

[Ory:] What do you want to start on?

[Ertegun:] I'm going to surprise you now.

[Ory:] You're getting me all screwed up here.

[Ertegun:] Okay. Can you hear me, Bob?

[Campbell:] No, just say a couple of things.

[Ertegun:] This is an interview with Kid Ory, in his beautiful house in San Anselmo, California.

[Mrs. Ory:] Sleepy Hollow.

[Ertegun:] That was the voice of Mrs. Ory you just heard. All right?

[Campbell:] Yes.

[Ertegun:] You're in business?

[Campbell:] I just want to watch it. You talk a little while, and just watch this. It's not supposed to be going [unintelligible]

[Ertegun:] When were you born?

[Ory:] I was born [in] 1886, December 25.

[Ertegun:] December--on Christmas Day.

[Ory:] Yes, that's right.

[Ertegun:] Is that so. Where?

[Ory:] LaPlace, Louisiana.

[Ertegun:] How far is that from New Orleans?

[Ory:] Twenty-nine miles and three-tenths of a mile.

[Campbell:] That's pretty accurate.

[Mrs. Ory:] He's taking you right to the plantation door.

[Ertegun:] That's the most precise answer I've ever had in my life. Excuse me.

[Ory:] Take your coat off, make yourself at home.

[Ertegun:] Thank you.

[Campbell:] Let's start over again.

[Mrs. Ory:] He must have measured it many a time.

[Ory:] I walked it many a time; I should know.

[Ertegun:] What I'd like to know from you first is how you first became interested in music, how old you were, and what you were playing, and so on.

[Ory:] Well, I'd say about seven years old.

[Ertegun:] About seven years old. You were still in LaPlace.

[Ory:] Yeah.

[Ertegun:] What instrument did you play?

[Ory:] Well, I first made a banjo, then I made a guitar.

[Ertegun:] You built them yourself?

[Ory:] Yes. [Then] I made a bass.

[Mrs. Ory:] A guitar, dear?

[Ory:] Guitar. She must have heard that all the way--

[Campbell:] She knew what he was talking about.

[Ertegun:] What kind of banjo did you make?

[Ory:] I made a five-string banjo.

[Ertegun:] Out of what?

[Ory:] Out of a tin bucket.

[Mrs. Ory:] Uh-uh, not the banjo.

[Ory:] Yeah, the banjo was--cut the bucket, half of it down, a regular bucket, you know, about this size, cut it down to about there.

[Mrs. Ory:] That was the first one.

[Ory:] The first one, yeah.

[Mrs. Ory:] And you used the metal strings on that one.

[Ory:] No, I was using thread and fishing cord.

[Mrs. Ory:] Afterwards you switched to metal.

[Ory:] Oh, yes.

[Mrs. Ory:] Because they broke all the time.

[Ory:] I made one of those.

[Mrs. Ory:] Out of a cigar box, later on.

[Ory:] No, the cigar box was a guitar.

[Mrs. Ory:] Excuse me.

[Ertegun:] Were there any musicians in your family?

[Ory:] No.

[Ertegun:] No. How come you became so interested in music?

[Ory:] Well, I used to hear brass band[s] play all the time, the Pickwick Brass Band, and the Onward Brass Band.

[Ertegun:] Those were bands from New Orleans, you mean?

[Ory:] No, one from LaPlace, and one from Reserve.

[Ertegun:] From Reserve.

[Ory:] Just about three miles from [LaPlace ?]

[Ertegun:] Who did you play with, when you made these instruments?

[Ory:] I had my own little outfit; I had the two Matthews boys and myself, we started, then I added another kid named White, and Eddy Robertson, which we called "Rabbit".

[Ertegun:] What instruments did they play? This was a kid band, in other words, playing in the streets.

[Ory:] Kid band. Home-made instruments, yeah, we started it.

[Ertegun:] Did you call that band anything? Did you have a name for that band? Which had instruments like that?

[Ory:] No, we--yeah, we did. I did.

