

EDDIE GARLAND

I*II*III [of 3]-Retyped

August 8, 1958

Also present: William Russell, Manuel Manetta Check Soards'

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Edward B. Garland was born January 9, 1898 [1885 this year] in New Orleans, on Basin (now Saratoga) between Tulane and Gravier [streets], across from where the old Parish Prison was later built. He got the name "Montudie" from fellow musicians when they were working at a cafe; a patron, known as "Montudie", came into the place often, so the men in the band began calling everyone in the band that name; EG was the only one who became angry about the practice, so the name was made his exclusively; he finally became accustomed to it. Some others in the band were Kid Ory, Johnny Dodds and Lorenzo Staultz [See Ed. Garland, reel I, 20 April 1971, 0020-0141]

EG had one brother and one sister; the brother, John Garland, oldest of the children, was also a musician. EG received a letter from him about 2 weeks ago, mailed from Philadelphia, where John was living; John said, in the letter, that he was quite sick. John played violin, trombone, mandolin, guitar. John was four years older than EG; the children were born at two year intervals, EG being the youngest.

EG remembers music in churches; although he was Catholic, and attended St. Katherine's Church regularly, he also attended St. James Church (Methodist), on Roman between Iberville and Bienville, because he had friends belonging to that church, and he went along to be with them. When EG was a boy, he heard the old Excelsior Band, the Pacific Brass Band, [leading by M.M.] and the Onward Band; the orchestras he liked were the Imperial Band, and the Superior Band. [Superior Band managed by bassist Billy Marrero. RBA]. He was old enough then to substitute for Jimmy Brown [is he in the Imperial? see below], and for Oke Gasparé in the Superior Band. * []

EG's first instrument was guitar, which belonged to his brother; he began playing bass soon after taking up guitar; the only lessons he had on bass in the beginning were from his brother. His first real lessons (including learning to

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read) were taken in Chicago, where he studied with Dave Jackson, recommended by Dave Peyton; Jackson once led the band in the Grand Theater. EG was about 9 years old when he began guitar, and about 10 when he took up bass. The bass he played was 3-string, tuned [upward] A,D,G (omitting the low E, the 4th string on most basses). Henry Kimball, bassist for [John] Robichaux, taught EG to use the 4-string bass (EG was the only person allowed to "sit in" in the Robichaux band. [Apparently] he received some "schooling" from Kimball. EG was playing only bowed bass at the time; plucked bass came into vogue later. EG made his own bow "hair", using sewing thread. EG says the practice of playing jazz bass [almost all] plucked (or pizzicato) probably just started, that everybody seemed to begin at once; perhaps it began when someone broke his bow, and he had to pluck his bass.

EG's favorite bass players in the old days were Sam Nickerson, Oke Gaspard-- his most favorite was Henry Kimball, a reading musician, Jimmy Brown was good. Jimmy Johnson was all right; he was older than EG; ^{Johnson} he played with Jack Carey, with the Crescent Band (MM led the Crescent Band) and before the Crescent Band, with Buddy Bolden. EG sometimes substituted for Johnson in Bolden's Band (Johnson worked in a furniture factory, and sometimes could not get off work to play music). The Bolden Band was then working at Kinney's Hall (also known as Funky Butt Hall). EG says the Saturday night dance would go on all night, until time for church, at which time the hall became a church, (it became a full-time church in later years). (Odd Fellows Hall on Perdido and Rampart, was operating then); it was run by "Slippers". Kinney's was on Liberty and Perdido. Bolden's Band: Buddy Bolden, trumpet; Frank Lewis, clarinet; Willie Cornish, [valve?] trombone; Jimmy Johnson, bass; Jimmy Phillips, drums (MM says he always had a match in his mouth, and would often go to sleep on the bandstand)--Jean Vigne replaced Phillips. MM says Dee Dee Chandler

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played drums with Bolden at one time; MM himself played violin in the band when Frankie Duson ran it--Chandler was in the band then. EG says Vigne played drums "after" [after Phillip?].

