank Smith play?

Glenny: trumpet. But he was a ageable man but he could play. I ain't joking about that.

Russell: That wasn't Sugar Johnny, was it?

Glenny: Sugar Johnny, I know--I used to play with Sugar Johnny--was a dark fella--I used to play with him---I tell you and band, ^{man,} ain't a band that I never played in the city, here. Me.

Russell: His name was Smith, too, ^I wonder if Smith family.

Glenny: Yes.

Ertegun: Not the same as Frank Smith?

Glenny: Frank Smith. That's his name.

Ertegun: Yes.

Glenny: Frank, he was a cop, I used to work with him--helper. But I ain't no cop--I'm a painter by trade--

Ertegun: Uh-huh.

Glenny: But I used to work with him. I used to play music. We used to play parties together.

Ertegun: Who else did you like?

Glenny: Huh?

Ertegun: Who are some of your other favorites?

Glenny: Well, I played with Valteau, violin player; I played with Jimmy Brown, no; Jimmy Brown. I learnt him how to play bass.

Retyped

Ertegun: Who was the best cornet player you ever heard?

Glenny: Well, I tell ya, in the days that I'm talkin' about, that fella, dar--I was playin' with dar--oh, you mean by readin'?

Ertegun: No. By ear.

Glenny: Well, Arnold Metoyer was the fella--he reads.

Ertegun: Uh-huh.

Glenny: But he could play by 'air' anything anyway ya want it. Manuel Perez is another good trumpet player, too.

Ertegun: Uh-huh

Allen: Did he play by ear?

Glenny: Who?

Allen: Perez.

Glenny: Yeah, he played, sure he was a — , sure he played. He played with me.

Allen: By ear, though.

Glenny: Yes, yes, that's right.

Allen: Uh-huh.

Glenny: No, not only that but they got the music the type of music you don't have to play by "air".

Allen: Yeah.

Ertegun: Well how would you compare Bolden with those people?

Glenny: Bolden. Buddy Bolden--

Ertegun: Was he as good as them?

Glenny: Who?

Ertegun: Bolden, was he as good as

Glenny: Oh, no.

Ertegun: Arnold Metoyer.

Glenny: Oh, no, no, no, not for readin'. But he was a good trumpet player, you know, he had dat, that's right. ^{(C) *talented*} If I got money, I'd bet on him, but the man I'm tellin' ya, Manuel Perez was a musician----was a good trumpet player. But he wasn't no ragtime, ya know what I mean, but Bolden, hummmmm-----

Retyped.

Allen: Who was the best ragtime band you ever heard of all?

Glenny: The Imperial Band.

Allen: They play good ragtime?

Glenny: Sure. Sure, day played ragtime. Now there ain't no mo'. It's bread now. (laughs)

Allen: What?

Glenny: It's bread. (laughs)

Allen: Bread.

Glenny: They don't want no ragtime, but we got, we used to be a swing that swing music that's the music of that's going' today. And if ya can't play the blues and all that kind of dances, you're not--that band's no good. But they ain't got that much work. I'm tellin' ya, there's not that much work. I sold my bass

Ertegun: You did?

Glenny: Yeah

Ertegun: How long ago?

Glenny: Oh, about two, three years, I ain't been playin-----

Russell: Oh.

Glenny: I don't care 'bout playin'.

Russell: Tell us about the Tio family, who was the best member, it was "Papa" Tio---Lorenzo or who were they?

Glenny: Well, I'm gona tell ya. Luis Tio, that's the oldest--that's the oldest one--that's Lorenzo's brother, yeah, lived right on Derbigny, he was livin' right on Derbigny, and Laharpe. Louis Tio, old "Papa"--we used to call him "Papa".

Russell: What is his first name?

Glenny: Luis

Russell: Luis Tio, uh-huh.

Glenny: Now Lorenzo, that's his brother, Lorenzo Tio, [Sr.] now they had his nephew, Lorenzo's son, ah [Lorenzo Tio, Jr.] he was a clarinet player, too.

Russell: Yeah, Lorenzo, Jr.

Glenny: Yeah, he was up in New York, he died in New York, I believe. I used to play with them.

Retyped

Russell: Which one was called "Papa" Tio?

Glenny: That's the oldest one, Luis, He was a cigar maker.

Russell: Yeah

Glenny: He was a cigar maker.

