

Voices: Interviewers

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HERB MORAND

REEL 1, March 12, 1950

-1-

Retype of Reel 1

RWG: This tape is being recorded at the home of Herb Morand, 1728 St. Philip Street, New Orleans. The date is March 12th, 1950.

BMS: Herb, when and where were you born?

Morand: New Orleans, in nineteen ought five [1905]

BMS: And you were educated in the public schools?

Morand: Yes, sir.

BMS: Well, do you remember when you first got interested in music.

Morand: Yeah, when I was about ten years old.

BMS: Well, ah, how did you get interested, by listening to the bands playing around town.

Morand: Yes, different bands, would-go around the halls, and listen at 'em,

BMS: When did you first take up an instrument?

Morand: Well, soon as I got the price to buy a ole' battered up cornet.

BMS: How old were you then?

Morand: Oh, I guess I was about ten or eleven.

BMS: And ah, you said you had started playing on your own, or ah

Morand: Yeah, uh-huh.

BMS: But you did have music lessons later,

Morand: Well, I used to take a old time Victrola and play different records by Louis [Armstrong] and listen at 'em, and that's how I got the idea of tryin' to play a trumpet.

BMS: Well, ah who was your music teacher when you had one.

Morand: Well, after I started playing, Professor Chaigny, used to have music classes, twenty¹/₂ five cents a lesson, every Sunday I used to go, I could play but I couldn't read. I decided to take up music in order to read you know.

BMS: Well, ah after you got out of school was when you started to play in earnest, for professional purposes.

Morand: Oh, yeah, uh, huh.

BMS: Well, did you have your own band, or did you play with some one else.

Morand: Well, I had my own band. Most of the trumpet players used to form their own bands,

you know, get a little group up together, and play house parties, advertisements for dances, different things like that.

BMS: That advertisements for dances, was that like riding around in the wagon.

Morand: Yeah, On a truck.

BMS: Well, ah, how old were you when you first got your own band.

Morand: Oh, I guess I was around 16, 15, my brother, he's also a drummer [Morris Morand], He learned how to play beating on steps and tin cans, he got large enough, he bought him a set o' drums.

BMS: Well, do you remember anyone else who was in your first band?

Morand: Yeah, little Chester Zardis, the bass player, he's one of the great bass players of New Orleans, he's played with all the different bands--Buddy [Petit], [Kid] Rena, Chris Kelley, and different bands like that.

BMS: Well, ah, do you remember any of the bands that were playing at the time when you first got interested in ah music?

Morand: Oh, yeah,

BMS: What were a few of those.

Morand: I remember Buddy Petit, Chris Kelley, Kid Rena, Sam Morgan, and young Sam Morgan's Band, the Tuxedo, brass and ah string band [dance orchestra]

BMS: Well, do you remember which of those musicians impressed you the most?

Morand: Well, mostly the trumpet player, like Buddy, and I used to play second with Chris Kelley.

BMS: Who did you think was the best trumpet players you year'd in New Orleans style?

Morand: Well, I like Buddy the best, he featured mostly low notes, no high note man. When it come for high notes I don't believe nobody could beat Kid Rena. He could blow higher than Louis at one time.

BMS: Well, ah do you remember what placed, they played at at the time

Morand: Yeah. Different halls like the France Amis, that's at North Robertson and St. Anthony Street, and the Economy Hall on Ursuline, between Villere and Marais, and the Cooperators Hall known as the Hopes Hall, that's on North Liberty between St. Philip and Dumaine Street. Then there's the Preseverance Hall, down on Villere near Annette Street, and

then there's the New Hall.

BMS: Those were mostly for private dances, or--

Morand: No, public dances, they'd hire a hall and ah give advertisement for it, they wouldn't give a ball unless they'd have an advertisement, no trumpet [player (?)] many, many as, uh, three and four bands would be out on the street on one Sunday, and whenever they'd meet up together, that was a battle of music.

BMS: What did they do, try and play each other down for loudness or--

Morand: No, for everything, sometimes we stop the traffic, and the band that would ah, stayed there the longest would be considered the winner.

BMS: Did you play with any of these big names that you've mentioned?

Morand: uh, huh. I used to play with Chris Kelley in many advertisements, and he's known as the "Blues King". And no band couldn't touch him on the street. When he'd get his rubber flusher out and start wah-wah-ing the blues, that was all. He'd run Louis [Armstrong]. And then at that time, people was crazy about blues in New Orleans.

BMS: Well, did any of those musicians, that you spoke of, did any of them help you?

Morand: Oh, yeah, quite a few of them helped me. Buddy, he gave me a song, "That Barefoot Boy." That's recorded by the Harlem Harpats, my Chicago bunch. He's the one gave me that song, "Barefoot Boy," and I put the words to it, he gave me the music.

BMS: Now, you said you had your own group when you were about 15 or 16.

Morand: Yeh.

BMS: What type of parties and such did you play for?

Morand: Well, mostly it would be house parties. The people would clear the house of all the furniture and give different birthday parties and weddings, and christenings and different things like that.

BMS: Did you play in any of the regular public dance halls later on?

Morand: Oh, yeah, the same halls I mentioned before.

BMS: Those were with the other bands, though?

Morand: Yeah, different bands.

BMS: Well, ah, do you remember the style of any of the musicians that played at the time?

Morand: Oh, yes.

BMS: Would you say a little something about them?

Morand: Well, I still keep to my same style, swing, and rebop and everything came out but I have always stuck to good old New Orleans jazz, cause when you playing New Orleans jazz you don't have to be worried about anything, just whatever come in your head, you can make.

BMS: Well who were some of the older players around at the time, were any that have been playing since the real early days still playing?

Morand: Yeah, there's quite a few, mostly bass players, but most of the horn blowers, they passed away.

BMS: Do you remember any of the better clarinetists? From about when you started out?