EG's first job was with Cornelius Jackson (violin, bass and guitar); Jackson was on guitar, EG on bass, John Garland on violin, They played a Saturday night house party; EG was so young that when his regular bedtime, 9 P.M., came around, he had to go to sleep (EG says the people at the party were more interested in watching him play, because he was so small, that they weren't dancing much). When he awakened, in a short time, he finished the job. EG was glad to go on jobs, just to play; he played at Odd Fellows Hall, substituting for Dandy Lewis, and at other places. Finally he began to be offered jobs for himself. He soon became a regular (replacing Jimmy Brown [or substituting?]) in Manuel Perez's Imperial Band; George Baquet played clarinet; Perez, trumpet; George Phile, trombone; Henry Nickerson). Violin (son of Professor [William] Nickerson, brother of [pianist] Camille Nickerson). (Henry lived at Conti and Roman; the father lived near Galvez and Canal). Henry Nickerson was sickly; his parents didn't like it when he joined the Imperial Band. (EG says another sickly musician was trombonist Benny Raphael, a fine musician who also died young, although he didn't drink). EG was in the Imperial Band when Kid Ory came to town, from LaPlace [Louisiana]; George Phile told EG Ory needed a bass player, and that he would be just right for Ory (at the time, Ory's brother, Johnny Ory, had a saloon at Conti and Claiborne--he was the one who later had a chicken farm, and died about 1940). After attending a rehearsal, EG joined the band. (he said he didn't know what he was playing at the rehearsal, as all the tunes were things that had been "just made up" in the country--like "1919"). EG and Johnny Dodds would fight (verbally and physically) every night; the way EG explains it, they fought because they enjoyed

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it, not because they disliked each other. The Ory band did a lot of work in the country, especially on payday; they also had a regular job at [Betsy] Cole's lawn, Philip and Willow for years; they played at St. Katherine's Hall, and at Tulane University, among other places. Miss Cole operated her parties on Saturday and Sunday, and on all holidays. She liked the band so much that she said she wanted it to play at her funeral. (WR thinks she was the only woman ever buried with music). [Cf. Archive notes on funeral regarding "Mama" Johnson. This was later]. The charge to enter the party was \$.50. EG says the Cole operation at Philip and Willow was not on the lawn, but in a pavillion; the lawn party place was at 3rd and Willow (which later became National Park, where prizefights were held, and baseball games played). Sometimes two bands were employed there. [Cf. above]. Miss Cole lived near her pavillion, perhaps just behind it.

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? EG left New Orleans in 1912, going to Chicago; *see below and insert, the band was to replace Freddy Keppard, and was to be billed as "Mabel Elaine [Cf. e., Mamie ^ELaine, cf. photograph?] and her New Orleans Band". The first New Orleans band to go to Chicago included Keppard; Jimmy Palao, George Baquet and Eddie Vincent. The next band from New Orleans to go Chicago comprised Louis Cottrell [Sr., drums], Eddie Atkins [trombone], Manuel Perez [cornet], Frank Ahaynou, [piano] and Lorenzo Tio [Jr., clarinet]. EG took his group: "Sugar Johnny" [Smith], trumpet; Louis Keppard, guitar; EG, bass; "Little [Red?] Happy" [Bolton?], drums; Herbert "Fiddle Up" Lindsay, violin; Roy Palmer, trombone. As the band was at the railroad station, ready to leave New Orleans, the booking agent, Lee Krauss told EG that the drummer, "Happy", could not go [because of financial limitations of the show]; "Happy" was no longer happy. Mabel Elaine, white appeared in blackface; she danced in wooden shoes, like Bill "Bojangles" Roinson. EG further describes M. Elaine's act. Lawrence Duhé

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was the clarinetist in the band. The year was 1912; the band traveled all around the country with the act. [Cf. Lawrence Duhé reel ? and photograph of act. Check date]. EG tells of playing various places in Chicago.

[Probably end of Reel I]

While working at a place in Chicago, for a Mr. Shaw [at the DeLuxe ?], the band led by EG had to join the musicians' union; they were working in a spot where the waiters, bartenders and other musicians (who played for the entertainers--Carolyn [or Cora?] Williams, Florence Mills, "Bricktop" [Adah Smith] and Justine) were union members. [Cf. The Tom Fletcher Story- 100 Years of the Negro In Show Business, p. 195. Fletcher states that the Panama Trio consisted of Cora Green, FM, and A.S.] After playing at that place for quite some time, EG got a chance to put a band into the Royal Gardens, a new place. EG planned to get Joe Oliver to play trumpet. EG says Johnny Dodds came into Chicago with the Mack and Mack show, playing a small theater on State Street; Mutt [Carey] was also in the band, and was offered a job by EG. EG "stole" [Sidney] Bechet [From Bruce & Bruce Stock Company. CF. "Treat It Gentle"], and Carey was to leave Mack and Mack at ~~St.~~ St. Louis; he did, and returned to Chicago and EG, replacing the ailing Sugar Johnny on trumpet. Then EG got Joe Oliver.

