

Clayton Duerr
Reel I
April 17, 1972

Notes: Lars I. Edegran
Digest: Richard B. Allen
Evelyn M. Rinnert

Also present: Lars I. Edegran
Richard B. Allen

Clayton Duerr gives his name and address, 4400 Holly Grove. Born in the French Quarter, he moved to his present home at about the age of 13. He started playing the banjo at 15. He had played the violin first and then piano, then banjo, and finally guitar.

CD got his first job by going to Werlein's music store where someone heard him play and took his name and address. About six months later CD got a telegram asking him to join Dubinsky [sp?] Brothers Stock Company in Marksville, Louisiana. The Dubinsky brothers had a tent show.

2:17 CD is self taught. He played uke-style banjo at first (tenor banjo tuned as the first four strings of the guitar); then he changed to straight tenor and taught himself to read music. CD's mother helped him a little bit. CD says he wasn't much of a soloist. All that was required of a banjo player was to play good rhythm. CD came home from the show after one year. He was eighteen years old then.

2:26 CD played a job in New Orleans with some old timers at Beverly^[sp?] Gardens on Metairie Road. Bonnie Pottle played tuba; Paul Beque and George Schilling played sax; D. Larroque was on piano. Bonnie Pottle later became a fine [string] bassist, playing with Russ Morgan around New York for a long time.

2:38 CD's next job was in the Warwick Hotel in Houston, Texas, with Harold Locksley's [sp?] big, 11-piece band. They

had 3 saxes, 3 brass, and 4 rhythm. There were few big bands then. After two weeks in Houston, they went on to New York. They stopped at the Peabody Hotel in Memphis for a week and then played at the Follies Bergère in Atlantic City for a couple months. The band disbanded there.

:45

Frank Froeba, who was also from New Orleans, was in the band, so CD and FF "teamed up together" and went to New York. That was in 1926. FF had been to New York before with Johnny DeDroit's band, and he knew a few people there. They made contact with a fellow who had a band going into a taxi dance hall, the Balconades ball room on 66th and Columbus. CD and FF played with this six piece band for four or five months at the Balconades and then went to a dance hall on Broadway, the Tango Palace.

:53

There wasn't much jazz, or many good jazz players, in New York at that time. (CD was still playing banjo.) Red Nichols was just coming in with the Five Pennies. Joe Venuti and Eddie Lang were just starting to be heard. The job at the dance hall lasted about a year, and then FF went on to better things.

:57

CD didn't do too much. Rudy Vallee came out with the megaphone which knocked all the brass men and banjo players out, and you had to learn guitar overnight. The banjo didn't record well in those days. RV used saxes and violins, and guitar blended better. There were no methods for guitars outside of the Spanish finger methods; there was no book to show you the chords. Different guitar players would meet at night and exchange ideas on making different chords. CD never played the tenor guitar.

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3.

He went to work in a speakeasy where he played guitar on certain tunes that he knew before switching completely from banjo to guitar. CD worked in White Plains with a pretty good band of eight pieces with a good rhythm section. Fellows like Max Kaminsky and Jack Teagarden from New York would come up and sit in with the band.

CD worked at the Tango Palace when JT first came to New York. Frank Froeba had known JT before. He was far ahead of most trombone players in New York. When JT sat in with the band, and they played a tune like "Paradise," the people didn't understand what JT was playing because it was so new. This was c. 1926-1927.

All drummers in New York were what was called "melody drummers," i. e., they followed the melody. They didn't play press rolls. Ray Bauduc came in one night and taught CD's drummer, Dick Brocato [sp?]. DB became a pretty good drummer and later went out with a big name band and played stage shows. By the 30's Eddie Condon, Bud Freeman, Joe Sullivan, and other Chicago men came to New York. [cf. other sources.] CD stayed in New York from 1926 to 1936. In 1928 CD worked in speakeasies, but after the crash in 1929 the speakeasies went down, paying less money. CD worked in White Plains twice; the second time he worked with Julie Wintz. CD knew Eddie Miller then.

Toward the end of 1935 CD went with [Joe] Venuti's band, playing one nighters in Toledo, Ohio, and Springfield, Massachusetts. Then Joe Venuti got a job at Casa Mañana in Fort Worth, Texas, during the Texas Centennial. [Paul] Whiteman was on one bandstand and Joe Venuti on the other. PW had a podium out in the center of the audience, and he would give the downbeat for

both bands to do the fanfare for the show. PW had a light on his baton so you could see his downbeat. One night JV took the light from CD's music stand, tied it to his bow and waved back at Whiteman. JV "was a crazy man." CD played that summer with JV, and then went home to New Orleans. CD went back to New York again three years later. [1939. See below.]

2:05

While in New Orleans, CD played with Albert Kirst in the Blue Room [of the Roosevelt Hotel] for the luncheon sessions. CD was the only one who could play Hawaiian guitar, and at that time it was known as the Hawaiian Blue Room. Every time "they" put the waterfall scene on, CD would play "Song of the Islands" or something like that. CD used amplified Hawaiian guitar.

In early 1939, Wingy Manone sent for CD to come to New York to play a job on 52nd Street. The job lasted only two weeks. Ray Benitez had come to New York with CD, but he didn't belong to the New York local and couldn't play. CD, RB, and some other fellows from New Orleans, including Doc Rando, lived with Sharkey. After the job with Wingy Manone folded up, CD worked with Sharkey at the Yacht Club on 52nd Street and some other place in the Village. Then they came back to New Orleans, and Sharkey went to the Fountain Lounge at the Roosevelt Hotel. Sharkey had been in New York a while before CD got there, and they were together there about three months. CD and Sharkey were at the Fountain Lounge over a year, and at the same time CD played luncheon sessions with Kirst.

2:24

CD knew a lot of the fellows in New York, like Bunny Berigan and Artie Shaw. When AS first came to town, CD and AS would hang around at night. CD would go to AS's room, and they would play

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duets on the clarinet and guitar. In 1933 or '34 AS recommended CD for a job with Roger Wolfe Kahn who was getting a band together to go to the Forrest Club^[sic] in New Orleans. CD made the audition, but some nice-looking younger boy got the job. CD wore glasses which "didn't go so good" at that time. This nearly broke CD's heart.