Morand: Well, there's Burbanks, we started out together, Albert Burbanks, and ah

BMS: You remember Bechet?

Morand: Yeah, uh-huh, but Bechet was uh, before my time. He left New Orleans, you know, in the twenties.

RWG: Do you recall any of the old time great trumpeters, such as was Bolden dead before you ah, were a young fellow?

Morand: No, he wasn't dead, but I never did remember him, I was too young for him.

RWG: How about Buddy Petit?

Morand: Yeah.

RWG: How did Buddy Petit rank as a trumpeter

Morand: Oh, he was great.

RWG: He was one of the great trumpeter? He never recorded, did he?

Morand: No, never did record. No, he used to send me on many jobs cause he'd always be late, so, he'd send me to play in his place until he came, like across the lake, over in Mandeville, Abita Springs, different place like that, I'd play until he came up on a later train.

BMS: You ah, played a lot of out of town jobs, ah in your younger days?

Morand: Oh, yeah, in and out of the state.

BMS: Did you go on any tours with ah stage companies, or anything like that?

Morand: Oh, yeah, that was later on, before I left to go to New or----to Chicago. That was before 1929.

BMS: Well, ah--do you remember any of the organized bands, then like uh, oh, there were some left even now, like the Tuxedo.

Morand: Yeah, I remember all those.

BMS: Well, did their styles differ very much.

Morand: Well, no.

BMS: Do you remember anything about Jack Carey?

Morand: Oh, yeah, I used to play with him a whole lot, Jack Carey, trombone player.

BMS: Was that the Jack Carey that ah, the ah, was the ah that Tiger Rag. Was--

Morand: Yeah, Tiger Rag, Yeah, used to say uh, used to say, hold that Tiger, and Jack Carey used to drive a wagon, play trombone [Lyrics to "Tiger Rag"?

BMS: Do you remember much about Oliver, was he playing in New Orleans at the time.

Morand: No, Oliver left when I was a kid, but I do remember when he used to advertise, which we call ballyhooin', on a furniture wagon at the time, that was before the truck, and I used to sit on the tail gate and give out circulars for the ball. That's how I come to know about Oliver.

BMS: Well, do you remember many of the trombonists from that time?

Morand: Well, no, I don't, I don't remember many of them.

BMS: I mean, you spoke of Jack Carey, do you remember Ory, was he playing down here then?

Morand: No, he had left, too, I think --Ory.

BMS: Did you ever have anything to do with Professor Manetta, Manuel Manetta?

Morand: Yeah, "Ole' Hoss" they call him. Well, he inspired me a whole lot and he used to show me a few things on the trumpet. Yeah.

BMS: Was he more of a teacher, or a regular musician?

Morand: He's still teachin' today, yeah---

BMS: Uhhh. He must be pretty old,

Morand: And he features blowing the trumpet and the trombone, at the same time, I heard him not quite long ago.

BMS: Do you remember any of the pianists, was Jelly Roll still in New Orleans at the time, or had he left?

Morand: No, he had left for Chicago, I don't remember much of him.

BMS: You played, I imagine, a lot of picnics and uh.

Morand: Oh, yeah, the summertime they'd be plenty picnics, at that time the fair ground, they used to give picnics at the fair ground, that's where I first heard Louis a whole lot. Used to have two bands, a brass band in a big hall and a string band in a--at least a jazz band in a small hall.

BMS: You must, did you play many ah, many parades and funerals.

Morand: Oh, yeah, I used to play different bands, marching bands,

RWG: In those days was there enough, were there enough jobs to keep a musician occupied or did the jazz musicians have to have another outside job?

Morand: No, no, at that time, you--there was enough work to keep all the musicians going, cause they was so many hall runnin, and house parties, and parades, oh every, look like every couple of weeks in the summer they'd be some parade turning up big picnics and yeah--

BMS: You've spoken of some of the bigger bands having a parade band, and a string band, now, how were they different in composition?

Morand: Oh, like the Tuxedo, they had a brass band and a string band, and the Olympia, Imperial.

RWG: That Tuxedo band, was that the Celestin band?

Morand: Yeah, that was Celestin's.

RWG: Who were the, did the personnel change any between the string band and the marching band, or did they just change instruments?

Morand: No, ah, they'd add on to the marching band, just like plenty time, the bass, the tuba player would double on string bass, and they'd use the same Celestin always had another trumpet with him. Used two trumpets. Same trombone.

BMS: Did they ever have any instruments. They ever any other string instruments besides the bass like violin.

Morand: No, they had banjo, most of the time, and guitar.

BMS: Did you ever hear, you knew Bah Frank, the piccolo player?

Morand: No, I don't know him.

BMS: Could you describe anything about a fun--how the bands played at a funeral, do you remember?

Morand: Oh, yeah, I used to play at so many of them. The society that ah, the deceased member belong to, well, they'd meet at one of the halls like the Cooperators or the Economy, meet the band there, and then march around and go to the house where the body was laid out at and stop playing music a coupla blocks from there, and we'd wait until they take him out the house and bring him to the church. And they'd have the service in the church and we'd have to wait around until - sometime, it would last a coupla hours waiting for the body to come out. Then we'd march to the cemetery, playin' the funeral marches. And after the body is buried, that's where the real fun begins. The second line, they'd be waiting,

BMS: Just what was the second line?

Morand: Well, the second line is the group of people that would follow and march with the music, and dance, and they'd do everything. Sometime they'd fight. I've seen high as three blocks, second line three blocks long, police they'd run em, they'd run 'em around one corner and soon as he turned, they'd beat the band at the next corner.

BMS: Now what kind of uh, tune you played slow going up to the church?

Morand: We played mostly church songs going to the church, after we leave the cemetery, that's when we hit off in jazz.

BMS: What, ah, can you name some of the tunes that you played?

Morand: Oh, yeah.

BMS: Specially at funerals, I mean.