Honore Durtrey came to town, still in the Navy and aboard a ship, but soon to be discharged; he joined the band when released from the Navy. Then Minor ["Ram"] Hall, working on the Southern Pacific [Railroad--Chicago is a terminal for that line?]* as kitchen help (and living with his mother and his brother, [Fred] "Tubby" Hall), came to town; he joined the band some time before entering service. [Cf. Minor Hall, reel[?]]. EG then got Lil Hardin (later Armstrong), who was plugging sheet music in a store operated by a Mrs. Jones; Lil, just 17 years old, was

* NO, BUT THE SOUTHERN PACIFIC AND ROCK ISLAND RAILROADS "EXCHANGED" TRAINS IN TUCUMCARI, NEW MEXICO, AND QUITE POSSIBLY SOME MEMBERS OF THE TRAIN CREWS WENT ON TO THE TRAINS' ULTIMATE DESTINATIONS.

G. DARRAH, JUNE 8, 1989

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supposed to play only one night, but the proprietor of the place, a Chinese, hired the band, on a full-time basis, and Lil stayed on. She quit her job with Mrs. Jones; she would tell her mother she had been playing at the church, etc., and continued that type subterfuge for over a year. (Lil was finally found out when the band was playing at the Dreamland, over a year later). Mrs. Jones' store (on State near 33rd) was a contact and booking point for musicians; her husband, Frank, was also an operator at the store. The band (at the time of Lil's joining) now comprised: Joe Oliver [trumpet]; Roy Palmer [trombone] (later replaced by Honore Dutrey); Johnny Dodds [clarinet]; "Ram" Hall [drums]; EG [bass]; Lil Hardin, piano. Louis Keppard had been playing guitar with the band, but was released in favor of the piano (when EG left New Orleans, pianos were used almost exclusively in Storyville; bands almost always used a guitar.) [Cf. Lil Armstrong, reel ?, and Riv 12" LP ?].

The band with [Mamie Lane, Mabel Elaine- check sp?] played for her dances and also played a couple of numbers as their own feature.

The Chinese restaurant [job when Lil Hardin began playing with band] was at Madison somewhere near Paulina. When at the Ansonia Cafe (with Perez, Tio, Cottrell, Frank Ahaynou), the Original Dixieland Band (the original five men) played from one corner and the band with EG played from another. [Cf. ODJB sources; interviews; H.O. Brunn, The Story of the Original Dixieland Jazz Band; etc.]. Leaving the Ansonia, EG took the job at the DeLuxe, taking Perez with him. When EG's band worked at the Dreamland, they also played after-hours at the Pekin, an old theater at Twenty-eighth and State; EG then had Charlie McCurdy^{esp} on clarinet, in addition to Tio; McCurdy disappeared in time, and nobody knew where he had gone [came back to New Orleans?] (McCurdy was then playing with Dave Peyton at the Grand Theater, but was playing the after-hours job with