2:33

CD was born February 15, 1906. He left New Orleans in 1924 to go with the show. [Cf. above.] The six-piece band had no name and didn't pay much, but you didn't have to help^{put} up the tent. When arriving in a town, they would first ballyhoo on a truck for an hour or so and then play the show at night. There was a 20 minute concert before the show--just popular music. While "they" were changing scenery, the band played for a specialty act. They played a chaser at the end of the show. Nobody else in the band was from New Orleans. They changed piano players several times. The first one was Eddie Girard, and CD met him later at the Casa Mañana in Fort Worth. They carried a small piano which also was used on the truck. They played in Mississippi, e.g., Tylertown, Picayune, Poplarville,^{and} Clarksdale; and in Arkansas, part of Texas, and Oklahoma. The show was like a stock company under canvas and had different plays each night, e.g., "Unborn Child" and other^{sh} lightly dramatic plays.

2:53

The first piano player jumped the show, so Bob "One-leg Robbie" Aquilera from New Orleans joined the show. BA talked CD into joining the union then. There was another pianist when BA left. BA also played accordian on the truck. BA also played trombone, but not on the show. The band consisted of two altos, trumpet, trombone, piano, drums and banjo, [making seven, not six, pieces].

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[alto]
Clyde Hyde [sp?] played the sax. Percy Storm came from Brookhaven, Mississippi; the trumpet player came from Indiana. Steve Love played drums. The band faked and read some. The pianist didn't read, but he had a good ear. The band used some stocks. CD changed from uke-style banjo [tuning] to tenor at this time. CD had a problem reading music because he was very near-sighted. CD used to memorize the tunes. In the dance hall they only played choruses. Song pluggers would bring big stacks of orchestrations from different publishing houses to plug their songs. The band would just play the chorus of it for the dime-a-dance [jobs]. When CD played with some other bands he used to memorize whole arrangements--modulations and all. CD has been nearsighted all his life. He had a pretty good ear. At the speakeasy CD played with a Jewish sax player, Paul Levine, who talked him into taking a course in harmony with a private teacher. He went for one year and was on counterpoint when he stopped. CD's teacher was Felix Deyo, music critic for a Brooklyn paper. FD was a very good teacher, and he helped CD very much on harmony which CD found useful.

3:30 CD's uncle played violin by ear and piano on the black keys, and hearing him play started CD off on music, CD thinks. His uncle, Louis Bernard, played ragtime piano: "Maple Leaf Rag" and "Cannon Ball Rag." He also played a fair violin and may have taken one or two lessons. CD's father played guitar; his mother, piano. He played "First position guitar" and mandolin. He made the mandolin himself. CD's father didn't play jazz; he played mostly European type of music. He was born here, but CD's grandfather was from Germany. CD's father tried to play some

popular tunes, such as "Peggy O'Neil." He and CD played some together. CD's mother read music and played some classical music on the piano. She couldn't fake [play by ear].

3:45

After the show job and his New Orleans stay in 1926, CD went to Texas with a big band. They played some one nighters going up to New York and in the Follies Bergère in Atlantic City. Then the band broke up, and Frank [Froeba] and CD stayed in New York. CD started playing in dance halls in New York. Later on he had different jobs, including one at the Arcadia ballroom and some in [Greenwich] Village.

In Houston, Texas, CD played at the Warwick Hotel which was new at the time. It was a class place. RBA asks about CD's ability then. CD agrees that he was able to play in such places. CD never did become a soloist. He played rhythm all his life, even in smaller bands. That's what they wanted, RBA adds, and CD agrees.

5:57

CD worked with Sharkey in a hotel after coming back from New York. After that, Sharkey and George McQueen opened up the Moulin Rouge on Burgundy and Conti Streets, and CD worked there for, he guesses, almost a year. A four piece combination from out of town [called] the Gentlemen of Rhythm came to the St. Charles [Hotel]. It consisted of an accordionist, a clarinetist, a guitarist, and a fellow who played bass and drums together. He played bass with his thumb and had a double pedal on the drum. He was an act by himself. He had a double . . . pedal with a high hat [cymbal]. He hit the first beat on the drum and the second on the high hat.

4:05

MCA was booking the band. This fellow also played maracas. He stood up when he played. He had a small [Geiger?] recording bass. He also played guitar. CD learned quite a bit with this

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cocktail band. CD started playing bass notes on guitar to simulate a bass. Bud Sievert [?], now in Florida, played accordion with them. He used full chords. Clyde Dale was a pretty nice clarinetist. This bass player stayed in Detroit where the band broke up. They were together for a year and a half. They played at the old Wayne Club in Detroit. [World] War [II] had started; they were in Cleveland at the time of Pearl Harbor. Later in Detroit a couple of the fellows in the band had to go in the service. This broke up the band because they used only head arrangements. They played at hotels. The bass player, Howard Benedict, was from Montana or somewhere in the West. He was quite a personality and performer and a good showman.

:25

CD thinks he knew Jack Teagarden in Houston, Texas. CD met his mother who also played piano. Charlie, Jack's brother, and Jack were both with Whiteman. CD knew CT also, but not others in the family.

[Machine off?]

CD didn't know Peck Kelley or Herman Vernon, but he heard a lot about PK. CD was in Houston briefly, and CD was in Fort Worth in 1936. He never heard of the Original Dixieland Jazz Band then.

Once in New York CD joined Jack Linton's band, and Bix [Beiderbecke] was supposed to be featured with the band so they could use his name. They planned to let him play a chorus whenever he felt like it. They had 18 weeks booked and uniforms made. Then Bix died. JL's band went out anyhow, but they flopped. CD heard that Bix was fooling around with some gangsters; however, he doesn't know how BB died. CD heard many stories including one that BB was

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"fooling around" with some gangster's girl.

The speakeasies were all run by gangsters, but they didn't bother musicians. CD went to work at speakeasies about 1928 with a six piece band. They worked from nine o'clock at night until four or five in the morning. There was lots of money around New York then. There would be eighteen to twenty girls working in the speakeasy. They sat with the customers and drank in this "closed-door" place. The band used to get ten and twenty dollar bills in tips. They didn't even look at the dollar bills; they would give the dollar bills to the bus boys. After the crash they had to keep the dollar bills because there were few fives, tens, and twenties.