Morand: uh, huh. something like "St. Louis Blues," and "Tiger Rag" and at that time, "Perk Chop Rag," "That's A Plenty", "Milenburg Jeys", at that time those numbers was famous, and the blues, march time,

BMS: What were some of the slow tunes you played following the or rather taking the body to the cemetery.

Morand: Well, we'd play funeral marches, such as "Free as a Bird" / "Flee As a Bird", "Resurrection," "Nearer My God To Thee," --It would require about four or five 'cause it was played so slow, we were marchin' so slow we wouldn't have to play many. After we'd finished the funeral march, then we'd double up on the time you know, the walk and catch up for lost time.

BMS: Well, did they take the body in a hearse, or did the pall bearers carry him all the

way to the grave?

Morand: No, in a hearse, a hearse.

BMS: Well, could you give us a little description of what the parades were like.

Morand: You mean ah, the street parades? Oh, well, different clubs would turn out and they'd all dress alike, different umbrellas, decorated, cigars, and plenty to drink.

BMS: Did you get a second line there to?

Morand: Oh, yeah, anywhere there's music, there'll be a second line. (Chuckle)

BMS: Do you remember just which instruments were in those marching bands, like for the funerals and parades.

Morand: Oh, yeah, we'd have as high as three trumpets, couple clarinets, E flat clarinets, coupla trombones, bass horn, snare drum, bass drum, alto horn, baritone.

BMS: Do you remember any of the, were there any of the musicians that played in the marching bands different from the ones in the string, in the dance bands, or did they all switch over from one to another?

Morand: Well, some of 'em would switch over, just like the guitar player maybe he'd double on a alto, the alto in the parade, I mean in the brass band. And ah, the bass violin player, he'd double on bass horn.

BMS: How were wages in those days for things like that?

Morand: Oh, it was cheap, but you could do so much with a dollar. You could go to the market and with a dollar and a half you couldn't, you couldn't carry the stuff away. We used to get as high as play a dance get \$3. That was top money. Three dollars. Advertisement, if it was a ballyhoo, two dollars, and then in the halls, they wouldn't pay more than four or five dollars a man.

BMS: Well, ah, did the leader get more than the rest of the band?

Morand: Yeah, the leader always got--say a coupla dollars more.

BMS: Were there many things, were they many ah places with floor shows like there are today?

Morand: No, they didn't have that much.

BMS: Just have the straight band.

Morand: Yeah, just straight band, very few halls had a piano, either, cause we used to play up in a sort of a balcony in the hall, 'bout ten feet from the floor, and that would keep

the musicians free of the people crowdin' round 'em, and ah, in my young days I knew quite a few musicians and I'd go to the hall, and they had a gate, a little door, after you go up the stairway and if they'd let you up there by them, that was a big honor to go up there, you know, and sit by them and everybody look up at ya. I used to go up quite--some time they'd let me blow a song.

BMS: We're there, I mean did many of the musicians sit in with each other's bands, on and off, often?

Morand: Well, no, they didn't do that much. No.

BMS: Were they singers with any of the bands?

Morand: No, no singers. Maybe the trumpet player would sing, maybe one song a night, was mostly music.

BMS: You played around New Orleans for quite a few years, you remember just when you left.

Morand: Yeah, I left in '29, that is to go to Chicago---

BMS: Was that on your own hook, or did you,

Morand: No, it was on my own, I left here.

BMS: Did you bring a band with you, or-----

Morand: No, I left my myself.

BMS: And what did you do in Chicago, form a band?

Morand: Well, I got to playing with different, different little combinations, and I had a chance to audition for some recordin'.

BMS: Wat company was that?

Morand: That was Decca.

BMS: Well, ah, you say you left for Chicago in '29, now ah, were they any New Orleans musicians in Chicago at the time?

Morand: Oh, yeah, there was quite a few there.

BMS: Could you name a few that you know?

Morand: Well, just like Louis, he was at the Sunset at the time, and doublin' at the Vendome Theater on State Street, and Oliver he was at the Plantation on 35th Street, and that was my first chance to hear them away from home, and they really treated me swell. Louis, he even asked me to play a song, to do a number at the Sunset, that band was too great, I felt

kinda shakey sitting up there with great musicians like that.

BMS: Did you ever play any of those bands, or did you form your own first?

Morand: Well, it's like I said, we got together and formed The Harlem HamFats

BMS: Well, who was in that group?

Morand: Well, ah, there was myself on trumpet, little Horace Malcolm, Horace Malcolm on piano, Odell Rand on clarinet, played a e flat clarinet, He's a little short fella with a little short clarinet, and ah Joe McCoy on guitar, his brother, Charlie McCoy, he played a mandolin, mandolin or guitar whatever you call it, I think it's twelve string on it, [8 strings] and ah, we had different drummers, P. C. Williams was one, and had Johnny Lindsay on bass.

BMS: Were those all New Orleans men, or were they,

Morand: No, just Johnny Lindsay, was the onliest any myself, was the onliest New Orleans men on the Harlem HamFats.

BMS: Did they play New Orleans style or?

Morand: Well, I try to get 'em to play New Orleans style, but its a kinda hard proposition, to play New Orleans style, you have to be born here like to learn.

Matthews: Well, Herb, weren't you directly responsible for the formation of the Harlem HamFats?

Morand: Yeah, hmmm,mmm.

Matthews: And didn't you write a great many of the tunes?

Morand: Yeah, a great many of 'em.

Matthews: But, you didn't get much royalty from Decca for them, did you?

Morand: No, Decca---like "Old Red" was a hit, and we went down to Decca studios to make--- have a audition, just let hear the band. Well, at that time all the boys was anxious to record and everything, So we played "Old Red" fer audition number, and they decided to record it. Well, Joe McCoy and myself, he was the one that sing "Old Red". He was co---you know, I had formed the band together, him and I, and I told him it would be the wrong move to do any recordin without a contract, or any thing. So they all decided to go on and record it and there was nothing I could do, so we recorded "Old Red", so they ask us for another number to put on the other side. We made up the blues right in the studio, "Lake Providence

Blues", Well, we recorded that, and in about a month all over Chicago "Old Red whatcha gonna do?"