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Eg and Tio, et al). MM says McCurdy returned to New Orleans, making his home in John Robichaux' house, where he died³ years ago. Joe Oliver took a job at the Royal Gardens [with Bill Johnson. Cf. Walter C. Allen and Brian Rust, King Joe Oliver, p. 5]. EG was at the Dreamland; Joe joined EG, who turned his band over to Oliver. [Was Garland manager of band; ~~King~~ leader?]. The band left the Dreamland to go to the Pergola Dance Hall, on Market Street in San Francisco; year was 1921, where they remained several months. Davy Jones, playing melophone with them, could execute as fast as Johnny Dodds could on clarinet; Jones also played alto sax. Jimmy Palao played violin, doubling on tenor sax; Honore Dutrey, trombone; Lil Hardin, piano; EG, bass; Joe Oliver, cornet; Minor Hall, drums. Oliver, wanting to fire Palao, was criticized by Hall, who said he would leave, too; Oliver sent for Baby Dodds (then in St. Louis), without asking permission from the union [to bring in a man from another local]; Oliver had to pay Palao and Hall for two weeks (as their rightful notice of being fired), and was fined two hundred and fifty dollars for bringing in Dodds. When the band finally left California, EG remained there; [King Oliver?] went to New York or "somewhere and had about a twelve-piece band. [Cf. below and Allen and Rust, ibid]; Bill Johnson replaced him in the Oliver band. EG joined Kid Ory, who was already in California. When Oliver opened at The Plantation (Thirty-fifth and Calumet, Chicago), he had to pay additional fines (he had left the San Francisco local's jurisdiction without paying that fine) before his band could play; there were twelve or thirteen in the band then. Darnell Howard, Barney Bigard and Albert Nicholas were the reed section, playing clarinet and tenor. [Cf. Allen and Rust, ibid.] When EG joined Ory, that band went to work for Mike Lyman, on Spring Street in Los Angeles; much later, they went to the Jade Room [1940's. Cf. Record Changer (date?)]; at one time

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they played The Plantation, in Culver City. EG was already in California when Jelly Roll [Morton] was playing at Leek's Lake [Cf. Alan Lomax, Mr. Jelly Roll, p. 163]; EG remembers when Buddy Petit and Frankie Duson came to join Morton; EG heard Petit, Duson and Dink Johnson [and others?] at the Red Onion (Tenth and Central. They were in the city when EG arrived. The Cadillac was on Fourth and Central. EG was on the first records Ory made--the Sunshine label (made in California) for the Spike brothers. Bass and drums would not record them; the drummer used only a cymbal and a woodblock. EG doesn't know where Wade Whaley, regular clarinetist with Ory's band at the time, was then; Dink Johnson played clarinet on the recording date, on which one of his tunes, "Krooked Blues," was recorded. Also cut were "Ory's Creole Trombone" and "Someday, Sweetheart." The records, made for the Spikes Brothers, were cut in Santa Monica, on Pico Street. Alberta[i.e., Roberta Dudley] sang on one tune; Ruth Lee sang on another. [Actually both sang two numbers. Cf. discographies.]

EG, who first went to California in 1921, became a permanent resident of that state in 1922; he made a trip in 1921 [to Philadelphia?, to Frise-Oakland?], and remained in California upon his returning.

EG got a lot of ideas and lessons [in the form of helpful hints?] from bass players in New Orleans; he mentions Henry Kimball, who showed him the fingering and taught him how to use the [low] E string. In the old days, the bass players often played two beats per measure; EG says playing four beats per measure came from "doubling up" the time [i.e., playing four beats where there had previously only two]. EG doesn't play "slap" bass anymore; he says it conceals the true [ieeee, more legitimate?RBA] tone. He discusses slap technique. When EG practiced his bass, he practiced scales and solos (ieeee, playing melodies); WR mentions EG's solo on the recording, "Blues For Jimmie," in which parts of [the Sextet From] Lucia

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"Lucia" and "Jerusalem" (i.e., "The Holy City") are used. [Is he bassist on the record? Which record does WR mean?] EG [usually] used a bow for his solos. (He also plays "Just A Closer Walk With Thee" as a bowed solo.) Talk about bowing techniques, sizes and materials of basses (EG says aluminum basses are no good because each dent put in them changes the tone). EG has had his bass since 1921; he bought it at the Sherman-Clay store, in Los Angeles. More talk about practice material.

[Probably end of Reel II]

Talk of care of bass. EG had a bass trunk once [no longer]; got it when he was with the Tennessee Ten. When he was at the Deluxe, Florence Mills (also there) encouraged him to join the Ten (she was going, too); he joined. [Cf. The Tom Fletcher Story-100-Years of the Negro In Show Business, p. 195]. Mobley [sp?] played trombone; Gayton [sp?] played clarinet; Eugene "Peggy" [Hollander?] played drums. [Cf. Paul Barbarin, reel ? or ask him.] "Show Kid" was with the show. Apparently the recordings of the Tennessee Ten were by another group. ^{YES - A WHITE STUDIO GROUP} [Cf. discographies.] This group was headquartered in New York.

EG had chances to go to Europe, but decided against it; Ory was going one time, but his price was too high (higher than Louis Armstrong, says EG), so Ory didn't go.