[Ertegun:] What did you call it?

[Ory:] Called it the Woodland Band.

[Ertegun:] Woodland Band.

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[Ory:] Plantation band.

[Ertegun:] Uh-huh. What kind of instruments did you all have?

[Ory:] Well, I told you we had home-made banjo, home-made guitar, home-made bass, home-made violin.

[Campbell:] How was the bass made?

[Ory:] Huh?

[Campbell:] How was the bass made?

[Ory:] With a big soap box, you know, wooden box. And we worked on a handle for the neck, just like you would a regular bass, you know.

[Ertegun:] How many strings?

[Ory:] Had four strings, different size of fishing cord, you know. G string--

[Ertegun:] Fishing cords.

[Ory:] Like we used to fish, and--

[Campbell:] Did you have a bridge on it?

[Ory:] Oh, yeah, made a bridge.

[Mrs. Ory:] Yeah.

[Ory:] Used lots of rosin, because, you know, the strings--

[Ertegun:] What was the guitar made out of?

[Ory:] Huh?

[Ertegun:] What was the guitar made out of?

[Ory:] Great big cigar box, they used to make great big cigar box. We used different size of thread, you know.

[Ertegun:] So you had a banjo, a guitar, a bass. What else did you have?

[Mrs. Ory:] Violin.

[Ory:] Violin

[Ertegun:] Violin.

[Campbell:] A home-made violin too?

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[Ory:] The violin [with] [was] a smaller cigar box.

[Campbell:] How did they sound, those instruments?

[Ory:] Sound good, you know. We'd try to sing along with it, you know.

[Ertegun:] You sang with it.

[Mrs. Ory:] That's how he started out, originally, before they had the instruments they hummed. They had a little humming band.

[Ertegun:] Oh yeah?

[Campbell:] Before you made the instruments?

[Ory:] We played in a room [where the bass was at?]

[Campbell:] .Before you made the instruments, you had a humming band?

[Mrs. Ory:] Uh-huh.

[Ory:] Yeah. We used to set--stand on the bridge, you know, at night--

[Mrs. Ory:] Over a creek.

[Ory:] In the dark, just couldn't see anyone, no one could see us, could hear us, you know, singing on the bridge. Get us a few ginger cakes, and we was all right. Some water.

[Mrs. Ory:] Something for the tummies and the music for the souls. Oh, [yes ?]

[Ory:] You could get three big?--we called them stage planks, they was about that long and that wide, you know, three for a dime.

[Ertegun:] Did you have any rhythm instruments with this group?

[Ory:] Afterwards, when I made the homemade instruments.

[Ertegun:] That's what I mean. What did you have? What kind of rhythm instruments?

[Ory:] Well, the same instruments, I had the guitar, and the violin, and the bass.

[Ertegun:] Banjo?

[Ory:] And the banjo.

[Mrs. Ory:] And the drum.

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[Ory:] Well, later we had the drum.

[Ertegun:] That came later.

[Ory:] Yeah. Took a big tub, and made a footpedal, you know.

[Ertegun:] Oh, yeah? You made a regular drum set, in other words.

[Ory:] Uh-huh. It wasn't exactly what we have, what we use today, you know.

[Ertegun:] I understand.

[Campbell:] What sort of, what kind of a tub?

[Ory:] Wash tub.

[Campbell:] Tin tub?

[Ory:] Tin tub, yes. And deaden it inside with cloth, you know, old rags, to keep it from ringing too much. Boom, boom, you know.

[Ertegun:] That sounds pretty good. Where did you play with this, once you had this little kid band organized? Where did you play?

[Ory:] Well, I couldn't get a job, so I started to promoting fish fries.

[Ertegun:] Yeah?

[Ory:] I started selling beer, you know.

[Ertegun:] Where did you get the fish from?

[Ory:] Huh?

[Ertegun:] Where did you catch the fish?