5:03

CD played one week at the Peabody Hotel in Memphis with the Harold Locksley [sp?] Band. After the band broke up, HL stayed in New York, got in the booking business, and managed bands.

CD knew New York guitarists: George Van Eps, Allen Reuss, and Dave Barbour. After two o'clock in the afternoon on Broadway, all the musicians would be making contacts, shaking hands, etc. New York is different today; nobody hangs out on the streets. In the afternoon 48th and Broadway was a meeting spot. At night musicians hung out at 52nd and Broadway in the Lido Coffee Shop. Before CD left New York, the Union Hall moved to 52nd Street. CD had a paid-up New York [membership] card. Sharkey lived at Lancier [sp?] Apartments, right off Broadway, going west on 51st Street. Sharkey used to cook bruceloni [sp?] and meat balls and spaghetti. He cooked for all the fellows.

CD didn't know Frank Teschemacher in New York, but CD had his records with the McKenzie and Condon's [Chicagoans].

5:31

Eddie Lang and Joe Venuti were from Philadelphia. They played wonderfully together. EL was one of the first guitar soloists. JV played with Red Nicholas in NY. EL was with RN also, CD thinks. Nick Lucas sang and accompanied himself. NL was a different type of player from EL; he wasn't considered a jazz player. CD worked in Connecticut when the panic was on (during the depression) on Boston Post Road between Bridgeport and New Haven at a big restaurant called the Seven Gables Inn. They worked for very little money plus their room and meals. "We" [i.e., the musicians?] used to go and listen to bands like Don Redman's and similar ones. Before that CD used to go to the Roseland [Ballroom] and listen to good "colored" bands like [Claude] Hopkins's. All bands used to play there.



5:46

CD never heard King Oliver in New York. Louis Prima didn't make it on his first trip to NY. LP practiced up on showmanship and made it on his second trip. LP didn't make the necessary connections on his first trip. Wingy [Manone] didn't do so well on his first NY trip either. Later WM was a big deal on 52nd Street. WM was a bigger name than Sharkey. Sharkey worked at Nick's.

5:56

Sidney Arodin was from New Orleans, but CD met him in New York. CD hadn't done much playing in New Orleans; he worked one job at Beverly Gardens, left, and stayed away 10 years. CD worked a little job in the Village with SA at the old Nick's. SA didn't work with Sharkey. SA left New York and CD doesn't know what he did then. CD didn't know Frankie Martinez. SA had a big clarinet case that he carried everything

in. [Cf. Monk Hazel tapes made in RBA's class.]

[Irving] Fazola was in New York when CD lived with Sharkey. IF was with the Bob Cats and would come to the apartment with his two quarts of gin. Eddie Miller was around too. CD never worked with EM. CD knew Nappy Lamare ~~from~~ before he left New Orleans. These musicians came to New York with a band from New Orleans, before joining Ben Pollack. CD couldn't remember the name of the band NL was with when he left New Orleans.

6:16 CD grew up in the French Quarter until "we" moved out when he was thirteen years old. His mother was born and raised in the Pontalba Building on St. Peter Street. His father was born and raised on Wilkinson Street. Later he moved to Chartres Street, between Toulouse and St. Louis, near the Napoleon House, where CD's grandfather was a cabinet maker. CD was born and raised at 1025 Dauphine Street and went to St. Philip School. CD didn't know Dave Winstein and Danny Barker, who also grew up in the Quarter, at that time. CD wasn't playing music then; he met them later.

CD lived next to a piano and violin teacher, Mrs. Lanasa from Algeria, who taught her husband to play cello and bass.

6:32 CD knew Tony Parenti and went to school with his brother, George, who had his legs cut off. CD didn't know Antoine, another brother. CD heard that TP is sick in Mt. Sinai Hospital in New York. CD did not know Mario Finazzi, who played tuba with TP, nor his sons, Sam and Felix.

6:42 CD remembers the parades in the Quarter and the bands on trucks advertising prize fights, with the trombone on the tailgate. CD liked the fights and remembers Harry Greb and Joe

Mandot, who was the idol. CD can't remember where the fights were held and doesn't recall bands at the fight itself. RBA says he was told that they do have bands yet. The bands advertising the fights were mostly colored if CD remembers correctly.

6:50

CD's father owned a couple of motion picture shows. He had the first nickle show off Canal Street. It was on Frenchmen Street. When he lost that place, he moved to Napoleon and Magazine. CD recalls the western stage shows put on by stock companies. CD was about five years old then. When CD's father left there, he opened up the Elmira Pleasure Grounds in Algiers. It was the first open-air place in the city and was called [an] airdome then rather than a drive-in. They had moving pictures at night, and Saturdays they had dancing. Pansy Laine's band and other bands sometimes played there. CD was only five or six years old then. After discussing the ^{Laine} family with RBA, CD says that maybe Jack "Papa" Laine was the one who played for his father. CD just recently went through his mother's things and found an old circular from the Elmira Pleasure Grounds. RBA says he would like to make a copy.

LIE asks about other pictures and posters. CD remembers one picture from the days when he was working with the tent show. He also recalls one from the time they were working in Clarkesdale or Greenville. His picture with Harry King's band was on a piece of sheet music. The name of the song was "Oh, Ya Ya." CD has old music and records, but they are mostly singing, not jazz. CD lost all his good records, including some by Armstrong, Teschemacher, ^{and} McKenzie and Condon, in New York.

7:21

CD says that Carnival was different when he was a kid. Last Carnival was the first time he had been in town for seven years. CD noticed that there wasn't much masking on Canal; maybe there was more in the Quarter. There wasn't as much drinking in the Quarter when he was young. CD remembers the Quarter as more or less a mixture with lots of poor people. It was like a ghetto in some ways, in some spots. Other spots were all right. On the street where he lived there were colored and white. CD remembers their [colored] Friday night fish fries and guys walking down the streets with guitars, playing the blues. CD didn't go to the fish fries; white and colored didn't mix in those days even though they lived in the same block.