EG "brought out" a lot of bass players; he taught most of them various "licks", including breaks he used on "Twelveth Street Rag". One man he taught was working with Gus Arnheim's band. At the time, EG had the band (eleven pieces) at the ^{One-Eleven} 111 Dance Hall, ^{West} 111 Third Street [Los Angeles]. Ory, Mutt Carey and Bud Scott (also EG) were in the band when the New Orleans bunch began working there,

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but some of them (not including EG) wanted to fire the drummer, Everett, so they could get Ram Hall on drums; EG didn't think that was fair. A new drummer (hired by the dissenters) showed up on the job one night; the owner of the place wanted Everett back, so Ory, Mutt [and Scott?] were fired instead. EG took over the band. Fred Washington, piano, remained with him; EG got another trumpet player and another guitarist; he [later?] had Rozander [sp?] Myers on trumpet, Bob Garner on sax, and Max Shaw (who had played around Chicago) on trombone.

7 minutes Talk of plucking technique. Talk of high notes; five-string basses; materials of strings; electric [Fender] basses; tone, and how to get a bigger sound. EG says "Slow Drag" Pavageau, who plays with George Lewis, works too hard at playing his bass, and [Dick] Lammi, tuba with Turk Murphy, also plays too hard. Lu Watters' band is mentioned. EG speaks of his own ability. Talk of qualities of various rhythm section [stringed, chord?] instruments (EG prefers piano to guitar or banjo), solos (bass should have one occasionally), lining up the band [i.e., on the bandstand] for the best results. Advice to young bass players: start at the bottom, learn from method books, get a good foundation. Talk of repertoire; instrumentation and improvisation. Talk of "bebop", and of a bop band EG once played in; he said the band played "South Rampart Street Parade", and he didn't know what they were playing until he had played it two times; he even took solos; he finally asked what tune it was.

EG liked working with Mutt Carey; he also enjoyed working with Bud Scott, a hard worker. Scott, a guitarist, also made some

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nice [written?] arrangements for Ory. EG was around when Scott worked with John Robichaux [in New Orleans]. EG liked to play with pianist Buster Wilson.

Mutt Carey took charge of the Ory band at rehearsals; he also kicked off the tempos on jobs. He was a hard worker, too. EG says Carey didn't have good training when he was learning, and consequently, his tone was tinist [i.e., "thinish" or tinny?]. Carey's neck puffed out when he played, as did Freddy Keppard's, Frankie Duson's and Joe Petit's. EG learned how to blow a horn properly when he studied tuba (in Los Angeles). He likes string bass better in a jazz band.

, Talk about Bud Scott's widow, Alice, and where she now lives; EG says Texas, but that she and her husband will move to California when he retires in a short time. The home that Scott owned in 1947 (when WR visited him) is still owned by Scott's widow. WR mentions a book about John Robichaux that Scott was always talking about writing, [and perhaps partially wrote] because he said Robichaux was not given enough credit. EG played with Scott in New Orleans; EG substituted for Henry Kimball in Robichaux' band, and Scott was regular in that group. When Robichaux's band broke up, Scott took up bass, then trombone. Scott was a good bit older than EG. EG says Mutt Carey is not much younger (if any) than Ory. Talk about Ory's health (OK), Ram Hall (had to come back from Europe because of his health). [Was this after the Garland-Ory split? RBA].