RM: And following that you recorded some other tunes that were equally successful.

Morand: And this one point, I want to say, that song made a lot of money, for everybody but the Harlem HamFats. If they just hadda act fair, with us, we'd have gotten a nice piece, so they kept all the royalties. We didn't get nothing.

RM: Just ah, could you tell us, a few details of, just, when you got the idea to form the Harlem HamFats and just how you went about organizing the band.

Morand: Well, ah after-- that was during --the Harlem HamFats was formed about 1937 or '36 I think. When I first went to Chicago it was in '29, that's when I recorded for Melrose Brothers, that's when I made "Piggly Wiggly" and "Forty and Tight" I think it's on a Paramount record. No, vocalin and then I left and went up in Michigan playing with Frank Terry's band, and came back to New Orleans. So, The Harlem HamFats was formed after I went back later in 1936, '37.

RM: Was "Piggly Wiggly", was that your first record with Johnny Dodds?

Morand: That was my first record in Chicago. (End of Spool)

EMS: Now, ah, do you remember any of the other tunes that you (End of Spool)

wrote back around that time, you said you did "Old Red."

Morand: Yeah, we did "Old Red" and then we did that viper song [See 1 to 17].

EMS: You wrote that yourself.

Morand: No, I just, I didn't write it, just one of those things, songs that you sing around Chicago, I really don't know who really wrote it, but I ah, I put most of the music to it, I just played my idea of the music to it, "If You're A Viper". I really don't know who the song belong to, to tell you the truth.

EMS: Well ah, you played--Were the HamFats the only band you played with when you were in Chicago?

Morand: Oh, now, I played with different other, you know, make-up bands, just like you go on a gig, this musician would hire you on different--. Strange as it may seem, the Harlem HamFats we never played an engagement together outside of recording.

RM: How did the Chicago musicians at that time adapt themselves to ah to playing with New

Orleans musicians and ah in New Orleans style, did they ah, did it take them long to learn or what?

Morand: No, it didn't take 'em long to learn, they like New Orleans style very much. But at that time, I don't know what you call it swing or I wouldn't know how to describe the Chicago style, they'd play mostly fast, jumble up, mixed-up music, a whole lot of special arrangements.

BMS: Do you remember the names of any other bands you played with in Chicago besides The Harlem HamFats.

Morand: Well, just like I say, different, get-up bands, you know, no organized bands.

RM: Jimmie Noone was in Chicago at that time, did you ever work with Jimmie Noone?

Morand: No, I never worked with him. He never did, did use me, I don't know why.

BMS: How long were you in Chicago, Herb?

Morand: Well, just like I told you, I went there in '29, stood there a while, and traveled in and out, and then came back, altogether I stood in Chicago thirteen years.

BMS: Did you ever get to New York to do any musician work?

Morand: I played in New York before, I went to New York before I went to Chicago. I went to New York in '26, I was playing with Cliff Jackson, and his Crazy Kats, at the Capitol Palace on Lennox Avenue.

RM: What was the personnel of that band, do you recall?

Morand: Well, it's kinda hard, I have to look it up you know.

RM: Cliff Jackson,

Morand: Cliff Jackson, the pianist. He's at Café Society right now, I think.

RM: Were there many New Orleans jazz musicians in New York at that time?

Morand: No, no.

RM: What did New York think of jazz on the whole, I mean, at that time were there many engagements for jazz bands there?

Morand: No, it look like it was a different style altogether. Couldn't get 'em to understand Louis, just like Louis, well whenever he played there he'd go over great, but most of the musicians up there, they was playing the Eastern style, fast music and jumble up.

BMS: Most of your playing, I mean, the fact then people really danced to the music.

Morand: Yeah.

BMS: They didn't just sit around and listen.

Morand: Yeah, they danced.

RM: Can you name some of the halls and so forth around Chicago at that time that jazz bands were known to play at?

Morand: Well, just like I told you, there wasn't many jazz bands onliest jazz in Chicago was played by the musicians from New Orleans, and then they'd be mixed up with Chicago musicians, and you can't very well play like you want. Certain numbers they wouldn't know, and most of 'em read music, they couldn't play without music and all like that.

BMS: You said there were a lot of New Orleans musicians in Chicago at that time. Do you know of any reason why so many of them went there?

Morand: Well, guess it was a greater openin for musicians, and which is from New Orleans music slowed up, and different musicians from New Orleans start traveling around.

RM: That was due to the closing of Storyville?

Morand: Huh, yeah.

RM: And jazz naturally moved straight up the river [You tell him]

Morand: Yeah.

RM: Well, what were the organized bands at that time around Chicago, Oliver had an organized band.

Morand: Oliver, Louis, Carroll Dickerson, Eddie South, he was there, eh, quite a few.

RM: Do you recall any white musicians around Chicago at that time, from New Orleans that could play in New Orleans style?

Morand: Oh, yes, yes, at the time whenever Bob Crosby come through there in his band like Fazola, clarinet, he's from New Orleans.

RM: There's been so many things written about the Oliver band in Chicago at that time, and how great it was, what, just how did the Oliver band impress you?

Morand: Well, they was great because it would do you good to go in the Plantation in Chicago a and listen at a real New Orleans band thousand miles away from New Orleans, and you'd have to go early or else you wouldn't get a change to get a seat, there wouldn't be standin' room even. Course that was on the cabaret style, and right across the street was Louis Armstrong,

at the Sunset. The Plantation was a half a block away from it.

RM: The Oliver band was known to have a large repertoire at that time. Do you recall just how Oliver directed the band, and how they ah played, and ah just how their style was?