7:31

Recently CD took a walk down to ^{the place} where he used to live and ^{used to} run barefooted to see the changes that had been made. Some houses have been renovated, and some have been made into apartments. CD saw an old brick building in the block where he lived that was so beat up.

End of Reel I.

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Reel II
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Notes: Lars I. Edegran
Richard B. Allen
Summary: Evelyn M. Rinnert
Check: Richard B. Allen

Also present: Lars I. Edegran
Richard B. Allen

RBA asks about music and bands at Carnival. CD guesses that there has always been music at Carnival. Both the [French] Quarter and Carnival are not the same now as they were when he was a kid. Then they would mask and stay around the neighborhood. CD was away in New York for ten years. There wasn't much change when he came back in 1936, but New Orleans has changed a lot since then. Of course, after living in New York, New Orleans seemed like a little country town. CD liked New York at the time because it was all new [to him], and there was glamour and "bright lights," but he wouldn't like it now. He would like to visit there and may "take a run up there" and look around.

0061 CD has been living at this address since about 1920 or 1921. It was countryside then with no sewerage and mud streets. CD's father knew a German family who had a truck farm around the corner on Hamilton Street. CD's father used to go rabbit hunting there as a boy. This family owned about two squares [i.e., blocks] of ground which were later sold to the country club. There were a few houses there when CD was a boy, but the streets were not very good and there wasn't much sidewalk. RBA asks about schools in the area. When CD moved to this house, he was ready to start high school. To get to the school he had to walk to Canal Street and then take the streetcar.

The Napoleon streetcar went on Napoleon Avenue and then to Carrollton. Then it came to this area and went all the way to Shrewsbury. Riding streetcars was a "big deal" in those days. A lot of people went to Spanish Fort on the streetcar. They

would make up a train of three or four cars together.

0135 The neighborhood was mostly white. CD worked as an insurance man for Schoen. His debit [i.e., route] was in this neighborhood all the way to Claiborne and Carrollton and to the other side of the Airline Highway. He has been retired for three years now.

0164 There was nothing unusual in Shrewsbury. There was no radio or TV in those days, and people would ride the streetcar for amusement. It would take 45 minutes to an hour to go from Canal Street to Spanish Fort. Many young people would go there, and there would be dancing. CD remembers the Tuxedo Band playing at Tranchina's. Johnny Bayersdorffer also played there. RBA asks about the Tokyo Gardens [as Bayersdorffer was there]. CD doesn't remember it clearly. He remembers that his father bought an old Dodge, and then they could drive out to Spanish Fort in their car. Steve Loyocano was there [with Johnny Bayersdorffer].

0235 CD knew Happy Schilling, and CD worked with HS's son, George. Johnny Fischer, the clarinetist, is unknown to CD. CD knew the Johnny Fisher who played trumpet in New York. This JF later came to New Orleans and the Gulf Coast. JF played with many different bands and was a good trumpet player, but he "hit the booze" too much and lost a lot of jobs. CD drinks only at night. He has trouble going to sleep at night because he doesn't get enough mental exercise "or something."

0277 CD is playing on the boat now [i.e., the M. V. President]. A few weeks ago CD worked at the Plimsoll Club with Tommy Baker [violin?]. He also worked at Lothar's and Brennan's with TB.

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3.

RBA comments on the violinist at Brennan's who couldn't play a melody. There is talk about the restaurant violin players in New Orleans today. LIE played piano and guitar with TB. LIE and CD discuss the difficulty of playing with TB who often plays "off time" [i.e., out of meter]. TB has a wide repertoire, but he has his own way of varying the songs. CD had no trouble playing "Two Guitars" with [Russell] Bobrowski because he played it right. (CD worked at Arnaud's for about ten years with RB on violin and Gasper [i.e., Gasper Abene] on accordion.) When CD played "Two Guitars" with TB, he got "all fouled up." The same was true of their playing Viennese waltzes. At the present time there is a small group playing at Kolb's restaurant with Ken Autin, violinist, and an accordionist. They play now one night [per week], CD thinks. Nat [Krasnoff], who plays accordion with Paul Crawford, played at Kolb's. CD played with NK when he was just learning to play. CD also knew NK's father [i.e., Leon Krasnoff?] who played saxophone with [Russ] Papalia.

0382 CD never paid attention to funerals with brass bands. When he lived in the Quarter, he saw them once in a while.

CD knew Johnny Lala (tp, p), Larry and Harry Shields, and Tony Spargo whose real name was Sbarbaro. TS died recently. CD saw Eddie Edwards, tb, when he was in New York. EE was selling newspapers around 52nd Street. He wasn't getting any music jobs. Tony Spargo had other jobs. LS was not with any well-known bands. CD remembers when Hank Kmen first came to New York. CD then lived with George Hartman, and Al Mastren, brother of Carmen, used to come around. HK has been in New Orleans now about

0424

twenty years. HK's wife taught at Beauregard Junior High School, and CD's daughter was in one of her classes.

0440 In New York CD first worked in a dance hall with Harry King's band. CD then worked in the speakeasies for a while. After the crash, the speakeasies "went bad," and CD went to White Plains and worked with a little group. Guys from New York used to come and sit in. They used to listen to Louie's [i.e., Louis Armstrong's] records between the sets. This was around 1929, and everybody was crazy about Armstrong even then. The name of the place was "The Farm." It was a roadhouse [combining] a restaurant and a dancing place. There were two brothers: one had a place up on the hill called "Uncle Joe's Place," and the other had "The Farm." It was built like a log cabin. He did a terrific business; the place was always packed on weekends. People danced plenty in those days.

0464 Archie Bleyer used to come in and bring arrangements. CD played the manuscript copy of "Peanut Vendor" before it came out [i.e., as a stock]. Hank Ross, who became a good tenor man in New York, was in the band and his brother, Benny Ross, played alto. The late Joe Denton was another alto player. CD would meet JD in the Bronx and they would commute together. RESTRICT

For 50 years From date of interview

The drummer and leader of the band was Ralph [Wagmoor ?].

[Cf. above, 0440] The band was a cooperative deal; everybody got the same money probably.