Ertegun: "Papa" Tio was Lorenzo, Jr.'s uncle?

Glenny: That's right. That's correct. I know the whole family.

Ertegun: Did you know them all?

Glenny: Sure.

Ertegun: Who was the best musician ^o [bad word] in the family?

Glenny: Well, I'm gonna tell ya. The ole' man was supposed to be the best--ole' man Tio, Luis.

Allen: You mean for a musician, yeah.

Glenny: Yeah, that's right, I'm tellin' ya.

Allen: Well, who was the best ear?

Glenny: Huh?

Allen: Who was the best, best man for playin' by ear? Did -

Glenny: Lorenzo. Papa didn't care for that.

Ertegun: Which Lorenzo, Jr. or the other one?

Glenny: Ah, I mean the ole' man--Luis, he played, but he don't care about playin' without no music.

? ✓ : ✓

Glenny: Ya, know

Ertegun: Uh-huh.

Glenny: That's the truth

Ertegun: Well who was the best one for ear playin'?

Glenny: Lorenzo, his brother, Luis' brother.

Ertegun: I see.

Glenny: ✓ observe. So, now, another thing I'm gonna tell ya. Ya

see, Luis, I used to go hire him sometimes, the ole' man, I say, see "Well, Papa", I wanna

say, I got a little job there; I wanta ya. He say "when"? I say "Tomorrow night....Friday."

"Who ya playin' for? Who ya playin' fer?" I say "The people

Retyped

Glenny: that God made." "Playing for them Lions". (laughs) ✓
"Who ya playin' for?" Ya don't know what I mean, I'll tell ya'll. He say "who you playing for you playing for a white or for colored." I tell him "them Lions". He say "Lord have mercy". He know. So I tell him, I says, "Well, what's the difference?" "No, they wa----them Lions, yeah." They want ya to make cat on your clarinet, like they want me to make cat on my clarinet. (laughs) Ya know what he mean? They want ya to make all that noise ya know, all that monkey shines. But he want to play the straight music. That's what he mean.

Allen: Yes.

Glenny: Yes, that's right. That ain't no joke about dat. But he was a musicianer, though, and a good cigar maker, too. I knows 'em all. Now, ya'll know ah George Fihle?

Ertegun: Yes

Glenny: Trombone player--he died in Chicago--I used to play with 'em, he's used to play with me up on Franklin Street, too.

Ertegun: Oh, yes.

Glenny: Yes, indeed.

Ertegun: Was he good?

Glenny: Washe good!! That boy was a trombone player, man. Shucks!

Russell: Who were some of the other good trombone players in the old days?

Glenny: There was ah well George Fihle was one, dey had ah Buddy Johnson, he livin he in Algiers, used to play Superior Band--Imperial Band. I played with 'em. And his brother played trombone, too, see. Had two brothers--both of 'em had a barber shop on Teche Street.

Russell: Uh-huh.

Glenny: He died. He used to play with us. His brother died, too.

Russell: Oh, that was Yank, Yank Johnson.

Glenny: Yank, Yank, . yeah, that's right.

Russell:

Glenny: Yeah, Yank, ya remember him, he was

Russell: Never knew him.

Glenny: Do I know 'em? Do I knew 'em?

Ertegun: You sure do. (laughter) Ya sure do, Mr. Glenny.

Retyped

Glenny: Ah, now wait, ah ah ya know Joe Petit?

Russell: Oh, yes I knew him.

Glenny: He's dead too, ya know.

Russell: I got to hear him.

Glenny: He's dead. He was livin' right there----I know where dey live, even.

Russell: Across from the Artesian Hull.

Glenny: Yeah, exactly.

Russell: Lived there when I knew him.

Glenny: Ah, now there's ah, there's another, there's a fella they call---lives on Marais between St. Philip and Dumaine ah called him there, he's a good trombone player, but he play mostly brass band than he do--and it just, but he got much work, no how, ah, Sonny Henry, ya know him?

Russell & Ertegun: Oh, yes.

Glenny: He play most brass bands, ya know he used to play.

Ertegun: Uh-huh

Glenny: He used to play at the Country Club, dat's the that's the club I was trying---

Russell: ✓ Country Club

Glenny: Country Club, yeah, yeah.

Russell: & Allen: Yes, yes.

Glenny: I played there a long time, too, with Piron.

Russell: There was a trombonist they tell me about--Batiste DeLisle, I believe.