Morand: Well, just like I say, just like a regular New Orleans band, he just stomp his foot and get off. You wouldn't get in front and direct it or nothin' like that.

BMS: Do you remember if there was much jazz on the river boats at those times or was that earlier?

Morand: You mean here or in Chicago.

BMS: Well, both here and in Chicago.

Morand: Well, I used to play on a boat in Chicago, at the Navy Pier, that's the recreation pier extends about a mile I think out in Lake Michigan. I used to play on a little excursion boat that make trips from the pier for half a hour. I used to have a four piece band there and I had fortunate to have three New Orleans men in--four.in the band, we had four pieces, Thomas Taylor, he was on drums, and Alcorn, this [Oliver] Alcorn boy he was on tenor sax, "Sweet" William/s was on the piano, myself on trumpet.

RM: Did you notice, did many white Chicago musicians take ah, any notice of the New Orleans musicians or their style at that time and try to emulate it.

Morand: Oh, yeah, they was playin, quite a number of em on Clark Street. I used to played on Clark St., too, and used to come around and sit in and they could play some nice jazz, too.

RM: Was Tom Brown in Chicago at that time?

Morand: oh, that was before my time. You mean the saxophone player, Tom Brown?

RM: No, I'm speaking of Tom Brown, the white trombonist from New Orleans,

Morand: Well, I don't remember, I don't remember--

BMS: Let's see. It's about the end of the roll.

BMS: Herb, what was the first band with which you left New Orleans?

Morand: Well, that was Nat Towles' Creole Harmony Kings, a group of New Orleans musicians. We had an engagement to go to Tulsa, Oklahoma, to play at the Nail (sp ?) Brothers Pavilion, a colored pavilion there. We played there a couple of weeks, the job blew up. We found ourselves stranded in Tulsa. The first time I ever left home with a band.

BMS: What year was that?

Morand: That are around 1923. And ah, after that job blew up, we were sittin around Tulsa trying to get a job some place else. So, a man drove up in a Medel-T. Ford. A couple of the boys and myself were sitting in front the hotel; didn't know what to do, we didn't want to come back home a failure, so quick inside of two weeks. So, we all decided we stick around and try to get a job some place else. So, as luck had it with us, he stopped in front of the hotel and call me to the car and asked me did I know where I could, ah, where he could find a certain band he was looking for around Tulsa. So, I told him, I said, No, I don't know, I said, but you're talking to a orchestra right here. I said we just came in from New Orleans, and playing at the Nail Brothers Swimming Pool and and the job blew up, he said well you're just the fellas we want. Say ah, I have a good job for you in Davenport, Oklahoma. I guess that's about seventy or eighty miles from Tulsa, so he say could we hear the band, I say sho, So we lined up all the boys went in the lobby of the hotel, gave him an audition and he was crazy about it. He had a real New Orleans jazz band. [Untelligible word] Yeah, so he gave us the tickets and everything the next mornin, left on the mornin train to go to play for him, in Davenport, Oklahoma, it it's regular cowpuncher town. So, he had open air, open air pavilion and a restaurant. So we got there about, we left on that early train about 8:30, I think, got there around ten something, and he had a table set for us, fib for a king and we ate and everything. So we started to work that night in the open air pavilion, and we played for the luncheon, and supper and then we played at night in the open air pavilion. And we lived in Chandler, Oklahoma, that's about nine miles from Davenport where we was workin, and we didn't have no car or anything, when we left here with Towles we went on the train, and he bought us an old time Dodge, a touring car for us to make the trip from Chandler to Davenport every night.

EL: Who were some of the men who with whom you played at that time? Or who were playing with

you?

Morand: Well, there was Bill Matthews who is now playing with Papa Celestin, Nat Towles on bass violin, myself on trumpet, and Frank Pasley, guitar player, used to be with the Honey Poppers and Les Hite in California, and ah, we had a saxophone, we didn't have no clarinet at that time. He doubled on clarinet once in a while, but he was better on the sax. We couldn't get a clarinet player that we wanted to leave New Orleans. At that time the fellas look like they was afraid to travel from home. Be a tough job trying to get a musician to leave New Orleans.

BMS: That must have been one of the first New Orleans bands in that part of the country.

Morand: Yeah, it was. So to popularize--Mr. Jack Phillips, that's his name, to popularize his restaurant, he had us to broadcast over the station, let's see what it is, I have it in the book there,--Briston, Oklahoma. I think later they change it to the Voice of Oklahoma, which move to Oklahoma City. Well, that was my first time I ever broadcast.

EL: That must have been one of the first broadcasts in that part of the country.

Morand: Yeah, it was really, He stumbled on a jazz band just right out of the sky.

BMS: What year was that?

Morand: 1923. And ah, during that time at the field, the airport field, at least there was-- had a airplane there was taking people up for a ride, \$3.50 a person, so I by us having a jazz band there, the sponsors of that decided to get the band, Towles band, to play on the field to attract the customers, and ah, we played there. I still have the circular Extraneous noise. I still have the circular and ah,

EL: Well you ah had your band there as I understand, there was something to a trumpet wasn't there in a plane?

Morand: Yes, well you see, as I say, I still have the circular,

RM: They used the band as an advertisement.

Morand: Yeah, ^{RM:} as means of getting around when they were playing,

Morand: So they said-uh-, the Creele Harmony Kings will also take a ride. So he took up up one by one, one of those old model airplanes.

RM: Was that when they were, yeah, the airplanes were dangerous.