0499 Harriet Hilliard and Ozzie Nelson worked in the other place

on the hill. HH sang with the band. Tony Sacco [i.e., Frank Sacco?] played trumpet, replacing an unremembered man; Rusty Jones (from the Midwest) ^{played} trombone; a girl piano player called "Mike," who wasn't a soloist but played good foundation piano.

0518

CD worked at the Beverly Gardens in New Orleans for about three months. This was his only job in New Orleans in this period. [Cf. reel I.] The members of the group were: Dee Larroque, piano; Bonnie Pottle, bass; George Schilling; Paul Pegue; and an unremembered drummer. CD can't remember who was the leader of the band. The banjo style of the time was straight four beats with a little accent on the after beat.

0545

There were some banjo players in New York who used to come up and play in the dance hall. CD remembers a teacher, but can't think of his name. The banjo didn't last long in New York. CD came to New York in 1926; by 1929 CD starting switching to guitar. The banjo went out completely. CD had a banjo stolen in a dance hall. After the tent show job, he had bought a \$150 Vega banjo from Howard Voorhies [in New Orleans]. Later in New York CD bought a \$400 Paramount banjo and had only one more payment to make on it. "They" had a room full of instruments (flutes, clarinets, etc.), but all they took was the banjo. CD got so mad he went out and bought another one just like it. After CD paid for that one, banjos went out of style.

0565

CD bought a Martin guitar first, then a Gibson, and then changed to Epiphone. CD used to go to the Epiphone factory; they would loan musicians instruments to try out so the makers could get an idea what musicians wanted in instruments. Gibson made the only guitar at the time, but Epiphone was coming up [sic].

CD knew the owner, old man Epi Stoppopoulos [sp?] who was a Greek. When he died, his brother took over, and the company went down. (CD bought his present Epiphone guitar in Detroit in 1943.) A Japanese firm bought Epiphone out. CD plans to visit his wife's sister in Pontiac, Michigan. At the same time, he hopes to go to Kalamazoo to have his instrument repaired and to see the factory.

0596 CD's first guitar was a round-hole Martin, which he traded in on a Gibson, and he wishes he still had it. Certain models are difficult to get. It is hard to find guitars like CD's. Some models must be special ordered. Even then one may wait for over a year. LIE has a cheap Gibson. He would like a guitar like CD's so that he could use ^{it} both acoustically and with an amplifier. CD started using an amplifier in 1939 when he was with Sharkey, but he used it only on hotel jobs. When "these fellows" picked him up in 1940, he used the amplifier more. CD used the amplifier on his Hawaiian guitar. CD never stood up while playing before he went with the group at the hotel. He went to a saddle maker who made him a strap with a hook to hold his guitar. He still has the same strap on his guitar. The fellow who played bass and drums had worked with groups who stood up. This was something new. CD got used to standing up while working with this group, and it was at this time that CD started using the amplifier.

0644

0657 RBA asks if CD ever saw anybody put a microphone by the guitar. [Second side of cassette begins.] CD replies that [George] Van Eps used the "mike" when he took solos. Amplifiers were fairly new at that time. It sounds more like a guitar when

you used a microphone; an amplifier changes the tone of the guitar. CD has had his amplifier with a double speaker for more than ten years. CD sent for something new that he saw advertised in a catalogue. It's a booster to plug into the amplifier. CD is interested in the effect on the tone, not more volume. They also advertise a portable amplifier which is of interest to CD. RBA comments that Floyd Smith, who used to be with Andy Kirk, had some deal without electricity to amplify the sound of his guitar. CD listened to Kirk's band in Connecticut.

0703

After the group with CD broke up at the old Wayne Club in Detroit, CD worked with a group on a cruise boat that made two trips a week to Mackinaw Island. This five piece group, led by Fred Day, consisted of trumpet, sax, piano, drums, and guitar. There was no bass. CD missed the bass so much that he started picking the bass [line] on his guitar. CD did the same with another four piece group. That was before electric basses came out.

0723

CD made one record with Mezz Mezzrow. CD still has this Brunswick recording. Others on the recording: Teddy Wilson who had just come to New York from Chicago; Benny Carter, saxophone and trumpet on the last chorus; (CD didn't know BC well except by reputation) and Floyd O'Brien, trombone. CD recorded with another mixed band, Wingy Manone's. CD also did a radio broadcast with Chick Webb once. Bands were not racially mixed in clubs or ballrooms. They had colored bands and white bands at Roseland [ballroom]. Colored bands, such as Luis Russell's Band, appeared there.

(Machine off.)

CD has forgotten Mezz's style. CD remembers it was Pops Foster who recorded with MM [on the same date with CD]. The band used arrangements, but CD does not remember who did them. RBA asks about Ben Gusick, a trumpet player. CD remembers only a drummer named Gussak. CD was not familiar with Jack Maisel. CD knew Max Kaminsky; Babe Russin, tenor [saxophone]; Ham Russen, tenor [saxophone]; and Babe Russin's brother Jackie, piano. He knew Freddy Goodman, trumpet, but not his brother, Irving, bass, nor his other brother. CD did not know Johnny Russell, tenor [saxophone]. [Cf. discographies on MM, Nov. 6, 1933.]

0810 RBA asks why CD was called "Sunshine." CD replies that during the time they were playing on the roof of the Peabody Hotel in Memphis, Frank Froeba, talking like a colored fellow, would call him "Sunshine." The name stuck, and to many of his friends in New York his real name was unknown. His name appears as "Jack Sunshine" on a Mezzrow record.

0824 CD knew Slat Long, clarinet, who played with Frank Froeba. CD also knew Herbie Haymer, tenor [saxophone], and Jack Purvis. CD can't recall ever working with JP. CD can't recall Carroll Walrond or Eddie Dougherty. [Cf. FF discographies.]

RBA asks about several tunes. CD doesn't know "Church Mouse on a Spree." CD remembers "There'll Be a Great Day in the Morning." CD made a record of "The Music Goes 'Round and Around" with Frank Froeba. Bunny Berigan was also on the record. CD had a solo on this record; they gave him the bridge. The record was a slight disappointment to CD. CD recalls the title "Jes'

Natchully Lazy." CD has trouble remembering the titles even though tunes might be familiar to him. He makes no comments about "Taggin' Along with You" and "Just To Be in Caroline." He remembers "'Tain't Nobody's Biz'ness What I Do." These are from Frank Froeba's session [of April 17, 1936]. "There'll Be a Great Day [in the Morning]" was probably on the other side of the record of "The Music Goes 'Round and Around." The record was made on December 24, 1935, RBA says.