EG spell his nickname, "Montudie", mentions again about how he got it. Jimmy Johnson, for whom EG substituted in Bolden's band, is mentioned; EG says Johnson was playing in [the Twenties and also later?] ^[1926 - see Alvin Alcorn interview Discographies] with a pianist EG knows--Lloyd Glenn--in Texas, in the same band with Alvin Alcorn--band was Don Albert's. [Cf. Don Albert's reel ?, Alvin Alcorn, reel ?, Louis Cottrell, reel ?]. Frankie Duson, later leader of the Eagle Band, was with Bolden when EG played with Bolden; [leading by WR] Duson lived in Algiers. WR and EG talk about their first meeting, in San Francisco in 1943; Bunk Johnson was also present, having come to the West Coast to play some concerts [for Rudy Blesh?]; WR recalls having heard Bunk and EG talk about Buddy Bolden there. WR says Bunk told of Bolden's going crazy: the reason, he (and EG confirms) said, was that some woman, or women, got Bolden's hat and removed the bow [inside the hat, on the sweatband at the back]; this was supposed to be very bad for a man, so the [superstitious] men of the time never let women hold their hats. [Jazzways, p. 36, on hats] Bolden played at Kinney's/Hall (Funky Butt Hall); Duson played at the Odd Fellows Hall, nearby. With Bolden when EG played with him: Willie Cornish [valve] trombone [leading by WR]; Brock Mumhrey, guitar, Jimmy Johnson, bass; Jimmy Phillips, drums; Frank Lewis, [leading] clarinet; [Bolden, cornet]. Willie "Red" Warner (clarinet) also played with the band [in place of Lewis? Cf. photograph in Jazzmen]. EG mentions Babb Frank, piccolo player. WR mentions Bob Lyons, bass player, who had a shoe shine stand [on South Rampart]; EG says Lyons later got the hotel where his shine stand was located. EG mentions ~~XX~~ X

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the [mother?] of Henry Martin; [his mother?] ran Fiske [sp?] School (Perdido and Franklin). Henry Martin's brothers--Don, Jimmy and "Coochie"--all played guitar; two of them (Don and Jimmy) could also play bass, and Coochie could play bass to some extent. Henry Martin also played guitar, though he became a drummer (at the cabaret of George Fewclothes [Foucault], corner of Franklin and Customhouse [now Iberville], across from the Bis Twenty-five. Fewclothes had a bass drum, with pedal, on his bandstand; the guitar player, or sometimes the bass player (George Jones often did it) would beat the bass drum as he played his other instrument. EG says Martin began his drumming career in that manner. Henry Martin was one of the best rhythm drummers; "he really could keep that tempo". EG played with Martin (when HM was very young) at Cole's [pavillion] and at National Park, among other places. Martin later quit playing; he and a partner opened a barber shop. [Cf. Peter Bocage?, reel ?].

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Baseball
[Trading here]
[Bedou?]

[Jazz] music during Bolden's career was called "ragtime." Bolden played a lot of his own compositions; the band also played a lot of blues. One of Bolden's favorite pieces was "Make Me A Pallet On The Floor." "Funky Butt" [also known as "Buddy Bolden's Blues."] was also one of his tunes. EG does not remember "Don't Go 'Way Nobody". "Careless Love" was also played at the time; EG says it was later called "Loveless Love," but that [W.C.] Handy was responsible for that. "Bucket's Got A Hole In It" was played by Bolden, but EG doesn't know whether it was his tune or not. EG was not playing with Bolden when Bolden

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went crazy and was placed in an institution. [Cf. Tom Sancton article, Second Line, on Bolden.]. When Bolden was taken away, Brock Mumphrey went with Frankie Duson; Frank Lewis also went with Duson; Jimmy Johnson joined Jack Carey.

EG was working with Ory when he first met Mutt Carey (Ory's trumpet player then was [Lewis] "Chif" [Matthews]); Mutt was working at a cotton sampler's acrosss from the Cotton Exchange (George McCullum also worked at a similar or the same place). Mutt joined Ory's band. EG says Mutt didn't play with his brother [Jack] much; he thinks they didn't get along too well. EG says they [Ory?] used to catch Jack's band [on the street] and "run him" [out-play Jack's band]. The Crescent BAnd [Carey's?] would even go to the "Come Clean," in Gretna, where Ory's band was playing, to challenge them; Ory's band would still win. (The "Come Clean" was run by Oscar DePriest.) Lawrence Duhé was playing clarinet with Ory at the time; WR says he and Wellman Braud went to Lafayette, Louisiana recently to visit with Duhé, and that Duhé appeared to be physically sound. EG recalls the time he and Duhé were playing at the Deluxe [in Chicago], and EG who left for Milwaukee, turned the band over to Duhé. WR says Duhé still had a 1915 contract of that band. EG corrects himself, saying he went with the Tennessee Ten instead of to Milwaukee. There were ten people altogether in the Tennessee Ten: (the original group) Florence Mills, "Slow Kid" (later husband of F. Mills), Eugene "Peggy" Hollander (drummer); Mobley; Gayton; Earl , Violinist--and others. [June ? RBA] Clark was a trumpet player with the group.