Glenny: Huh?

Russell: Batiste DeLisle.

Allen: [John B?] "Bat" DeLisle [see Soard's 1920 Directory]

? : "Bat" they call him.

Glenny: "Bat", "Bat", wait, where'd ya locate him?

Russell: I think he lost his mind--finally.

Allen: He played with Robichaux.

Glenny: Doh, yes. He lost his mind?

Russell: I believe so, he's dead now.

Retyped

Glenny: Ooh, yes, I know "Bat". Sure I know 'em.

Ertegun: Did ya know Kid Ory?

Glenny: Huh?

Ertegun: Kid Ory?

Glenny: If I know him? I can tell you where he come from. Down in St. Bernard parish [no], Kid Ory, the trombone player.

Ertegun: Yes.

Glenny: I used to play with 'em. (laughs)

Ertegun: Did ya play with him?

Glenny: If you see him, ask him if he know me, Albert Glenny. Sure I play with 'em. When he was down here, he was---you know a fella he's got a fella, or maybe dat's his cousin--what'd ya call him, he used to play clarinet, kinda cripple fella.

Allen: [Phil] Coycault?

Glenny: Huh?

Allen: Coycault?

Glenny: Coycault. (laughs) Man, hey, Lawd, let me see.

Ertegun: Ya know "Zue" Robertson?

Glenny: "Zue"? He play cornet, huh?

Ertegun: Trombone.

Glenny: Trombone. "Zue". (laughs) If I know "Zue"? (laughs) Ya'll know a fella they called, he was here the other day, he come--- he come from California, he was in--he's from here, he used to live on Derbigny and Orleans before he went to California. Big stout ole' man. He played bass; they call him.

Ertegun: Wellman Braud.

Glenny: Huh?

Ertegun: Wellman Braud.

Glenny: Huh? Blonde. Big, tall, ole' man.

Russell: It wasn't Bill Johnson, was it?

Allen: Wellman Braud.

Russell: It wasn't Bill Johnson was it?

Retyped

Glenny: No, it wasn't Bill. Oh, wait, he was here--he was here.

Ertegun: Wellman Braud..

Allen: Ed Garland.

Ertegun: Pops Foster.

Glenny: I know Foster good.

Ertegun: But, you are not talking about him.

Glenny: I ain't talkin' about Foster.

Allen: Ed Garland, maybe.

Russell: Yeah, Ed Garland.

Glenny: No, I'm this fellow was. God dog it, he live on--I tell ya he live on---

Allen: Was he a Creole feller?

Glenny: Yeah, he's from---he live right down at Derbigny and ah Orleans

Ertegun: Is he still playin' bass?

Glenny: He say he gonna stop, he play guitar, too.

Ertegun: I don't know him.

Allen: Who did he work with?

Glenny: But, he living in California.

Allen: Who did he work with around here?

Ertegun: What bands did he play with?

Glenny: Oh, I don't know. He was not much, but he was a all right fellow. Well what else do you want me to tell y'all.

Russell: Well, let's see.

Glenny: Don't be 'shamed if I----

Russell: Uh-huh. Ah--

Glenny: And I'm willing to wait for you, too.

Russell: Did you tell me that one time a few years ago, your wife worked at Tom Anderson's, too, did she----

Glenny: I tole ya what?

Russell: Did your wife worked at Tom Andersons once?

Glenny: My wife?

Retyped

Russell: Yeah, it was in

Glenny: Maybe it wasn't my wife, it was one of my gals. (laughs)

Ertegun: Ya had so many of them, huh?

Glenny: Sho' ooooh, man, I had plenty of 'em. I had some women in life.

Russell: I'd like to know----

Glenny: ✓

Allen: Who were some of the best blues players, do you think, around town?

Glenny: The best blues players? Trumpet?

Allen: For really, playin' blues any instrument?

Ertegun: Any instrument.

Glenny: Alphonse Martin--but he's dead, too. Alphonse Martin. I can't pronounce it myself, in American.

Allen: Yeah, I don't know, him.

Glenny: No, no, I know ya don't know him.

Ertegun: What instrument did he play?

Glenny: Huh?

Ertegun: What 'd he play?

Glenny: Trumpet.

Ertegun: Trumpet.

Glenny: And trombone.

END OF REEL II, March 27, 1957

ALBERT GLENNY