0871

CD lived with Bob Sylvester and his wife for a while, but CD "lost track of him entirely." CD didn't see BS when he went back to New York in 1939. BS's wife sang on a sustaining program on one of the [radio] stations, and BS made arrangements. Some of the guys [i.e., musicians ?] felt that BS stole the arrangements, but CD saw him score and felt the arrangements could have been BS's. Doubtless Pops Foster knew BS. [See George Murphy Foster, Pops Foster, Tom Stoddard, ed. (Berkeley: University of California Press, 1971)] RBA adds that Pops Foster was from McCall Plantation up the river from New Orleans. He lived here, and Pops Foster, Albert Nicholas, Red Allen, Luis Russell, and Paul Barbarin all played in Luis Russell's band [which was "fronted" by] Louis Armstrong. CD knew Fats Waller. He remembers going to the Clam House where a "colored gal" played the piano. Others who came to the Clam House: Willie "The Lion" [Smith], sometimes [Louis] Armstrong, and [Frank] Froeba.

Monk Hazel was in New York. CD knew Sidney Arodin but not as well as Monk did. CD didn't know many of the New Orleans musicians because he was out of the city from 1926-1936. CD met Sharkey

before he left New Orleans.

0913

CD was about thirteen when he moved to his present home. At about fifteen he started to play professionally. When he was around seventeen, he would walk to the Halfway House and listen to the music by the back door. Abbie Brunies was playing there at the time. Members of his group included Bill Eastwood, banjo, and Monk Hazel, drums.

CD knew Joe Marsala in New York. JM worked in the Hickory House on 52nd Street for a long time. Carmen Mastren played guitar with him for a good while there.

At first CD says that there was no singing on the record "The Music Goes 'Round and Around." Then he decides it must have been [Bunny] Berigan "since he's the only one who could sing." RBA adds that [Mike] Riley and [Eddie] Farley are the ones who thought it up. CD knew "those guys" when they worked at the Onyx Club. Frank Froeba played solo as the main attraction and also as intermission pianist. The Ink Spots worked at the Onyx Club also.

Frank Froeba was a big name in New York at that time. Johnny Green, [Joe] Bushkin, and other pianists would go to Harlem to listen to him play. They were a little smarter than FF and made more money. RBA says Al Rose told him that FF is now doing well. Someone told CD that FF is not playing much anymore, although, CD adds, he did well in Nassau. When FF was with [Benny] Goodman, he made good money for that time.

Sterling Bose was in New York also.

RBA asks about a record of "Then I'll Be Happy." CD says he made that record with some guys he didn't know. They picked

up CD on Broadway and gave him the date. CD comments that there was a class distinction among musicians. This "bunch" hung around 46th Street. The better musicians hung around 48th Street.

RBA asks when CD joined Wingy [Manone]. CD answers that he came home in 1936 and played with [Albert] Kirst for a while. At the end of '38 Wingy sent for him and Ray Benitez. RB couldn't get a New York [union] card; there was a transfer period of six months before you could take a job. CD and RB lived with Sharkey in New York only three or four months so RB never did get to play. RB probably did play spot jobs during this time. He hung around with Freddy Goodman, trumpet.

CD and RB came to New York, by train, on New Year's Eve, CD thinks, and moved in with Sharkey. The first night Joe Candelullo, a violinist who worked in a club on 48th Street, invited Sharkey and "all of us" to his house in the Bronx for a big Italian dinner.

After a few days CD went to work with WM at the old Famous Door which was located on the uptown side of the street. That job lasted about two weeks.

CD remembers that he recorded six sides with WM, but the only one he can think of is "Down Stream." RBA suggests the following might be the other five sides [from the January 12, 1938, session]: "Annie Laurie," "Loch Lomond," "Where's the Waiter?" "My Mariuccia Take a Steamboat," and "In the Land of Yamo Yamo." CD remembers some of the songs as they are mentioned and agrees they are probably the other sides.

RBA asks about the members of WM's band. CD remembers a colored bassist but can't think of his name. The pianist was

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Conrad Lanoue. WM had a trombonist, clarinetist, and saxophonist. CD thinks the drummer was white. Buck Scott and Alex Hill are not remembered by CD. RBA asks about Gerald, a radio booker, [mentioned in MM, Really the Blues]. CD does not know him. Doc Rando also lived with Sharkey at this time, but CD doesn't remember where he was working.

[End of Reel II]

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Also Present: Richard B. Allen
Lars I. Edegran

Notes by Richard B. Allen

Digest by Evelyn W. Seidule and
Bonnie C. Nelson

RBA tells Clayton Duerr that he would like to ask some questions about the men in Wingy [Manone]'s band. RBA mentions Joe Marsale, and CD says that JM was with Wingy at the Hickory House. CD was almost sure that later on Joe Marsala got his own band in there at Hickory House.

When CD worked with Wingy it was at the old Famous Door. With Sharkey [Bonano] they played down in the village at the former Nut Club in New York. [Cf. Arnold Shaw, The Street That Never Slept, New York: Coward, McCann & Geohegan, Inc., 1971.] When CD went back to N. Y. the name had been changed, he thought, to Nick's.

(Lars Edegran leaves the interview.)

CD tries to recall the men with him at the Beverley Gardens on his first job on returning to New Orleans. Johnny Hyman [also known as Johnny Wiggs] was the trumpet player. Others were George Schilling; Paul Peque, [sp?]; Bonnie Pottle; D. Laroque, piano; and Johnny, trumpet. RBA asks who the trombone player was, and CD can't remember. RBA says he will ask Johnny Wiggs. CD recalls Charlie Hartman and thinks he must have been the trombonist. He says it was so long ago, and so much has happened since then that it's hard to remember. [CD states that he has

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worked in insurance] and other things.