Morand: Yeah, so, he told me, the pilot told me to take my trumpet and blow a number, and when he'd get over the little town of Davenport he would fly low and cut the motor off and want so they could hear my horn playin, that idea of cuttin' the motor off, I didn't know they could do that. Into my horn and went up and I played that "Washington and Lee Swing" (scats it). I played it and we came down all right, so they took all the rest of the boys up for a ride. So, Towles, we played a little trick on him. We told the pilot that Towles say, "he didn't care what he would do with him when he get him up in the plane, nothin he could do to scare him." So the pilot say, "that's what he say'd, eh, well I'm gonna fix him." So he took the plane up with Towles in it. The plane looked to be about 2 foot long looking at it from the ground, and he did the loop the loop, he did tailspin, whatever you call it, he did everything with Towles. So when he brought him down we thinking that Towles was gonna be mad, and so we could kid him, he said, he say "you fellows don't know what a real thrill is until you have a plane loop the loop with you." Say, "you all don't know nothin about no airplane". And he came down and look I see him right now a-smilin and everything.

RW: Herb, what about this experience of going to Mexico with a jazz band.

Morand: Well, that came up. Nat Towles father was a bass player, and also a cornet player. So he had been writing Towles that when we came back to New Orleans, he had an engagement to go to Yucatan, Mérida, Yucatan, Mexico, to play for the carnival season which would last a week.

RM: What year was that?

Morand: That was the same year, around 1923. So, after we left Davenport, we start uh-- bookin dances after our little contract was up, we start bookin dances playin theaters, all over the state of Oklahoma, he got a bookin agent and we played such theaters like ah, the Rialto, in Tulsa, the first real theater I ever played in, and I have they give us a nice write up. They was crazy about jazz band, and ah, somehow, a whole lot of dissension came in the band with the piano player. Cause part of the band split up in in ah, Brist, in Bristow, Oklahoma. We split up uh Frank Pasley, he came to Chicago, Bill Matthews, and we all split up and Towles and I, we was comin back to New Orleans to make that trip with his father to go to Mexico. So we got far as Shreveport, Louisiana, and by that time, Towles had done bought a

~~big, and the car broke down, and he would~~

big, '57 model Cadillac [111], and the car broke down, and he wouldn't leave the car, so I came home on the train and I went to see his father, so his father had difficulty in getting musicians to leave. They was afraid to cross the Gulf on the boat. So I told him I would leave. So we had to go to the Doctor and be inspected and get passports and everything. So I left with Nat Towles father's line up out of New Orleans. So, we crossed the Gulf and went into Progreso, Mexico, that's the harbor, and ah, the custom officers, we had to catch a train from Progreso, to go to Yucatan, at that time, it was ah a train, a engine that would burn wood, and we had a time on that train. So we played for the Yucatan Club there, a real millionaires' club.

EL: Well, Herb, you and Towles' father were the only two on this trip? Or was there a troop?

Morand: Who's that?

EL: You and Nat Towles's father

Morand: No, no, I with Nat Towles's father; he stood in Shreveport with his car.

EL: Oh, I see, but you and Towles' father were only two on this particular trip.

RM: There was a band.

Morand: No, no, Nat Towles' father's band

EL: Oh, I see.

RM: What's the personnel of that band, was?

Morand: Well, we had a "Little Dad" [Clarence Vincent] on banjo, a little bitty short comical fellow, and we had a regular six piece jazz band. At that time it was the Charleston craze was out and we had "Dancin' Pete" and his dancing partner we took them over with us. And the people went wild over the band and Charleston, and we played for the Carnival. And we made some nice money on that trip, and was treated like kings, and ah--I think it's the Spanish opera, and they had heard our band around, all around the town, and believe it or not, they start clappin' for the "Americano jazz." They couldn't wait to listen through the opera cause they know we was comin' on on the end. After the opera finished, Well, we came on and we really tore the house down with our dancin' Charleston and our jazz music. Now we played at the Yucatan Club and they had a really seventy-five piece Spanish band. And every time, they'd finish playin, we'd play a number and they'd play a number. When they'd finish, they'd all crowd around the stand while we was playin that jazz. Some of 'em had never heard of jazz

before, as played in New Orleans. And we was treated just like a kings, and everybody came back, had a good time, plenty souvenirs, money. We all came home with \$500 apiece in gold, which was a lot of money in 1923, for a musician to make. And ah well we stood over our time, we had a certain time to stay there, so liked us so much we had so many extry engagements we used to go playin serenadin. You see a group of Spanish fellas would hire the band and we'd go out say at 12:30 at night to some of their friends house and strike up the band, and they'd join the party. They we'd go to somebody else house, and when we'd finish up, we had about 75 or a hundred people dancing on the sidewalks.

RM: Did any of the Spanish musicians ever play with you or anything.

Morand: Oh, no, no, but I heard a lot of 'em. They couldn't understand about playing jazz, but there's some really good musicians, and the sweetest music you ever want to hear.

EL: Well, Herb, you returned to New Orleans about 1926, from Yucatan, didn't you?

Morand: No, we just played, we was in Mexico about a little over a month, between boats, see, the boat schedule was slow at that time and we stood a little over cause we had so many engagements to play. One night they had a, they was taking uh- a they gave us a little party in there. I think we made \$20. just to play one song in that scene, in the cabaret scene. In the nightclub there--

BMS: That was in a moving picture er---?

Morand: Yeah, yeah.

EL: Do you happen to know the name of that picture?

Morand: No, I never did, I never did find out, never found out.

EL: Well, where did you go to next?

Morand: Well, I came back to New Orleans,

EL: Came back to New Orleans. Where did you play then?

Morand: Well, after that I went to New York in '26. I played around New Orleans, went to New York, that's where I joined my sister, Lizzie Miles, International Creole Song Bird. She's know all over the world. So, as I said before, it was Cliff Jackson's band. And We used to broadcast over WMCA nightly. We had a swell floor show there. I worked there for quite a while, after that job close, I got homesick for dear old New Orleans, so I could come back and play some more good jazz. Up there I was just blowing and couldn't get used to those

fellas, the way they play, and they'd wanted you to play the way they want, and you can't play music that way, its' best to play the way you feel, and the way you're cut out to play. Whatever type of music you prefer, that's what you should stick at, don't like, don't play like, try to play like somebody else.