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[Cf. above, p. 7] EG tells about a routine used in the Tennessee Ten show, and about how much he had to rehearse for it. He then tells about the clothes he had when he first went with the show (box-back suits, heavy shoes, etc., quite out of fashion); one of the members of the show finally convinced him he should discard his old-fashioned clothes (he was told that pool-room sharpies and hangers-on wore the kind of clothes he did) and get stylish ones. When he had decided to change, the convickers secretly shipped his box-backs, etc. to his father [Arthur?] [Garland?] at 2538 Cleveland Avenue, New Orleans. EG says box-backs had been worn all over the country, but that the professional musicians [the ones outside New Orleans] had changed their styles; the older styles were considered raiment for hustlers, rounders, etc., such as the men who hung around the [red light] district in New Orleans.

The older bands in New Orleans wore uniforms; EG said his band [Ory's] got around to wearing military uniforms. The Eagle Band (Frankie Duson's) had brown uniforms; they were known (possibly) as the "Boys In Brown". The Ory band wore blue uniforms, just like the Imperial Band [known as "The Boys In BLue", check Jazzman RBA]. EG assures WR that the Ory band wore the uniforms, with caps, when they played dance jobs. Joe Oliver's band had uniforms in Chicago; even Lil Hardin Armstrong had one, cap and all.

Besides the "Come Clean" in Gretna, the Ory band played a lot of jobs at West End and Milneburg, for picnics and other outings; they might play all day out there, then come into town and go right to work at Economy Hall and work until four A.M. (when dances at the has

the halls usually ended).

EG remembers Albert Glenny, bass player; WR informs him that Glenny, who died this year, was considered the oldest jazz musician still around--eighty-eight years old--although he had sold his bass and quit~~x~~ playing a short time before. EG remembers from his youth that Glenny had a full-sized bass.

EG used to "re-hair" his own bass bow with black thread; he describes the process. EG used a piece of heavy white twine for a G-string once, in LaPlace; someone told him it was possible to do that, so, in an emergency, he tried it and it ~~x~~worked.

"Dandy" Lewis was a buddy of EG's; EG substituted for him in the Eagle Band. EG says someone drew a picture of something, and that someone used to say, "Do what Ory say" [also oen name of the song EG scats, also known as KMFA] when Ory's band would chase the Eagle Band. Henry Martin made a sign--"Old Frankie Duson died, and odd Dandy Lewis cried"--which EG hung on a vendor's wagon at Perdido and Rampart, in a place where Lewis would see it. When Lewis did see it, he became angry; although EG admitted putting up the sign, Lewis hit Johnny Dodds, who was standing by the sign and laughing. Ory's band was on the way to play a funeral at the time. EG played alto horn in Ory's brass band; the guitar player [Lorenzo Stqulz, (see above??RBA)] also played alto. Henry Martin played snare drum; EG played bass drum sometimes, but Black Benny [Williams] was sometimes used on bass drum. Black Benny was also a protector of the band, as he would fight anyone bothering any of the musicians.

The difference in styles of jazz played in various parts of

the country from that of New Orleans was in the rhythm-e.g., Chicago had a two-beat style, but the New Orleans style was four-beat (in all the rhythm instruments). Melody was treated about the same in all localities--each section might play a slightly different arrangement, but it was basically the same tune. The New Orleans men might not play the tune absolutely correctly; they might even leave out a "middle" part, perhaps playing only the chorus, leaving out the verse. [?] played from sheet music; they played in their style.

The Ory band worked out dynamic shadings; EG says the band was known as the "sweet and soft something (possibly swing according to Mutt Carey WR states)..."--they would begin loud, but after a medium chorus they would play softer, often playing so softly that the dancers' feet could be heard moving. They played louder. The Ory band made a big hit in California by having concern for dynamics, against [Ory played a dance in competition with?] the Black and Tan Band. EG comments on the rapport of the rhythm section. WR says it was the best rhythm section he ever heard. They played things "you could march or dance by."

EG says fast tempos have never been characteristic of New Orleans music. He comments again about the way "bebop" bands play, saying that they just run scales, do not play a melody, etc. He repeats his story about playing "South Rampart Street Parade" with such a band and not realizing what the tune was until he asked at the end of it. Solos were not much used in New Orleans in the old days; the clarinet was the usual instrument, with the other horns usually providing a background.