[Ory:] Out of the Mississippi River, and creeks, bayous--

[Ertegun:] Was LaPlace on the Mississippi River, or near?

[Ory:] Yeah, it was just, I'd say about seventy-five feet [to my ?].

[Ertegun:] Oh, really? That close, huh?

[Ory:] [Across the levee--?]

[Mrs. Ory:] His plantation that he lived on ran right up to the levee.

[Ory:] I used to keep my line in the river all the time. Any time I wanted a fish, I pulled them out and throw it back in.

[Ertegun:] So tell us about these fish fries. What were they like?

[Ory:] Well, they had catfish and different kinds of fish, perches and potato salad.

[Ertegun:] Did you make all this yourself?

[Ory:] Why, sure.

[Ertegun:] How old were you, about ten years old at this time?

[Ory:] No, I wasn't quite ten. I was between seven and--I started when I was seven. When I was ten I was on a stand playing professional with real instruments.

[Ertegun:] Oh, yeah, well let's--

[Ory:] All right.

[Ertegun:] Let's stay on this awhile.

[Campbell:] Let's stay under ten awhile.

[Ory:] Yeah.

[Ertegun:] So you had these little fish fries. Did you charge?

[Ory:] On the plantation, [what ?]

[Ertegun:] How much did you charge for this?

[Ory:] Five cents a drink, five cents for a fish sandwich, if they wanted a double, [well] [why] it was ten cents, see.

[Ertegun:] And while they were having--like a picnic, like a lawn party, in other words.

[Ory:] Well, it mostly was in a room, you know.

[Ertegun:] Oh, this was mostly indoors.

[Ory:] Yeah, because those instruments wouldn't carry out in the--

[Ertegun:] Oh, this was indoors.

[Ory:] Indoors. Time we'd find an empty house, we didn't have to rent it, just go on and bring some candles in and light it up and go to work.

[Ertegun:] In the evening, or this was at night?

[Ory:] At night, at evening.

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[Ertegun:] What kind of people came, kids or grown people?

[Ory:] Everyone that wanted to come. Babies, everything. Sell bananas and things, fruit.

[Campbell:] Did many older people come?

[Ory:] Oh, yeah. Well, in those days the younger people couldn't go out without their families.

[Campbell:] I see. So the parents would bring the kids down.

[Mrs. Ory:] That's right.

[Ory:] Yeah, that's right.

[Campbell:] What kind of, what tunes did you play with that band?

[Ory:] Huh?

[Campbell:] What tunes did you play then?

[Ory:] We used to play "Make Me a Pallet On the Floor," "I Think I Heard Buddy Bolden Say," and quite a few more that I can't recall, you know, old numbers.

[Ertegun:] Did you play waltzes and things like that?

[Ory:] Oh, yeah, waltzes, schottisches.

[Ertegun:] You did. What did you play in the band, which instrument?

[Ory:] I played all of them, but my regular instrument first was banjo. Then my bass player wasn't doing so good, so I give it to my guitar player, Matthews, he played guitar and I played bass.

[Ertegun:] Is that, it's not the same Matthews--

[Campbell:] Bill Matthews?

[Ory:] Oh, no, Louis ["Chif"] and Joe ["Stonewall"] Matthews.

[Campbell:] Are they related to Bill?

[Ory:] Brothers, yes. They started out with me.

[Mrs. Ory:] But not to Bill.



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[Ory:] No.

[Mrs. Ory:] That's just the same name.

[Ory:] Same name, yeah.

[Mrs. Ory:] No relative.

[Ertegun:] Well, were you able to make some money from these little operations?

[Ory:] Yes, I did. I was the leader, the promoter, the bookkeeper, and the treasurer.

[Campbell:] And the fish fryer.

[Ory:] And the fish fryer.

[Mrs. Ory:] He didn't stay a fish fryer long. He got girls to take over that work.

[Ory:] Oh, it was--

[Ertegun:] Got a little help, eh?

[Mrs. Ory:] Uh-huh.

[Ertegun:] Free help.