EL: Well, did you ever play any other time with you sister? besides that NewYork engagement?

Morand: No, that was t e onliest time, cause she had left here ever since I was a kid, and she's 76--traveled all over the world, she's international known

RM: You worked with her approximately how long?

Morand: Well, In New York?

RM: Yes

Morand: Oh, about 8 months, about 8 months.

EL: You came back to New Orleans in 1927, right?

Morand: Yes, uh-huh, came back

EL: And you played here until 1929

Morand: Yes, that's right.

EL: And then you hit Chicago.

Morand: Went to Chicago, the first time

EL: What was your first engagement, there, Herb?

Morand: In Chicago?

EL: Yeah.

Morand: Well, that's hard to tell, my first engagement cause I had to make myself known, I wasn't known at all, in Chicago.

EL: I see.

Morand: See, so I say my first engagement were recording with Baby Dodds, and Johnny Dodds and Frank Melrose, piano player.

EL: Do you happen to remember the name of that recordings.

Morand: Yeah, that's "Forty and Tight" and "Piggly-Wiggly," that's my first recording as I mentioned before. [Issued as The Beale St. Washboard Band]

EL: And what was your next job there, or who else did you play with?

Morand: Well, after I got to be know, me and Bobby Jones, we formed, we formed a band, and we

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got quite a few jobs playing for different clubs and ah, Bobby Jones, we had about 8 pieces, also had a studio in Chicago.

BMS: Was Bobby Jones a New Orleans man too?

Morand: No, he's ah, no, he's a Chicago boy. He played sax, tenor sax.

RM: Herb, what was your next record, recording date after the first Dodds session?

Morand: Well, I made a, another record with ah, for Paramount, I made, "St. James Infirmary," and "The Wailin' Blues." We had a combination, a white accordion player, Joe Wiggins, on alto sax, myself on trumpet, Thomas Taylor on drums, and Frank Melrose on piano. And Tom also blew the Frisco whistle, and that record I loan it to a friend of mine and I never did locate that record again, I'm sorry to lose that out my collection. Cause maybe I can locate one somewhere. Well, at that time they were selling for .35 cents, and they have become a collector's item now. [Issued as Kansas City Frank and His Footwarmers]

RM: Herb, were you ever present at any of those famous Chicago recording sessions like The Hot Fives or any of the Oliver sessions?

Morand: No, the onliest one I was present at was Bob Crosby. They had a recordin' session before us. We came on after them, and them fellas was really swell guys. They had a case of Scotch and soda and they had heard a whole lot of talk of the Hamlem HamFats, so they invited us in the studio and we drank and listen at em record and after they finish we started recording and they stood a while and heard after while. Now getting back to the Navy Pier, Bob Crosby and his full crew chartered the boat that I used to play on, Steamship North Shore. I say it make trips for a half hour on the lake, so they chartered the boat that night. So after they came on, well, we was off that night, so Bob Crosby came to me and asked me, would I care to sit in, and at that time they call it jam with the boys since we were from New Orleans. So, me and uh- Oliver Alcorn, tenor sax man, he picked us two out. He didn't take the rest of the boys, so we really had a real New Orleans session. I can't describe it. They took pictures, movin' pictures and I've never had a chance to see one of them. Somebody's got 'em somewhere, I'd sho' like to see one of 'em. And we really had a session. Bob' Zurke, on piano, he's dead now, Miller, Fazola, he's dead, too. And ah had a young trumpet player, [prob. Yank Lawson] I think that made all the famous recordin, he had two trumpet and ah we start swinging some real New Orleans stuff. And I really enjoy Bob Crosby asking me to sit in with such a great band and I don't you'll go no where in New Orleans or anywhere can find a better jazz band than Bob Crosby, the Original.

EL: Well, tell me, did you play with Crosby at any other time, any later date.

Morand: no, no.

EL: That was the only

Morand: That was the last time, just in that session

EL: Time with Crosby.

EL: I understand there was a dinner given in your honor, and other jazz musicians in Chicago in 1935. Is that ah

Morand: Yeah, that was when I was at Tony's. I worked there a year and a half with Little Joe Lindsey and his band. And Tony's was the headquarters for all greats like Louis, Cab Calloway, Duke Ellington and I have pictures of all that. Well, whenever they'd be in town, Tony would invite 'em down and Joe Lindsey used to be Louis Armstrong's right hand man as they say it and Louis and all those greats would come there, and I used to play for 'em, and they sit down and enjoy. I have pictures on all that. And the last big party we had happened to be Louis Armstrong, Duke Ellington and Cab Calloway was in Chicago all at one time. That's very odd, When Louis is in New York, Cab might be in California, or Duke might be in some other place, but that night the whole three of 'em was --three bands was in town and they gave a big, Tony gave a big blowout for 'em. And we really had a swell time.

EL: At that time, too, columnists began to refer you as Louie Armstrong's stepson, more or less, didn't they.

Morand: Yeah, yeah, they used to call me that, I used (laughter) well, I maybe some passages maybe sound like Louis, but I wasn't impersonate him, just the way I felt. We all have that same New Orleans jazz spirit in us, but I've never copied after no other trumpet player.

RWG: What sort of relations were there between you & Louie? Do you, uh? Was he a personal friend of yours in the old days or?

Morand: Oh, no, I didn't know Louis until ah Chicago, until I met him in Chicago. He used to live right in the next block from me on South Park near 35th St. and whenever he'd come in, Louis is always glad to meet New Orleans musicians, or anybody from New Orleans, any kind of people so I used to go visit him and by me playin with Little Joe Lindsey, his right hand man, him and Little Joe Lindsey was raised up together, and Louis used to treat me swell, that's how I got to know him and he autographed many pictures, I have in my collection, I have some

great pictures of him that he gave me. (end of spool)

EL: Well, in 1936, Herb, as you said before, you recorded for Decca Records. That was in Chicago.