RBA asks if Doc Rando ever worked with Wingy. CD says he doesn't know, but he didn't while CD was with Wingy.

RBA next asks about Jack Lamaire (sp?), guitar player. CD remembers the name and asks if Jack Lamaire could be one of Hilton ["Nappy"] Lamare's relatives. Both CD and RBA think that Jack Lemaire and Hilton Lemare were not related. Hilton's brother played tenor saxophone, but neither RBA nor CD can remember his first name.

RBA mentions Danny Alvin, drummer, and CD recalls him as a "little bit of a guy." RBA adds that DA played with Wingy at one time, and CD agrees. [Cf. discographies on Wingy Manone's personnels.] (Machine off.)

RBA asks if CD knew Chu Berry. CD says that Chu Berry is on the record with Wingy. He knew that it wasn't Bud Freeman or [Coleman] Hawkins and is almost certain it was Chu Berry. [Cf. RBA's notes on CD's recordings.]

RBA asks about Artie Shapiro, bass player, and CD remembers. When RBA mentions asking CD about people, CD comments that he even sent for the last year's [American Federation of Musicians Local] 802 Directory [New York chapter].

CD says that the rest of the group he worked with a few

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months ago at Antoine's was from New York. It was an entertaining group. They played accordian, bass, and guitar, and they sang. When CD asked them about New York, they told him about Sid Jacobs, a bass player whom CD knew well. SJ was not a jazz player; he played with society groups, like those at El Morroco.

RBA mentions bass player, Sid Weiss, and [drummer?] Sammy Weiss, one of whom [was said] to lose his money in crap games with Wingy. RBA says that WM also played the horses. Both RBA and CD know stories about Wingy. RBA says that Monk Hazel told stories about Wingy [since] they grew up together.

RBA asks CD if he knew Frank Federico in New York. CD says that he knew him, but not well. It may have been after he returned to New Orleans when he met him. RBA mentions that Frank Federico was with both Louie Prima and Sharkey up there [in New York.] CD says that he didn't know when FF was with Sharkey. It must have been before CD. RBA says that FF was on records made in New York with Sharkey. CD suggests that FF may have been with Prima when FF recorded with Sharkey. CD knew that FF was with Prima a pretty good while. RBA says Frank Pinero was in that band. CD says that he heard that FP opened "a grocery store or something" in California.

RBA mentions Santo Pecora being around New York then, too. He asks CD if he knew [Johnny] Bayersdorffer, and CD says that

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he met Bayersdoffer in New York. CD didn't know him well [in New Orleans], but CD heard JB used to play out at Old Spanish Fort years before CD began.

CD asks RBA if he knew Red Bolman, a trumpet player. (RBA has to suggest Red's last name, but CD confirms it strongly.) Bolman was in New York too, but he did not work too much, so he left. "It was a dog-eat-dog thing up there, you know. It always was, and it probably always will be."

RBA asks about George Hartman. CD says that GH came to New York right before CD left there at, he thinks, the end of 1935. CD did not know him in New Orleans. Al Mastren, George Hartman, and CD all roomed together on 49th Street. That was when Hank Kmen came to New York. [Cf. Kmen interview.] George was playing trumpet, but he didn't have a good lip at that time. He played bass also. GH "fooled around" with trumpet mouthpieces too much. He played around New York for a little while but couldn't do much. After he returned to New Orleans and played nightly at Pete Herman's, his lip got much stronger. He stopped changing mouthpieces. RBA thinks Hartman had a master's degree in music. CD confirms this, adding that it was from L.S.U. GH was not old when he died.

CD adds that GH was quite athletic, bringing his barbells up to New York. He exercised "and all."

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CD talks about the friendship between George Hartman's parents and his own while he and George were in New York. George's parents often took CD's parents out to Spanish Fort for seafood. GH's father was a lieutenant on the police force. The mother died not too long ago, and the father has retired, but CD doesn't know whether he is alive or not.

RBA asks if CD had seen Tony Parenti in New York. CD said that Tony Parenti had come up and left. TP was with Ted Lewis for a long time. CD says that when he was in Detroit, from 1940 to '46 or '47, TP was there with Ted Lewis a couple of times. Every time CD met him, he was going to play cards up in a hotel room. He liked to gamble. CD doesn't remember how many years TP was with Ted Lewis, but it was for a pretty good while. The last CD heard, TP was down in Florida with his own group. RBA mentions that TP is now back in New York.

RBA asks about Johnny Castaing. CD says that JC was the drummer with Sharkey [Bonano] while CD was with him. CD says that Bujie Centobie worked with Leon Prima. When CD first came back from New York in '36, he worked with Prima [at?] one time. Bujie Centobie was then with Prima. Louie Escobedo was on trumpet. Prima fronted the band principally [rather than playing trumpet.]

RBA asks if CD knew Bill Bourgeois in New York, and CD says he knew Bill down here in New Orleans. CD says that when

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he finished a summer cruise job on the Great Lakes in September of 1942, he couldn't work around the area as he didn't belong to the union's local [chapter.] He took a job in a defense plant for for a couple of months. He was getting his hands full of splinters working on a big drill press and wasn't making much money. So, he came back to New Orleans about November. He went to work with Bill Bourgeois at Pete Herman's. CD had been working, he thinks, seven nights a week, and the pay was bad. When summer came, he got to thinking about the cool breezes on Lake Huron. He wrote the leader who had the job on the boat in Detroit for a job. He went up there again, and stayed in Detroit for about four years, working on the boat in the summer. He worked around Detroit [also.]. During the War, there was a lot of work there. "Every night was New Year's Eve up there."

RBA asks if he knew Turk Bradley who played bass with Sharkey at Nick's. CD remembers him vaguely. RBA also asks about Dell Zane [sp?], piano player, who also worked with Sharkey at Nick's. CD remembers the name. CD remembers working with Sharkey at the Yacht Club on 52nd Street but not how long they were there. He thought maybe three or four weeks.