[Ory:] If I had to pay them fifty cents a night, then I was a big shot then, you see.

[Ertegun:] Were you able to save some money, and so on?

[Ory:] Well, I saved my money until I had enough money, then I promoted a big picnic [at ] [after] the baseball game. A New Orleans team came to play the country boys. The owner of the park was my daddy's first cousin. I told him what I wanted to do, and I wanted to buy real instruments.

[Ertegun:] What did you buy, what instrument?

[Ory:] Real ones, just what we're using today.

[Ertegun:] I know, but what?

[Ory:] Seven, seven instruments.

[Ertegun:] Oh, you wanted to buy instruments for everybody, you mean?

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[Ory:] Yeah.

[Mrs. Ory:] Oh, yes.

[Ory:] I had taken the money, I accumulated from the fish fries, and I saved it, adding to it every week we'd play, have our fish fries, and I had enough money I [hired ?] for the park and have a picnic after the ball game. While the game was going on I still was selling beer and stuff, you know, and food. So they gave me everything free, when they found out what I wanted to do. My daddy's cousin and his partner on the plantation had the grocery store, they gave me everything I wanted, beer and all the food, all the meats, they opened everything for me.

[Mrs. Ory:] You might tell what brought that on. He didn't believe in your music at first.

[Ory:] Yeah. No, my daddy's first cousin wanted me to work on the plantation after my daddy died. I told him I didn't like plantation work. It was a great loss to our family, you know, my daddy died, was sick at the time. So he said, he didn't thought I was any good.

[Mrs. Ory:] Because you wanted to play music instead of learning how to run a plantation.

[Ory:] Plantation, yeah. He wanted to give me a job as the boss, the overseer, you know.

[Ertegun:] Yes.

[Mrs. Ory:] He and his son were the only two males in the family on the Orys' plantation.

[Ertegun:] Oh, I see.

[Mrs. Ory:] And it was the idea that he and his first cousin's son would eventually run the plantation, [as ] [after] the father got old enough to not be able to do everything himself. So his female cousins, to get their father on his side, gave a party and hired his band. And when Daddy saw how all the guests loved his music, from there on in he was

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on Ed's [Kid Ory's] side and realized he wasn't trying to get out of work after all, but he had something that should be used.

[Ertegun:] What kind of instruments did you buy, when you bought real instruments? What did you buy?

[Ory:] Excuse me. I'm going to finish telling you this. The night of the dance, the big party, he came up to me, and he said, "You know, I'm sorry." He told me in French, that he accused me of being a lazy boy. He said, "You know, everyone is good for something in this world. If there's anything I can help you with, let me know.

[Ertegun:] He talked to you in French, eh? At this time French was you main language.

[Ory:] That's right.

[Mrs. Ory:] Parisian French, too.

[Ory:] He couldn't speak English at all.

[Ertegun:] He couldn't speak English at all.

[Ory:] My daddy and either of his cousin.

[Campbell:] So you made enough on the picnic to buy the instruments.

[Ory:] The picnic, yeah, and the--

[Ertegun:] What kind of instruments did you buy?

[Ory:] Well, I bought a valve trombone, and violin, twelve-string guitar--

[Ertegun:] Twelve-string guitar.

[Ory:] Yeah.

[Ertegun:] With six double strings?

[Ory:] Yeah.

[Ertegun:] Yeah.

[Ory:] Bass, trumpet, and drum. Seven instruments.

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[Ertegun:] Who played them, the same people?

[Ory:] The two Matthews boys, and Lawrence Duhé.

[Ertegun:] Lawrence Duhé? Is he from LaPlace?

[Ory:] Yeah.

[Mrs. Ory:] Yes.

[Ory:] Two Matthews boys, Lawrence Duhé, another boy named White, name was "Bull" White, and Alfred Lewis, played bass, and Eddy Robertson, drum, and myself.

[Ertegun:] What did you play, first?

[Ory:] In the band?

[Ertegun:] Yeah.