Morand: Yeah, in Chicago, and then we had a session in New York in '38, that's where we made the Viper Song, "If You're A Viper". We left Chicago and went to New York. We made those records in New York. Had three session. We stood about three days.

EL: I see, that was only time you were in New York up until about 1941 or '42, wasn't it?

Morand: Yeah, you know, before I played at the Capitol Palace,

EL: Yeah. And what were some of your other dates, or where else did you play between 1936 and 1940, or about '41.

Morand: You mean ah, I came back to Chicago you see, after I left New York, I was stationery in Chicago, but we just went to New York to --for that recordin session, on account there was the Decca studio had move, discontinued in Chicago, for the time bein, so we had to go to New York to make the --the Decca records.

EL: I see, Well, Herb, what else were you doing about 1937, or '38, can you tell us something of your experiences.

Morand: Well, I was in Chicago playin with different, different bunches, you know what I mean, I played on Clark Street at the Fire House. Many jazz fans used to come there and they have me to play the blues. All night, they'd come in, I mean white jazz fans, they come in and treat me swell, just to hear the blues. Course round Chicago they did 't care much about the New Orleans blues, but they used to come in there and they really used to enjoy the blues, that's all they'd ask for.

EL: They like the blues in Chicago?

Morand: Old barrel house New Orleans blues, that's what they wanted.

RM: In other words, ah, the white people in the locality of Chicago and elsewhere were becoming aware of this music called jazz.

Morand: Yeah, uh-huh.

RW: [] Certain forms that ah, were interesting to them

Morand: Well, yeah, they could play it too, because they come and sit in with us and play, you know what I mean, quite a few of 'em.

EL: Who were some of these people who sat in with you, Herb? And with whom you played?

Morand: Did you ever--well, you know it slip your memory, you know you soon forget about names and you meet so many musicians, but you know, just like if you'd be out, you'd know anywhere there's a band playing, and go in, Well, you'd be introduced and sit down and then maybe you wouldn't see 'em for quite a while after, well, it slip, you know remembrance.

RW: That was the era of the time around when Benny Goodman and Mezzrow and Dave Tough and those musicians were in Chicago [on this bull]

Morand: Yeah at that time

RW: Did you know Mezzrow personally?

Morand: No, I didn't know him personally, no.

RW: As you mentioned record collectors were becoming in existence at that time

Morand: Oh, yeah, plenty of them, yeah.

EL: When did you leave Chicago, Herb?

Morand: You mean to come back to New Orleans?

EL: Yeah.

Morand: About, I left when this country declared war, so I hadn't been home in 13 years, at that time, my mother and father was livin so I decided to come home cause maybe, I thought maybe I would be drafted, but I missed the draft by a couple years. So I had a nice job playing on the North Side in a Nightclub. So I turn the job over to F. C. Williams, my drummer, and ah, the proprietor of the place liked me so much I just I couldn't tell him I was leaving, I just left, I didn't tell him anything. I hated to do that, but I'd have a time getting away from him, so I left in '41 and came home, and start playing with ah- George Lewis, I worked with George Lewis a long time, George Lewis' Jazz Band.

RM: Around that time, didn't you get an offer from Sidney Bechet to join him in Boston or?

Morand: Yeah.

RM: Or a few years, after that at least.

Morand: Well, ah, Sidney came down here to play the jazz concert at the Auditorium with Louis Armstrong [for National Jazz Foundation]. He had a chance to hear me. He had a chance to hear me. At that time I was playing with Walter Nelson. He was standing right behind me, at the Silver Star at St. Bernard and Annette St. I think or Urquhart, and we was playing there.

Walter Nelson one of the greatest blues guitar player in New Orleans. I am playin with him right now at this time, right now, he's standing right over me, happened to come in, we was playing at the Silver Star and Sidney came in and ah, that's where Sidney had a chance to hear me. So he sat down and he ask me to play different numbers for 'em, so we played for him, so he went back to New York, I think. So, he had a opportunity to use me in Boston, sent a telegram and everything which was a great offer, but at the time my mother was sick and I hadn't been home for so long and I don't think it's a job in the world and I don't care how much money it would pay, that would make me leave my mother, cause I know she'd felt bad if I'd have, cause I know if I'd get up in Boston and New York it would be a long time before I'd come back again, and the doctor had gave up, I say Well, I'm gonna stay right here and I hafta turn down all offers, but I was doin' nice during the war, playing ever in Mississippi, in Gulfport, Mississippi, and Biloxi, places like that, and I was really doin good. So, Bechet, I was really sorry that I couldn't make the trip to go up there, but it was one of them things, I wouldn't leave Mama and she's sick with nobody.

RM: Yeah, I'm sure it was an unfortunate circumstance because I am sure if you'd had returned to Boston the world would be more jazz conscious,

Morand: Yeah, yeah, I would have a great opportunity to get back in New York like I wanted to

RM: Or rather conscious of the fact that you're the fact that you're still playing

Morand: Since jazz came back so strong. I'd have a better opportunity than before.

RM: Well, to sort of summarize this or to end this, Herb, what were some of your most unusual experiences, that you had in your career as a musician, playing jazz.

Morand: Well, I tell you, when I came back from New York, Chris Kelley, I had a whole lot of music and I used to send him music, so when I came back they decided at that time they was startin' to use two trumpets in the jazz band, so Chris Kelley, decided to use me. Well I was playing second and most of the time, Chris Kelley'd be havin his fun walking around and talkin with the ladies, Well I'd be playin, and then I'd let him play and I'd walk around. So we had a ballyhoo advertisement one day and we happen to meet Rena. I think it was at Bienville and Marais Street. At that time Rena was in his full swing, nobody could touch him in New Orleans, but one man; Chris Kelley. And that ace in the hole was the blues. And the type of people where we was playin at, they was crazy about the blues. So happen we