RBA asks about [Tony] "Pork Chop" Almerico. CD says that

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he knew him from New Orleans and that TA had come to New York for a while. CD doesn't remember anything about TA's band at that time. RBA says that TA was at Nick's for a while, and CD answers that it may have been while he was in White Plains or Connecticut. CD says that he didn't go out of New York much, except to go twice to White Plains where he worked. CD lived in White Plains, but he kept an apartment in N.Y. also. He was making \$50.00 a week. Frank Froeba used to stay in the apartment, too. Frank lived way up in the Bronx, so he and this drummer Dick Brocato, with whom CD worked, and CD took an apartment together. This made it easier for FF, as sometimes he had early morning sessions on a record day and "the other things, too."

RBA asks about Edmond Hall, clarinet and saxophone player, and Albert Snaer, both of whom Claude Hopkins played with. CD didn't know them. RBA asks about Sidney Bechet. CD says that he didn't know SB, but had known of him. RBA then comments that Tommy Ladnier was up there then, too. He was from New Orleans and Mandeville. CD then remembers that Sidney Bechet came up to the Clam House in Harlem. RBA mentions that Zutty Singleton is still at the Alvin Hotel, but he doesn't play anymore. RBA adds that ZS has given his ratchet to Leonard Ferguson, a sign that he's finished playing.

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RBA asks if CD ever played with Tony Fougerat, and CD says that he had. A couple of years ago, he worked with Jeff Riddick and Tony Fougerat, playing spot jobs in Pascagoula, Lake Charles, and other jobs. RBA says Fougerat used Sal Gutierrez, Raymond[Burke] and Paul Crawford.

RBA asks if they played 2/4 style much on the guitar and banjo in the '20s, but CD couldn't remember. CD says that in the early 30's not many drummers used the press roll. When Ray Bauduc came to New York at this time, CD had him show a drummer, and Harry King and himself the press roll. It was used more after that. It gave "a lift to the band." CD started playing the guitar because it blended with the band better than the banjo. Sometimes the guitar couldn't be heard, and amplifiers weren't used, but the guitar was like a connecting link between the bass, piano, and drums. "It added to the rhythm section even though it didn't stand out."

RBA asks if CD ever went with Von Gammon, and CD says that he had. Von Gammon was with Sharkey's [band] in the Roosevelt along with Anthony Picone, clarinet and sax; Freddy Neumann, piano; and Ray Benitez, bass. This was when they came back from New York, and went into the Fountain Lounge in the Roosevelt Hotel in April or May of 1939. They played there for a whole year.

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RBA asks whether CD had worked with any good MCs. CD says that the only MC he worked with was when Sharkey had the Moulin Rouge on Burgundy Street with George McQueen. Sharkey took care of the music, and McQueen MC'ed the acts. This was after the year in the Fountain Lounge. When they left the Lounge, Louie Escobedo followed them in with a group.

CD took a trip on a United Fruit Company boat just to fill in. Small trios or quartets played on these boat trips. On the way back up the river, CD heard on the radio that Sharkey was in the Fountain Lounge. Escobedo had gotten sick. [His boys?] had gotten kind of nervous or something, and Escobedo had to give up the job. When CD returned to New Orleans, he went back to the Fountain Lounge for another three or four months. Then the Fountain Lounge started getting out-of-town bands. RBA and CD discuss the name of the piano player who played in the Lounge and the Blue Room at this time. Toma's name was brought up, but rejected by both; neither CD nor RBA can remember the piano player's name.

RBA asks who was in Albert Kirst's band. CD says that Frank Netto was the bass player. Albert Kirst was the leader of the luncheon session band, but when they played for dance jobs in the hotel, Albert's brother, Gordon Kirst, on the piano,

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was the leader. Albert didn't play on these jobs as no violinist was used. CD couldn't remember the name of a saxophonist with the group who had gone to California.

RBA asks about different speakeasies in New York. CD says that the ones he went to didn't have names, just "closed door places." He mentions El Morroco and the Twenty-one which [weren't?] well known yet. CD adds that Plunkett's was a little speakeasy on 53rd under the Sixth Avenue Elevated where "musicians hung out." Stan King and the Dorsey brothers went there .

RBA asks about George Troup, a trombone player. CD remembers the name. He says that a lot of guys used to hang out in Plunkett's. But CD went there only occassionally as he didn't drink much. He was kind of young at the time. RBA asks about George Brunis. CD answers that GB was around then. CD knew of him but never had much contact, if any, with him.

RBA and CD speak of the Onyx Club. CD says that [Frank] Froeba was playing solo [piano] there, and CD would drop by sometimes. At one time, the Ink Spots were at the Onyx alternating with Froeba every half hour or so. RBA adds that Frankie Newton and the Spirits of Rhythm were there, too. CD remembers the Spirits of Rhythm. RBA asks if CD remembers Wellman Braud, a bass player, who used to be with Duke [Ellington] and also the Spirits of Rhythm. CD can't remember him by name

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but adds that he could have met him. CD mentions that he was with some band when Fletcher Henderson came in to rehearse some of his own arrangements with the band.

CD remembers the Three Deuces, but he may never have been there. RBA asks about [Adrian] Rollini and his Tap Room. CD remembers Rollini. CD says that he knew George Knaid[e?], bass, who played with Rollini. CD mentions that he went to the Tap Room. Neither CD nor RBA can remember which hotel the Tap Room was in. RBA mentions Kelly's Stable. CD played at Kelly's Stable, but not steadily. CD remembers Jimmy Ryan's on 52nd Street, "a lot of guys hung out there." RBA adds that not much music was played at Jimmy Ryan's until 1939, about the time that CD was leaving. CD also remembers Charlie's [sp?] on Seventh Avenue, another place where musicians hung out.

RBA asks if Cab Calloway's band was considered to be a good band. "We" didn't think that it was as good as Claude Hopkins or the band that Freddie Greene played guitar with. CD can't remember the name of the band. RBA suggests that it was Count Basie's band or the Cotton Pickers. CD doesn't recall either of these as the band about which he is thinking.

CD adds that there were a lot of good colored bands then. At the Roseland, when the bands played softly, "the rhythm would

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just pulsate." CD comments that the Roseland was packed; people there would be dancing and "rhythm and music was flowing--not loud, just flowing with a good beat."

RBA asks if many of the big bands had special arrangements. CD says that some of them did; when bands are so big, they can't use head arrangements. The music had to be written out.

End of Interview