[Ory:] Valve trombone.

[Ertegun:] How did you play it?

[Ory:] Huh?

[Ertegun:] How did you know how to play it?

[Ory:] Well, I just taken it up on a Wednesday and on Saturday night I was playing for a dance.

[Ertegun:] Had you ever played one before? Had you fooled with one before?

[Ory:] No. I just saw the guy, how to blow it.

[Ertegun:] Well, how did you know--

[Ory:] Well, sometimes when brass bands would be playing for a big banquet there, you know, we used to call them banquets, [French pron.] the guys would put the horns down and be drinking beer, I'd slip and get one of the horns and try to blow it. I'd notice how they were putting it to their mouth, and I'd just kept until I got a tone.

[Ertegun:] So you were really self-taught. Nobody showed you how to do it, how to get a scale or anything.

[Ory:] That's right.

[Ertegun:] All by yourself, by ear.

[Ory:] That's right. And before long, I could play in all the keys, you see.

[Ertegun:] Really?

[Ory:] When I first started, I could play in one key, but I kept--

[Ertegun:] Kept adding.

[Ory:] Kept adding, and--

[Campbell:] Did you all have to decide on which key you were going to play it in?

[Ory:] Oh, yeah, definitely. If I'd pick up the lead I'd say "Follow me in B flat or E flat." I say, "All down, stay down. You can't come, stop."

[Ertegun:] Were the other boys self-taught too?

[Ory:] Oh, yeah, every one of them.

[Ertegun:] You mean they just picked up these instruments and started to playing with those [unintelligible].

[Ory:] That's right, sure.

[Mrs. Ory:] That's right.

[Ertegun:] Why, that's amazing.

[Ory:] [unintelligible].

[Mrs. Ory:] Not so amazing, if you think of the number of children on that plantation, and how he picked them over carefully to find the ones that were even slightly interested in the first place, to start a humming group.

[Ertegun:] Did you follow the brass bands around when you were younger, when you were a kid--

[Ory:] Oh, yeah.

[Ertegun:] Second Line, and so on, huh?

[Ory:] I remember sometimes they had rehearsal in a big house, you know, they wouldn't let the kids in. Sometimes they would have it at my friend's house, you know, and I'd get there early and get underneath the bed, you see, and hear them play.

[Ertegun:] Oh, yeah?

[Ory:] Yeah.

[Ertegun:] You were really fascinated by music as a child, huh?

[Ory:] That's right. I couldn't see anything but music.

[Ertegun:] Is that so.

[Ory:] The girls was worrying me, but I didn't--I liked the girls all right, but I wanted music.

[Ertegun:] Music first.

[Ory:] I was sure if I learned music, I can get a girl, you know.

[Mrs. Ory:] Oh me, oh my.

[Campbell:] What kind of tunes did you do when you had that humming group? Same tunes? How does that work? Did you really hum? Is that what you did?

[Ory:] We hummed, and when we knowed the tune itself, the melody, one of us would take the melody, three-part, four-part harmony.

[Ertegun:] You do three- four-part harmony singing.

[Ory:] Yeah, uh-huh.

[Ertegun:] Like a barbership quartet, kind of.

[Ory:] Yeah. Sometime we couldn't get the correct chord, you know, four-part harmony, we couldn't get it all the way through, we'd double up, you see.

[Ertegun:] That was [unintelligible] for you ear training, huh?

[Mrs. Ory:] Uh-huh.

[Ertegun:] Very good.

[Ory:] And we--the kids, we used to bet. If we'd hear a brass band playing, say about a block from us, we'd bet to see which key the band was playing in.

[Ertegun:] Yeah?

[Ory:] Boy, I'd win out everytime.

[Ertegun:] Is that so? Like a little contest to test your ears, huh?

[Ory:] Yeah.

[Mrs. Ory:] He still has it today, thank God.

[Ory:] Yeah, I can hear a band playing--far as you can hear them, I can tell which key they're playing in. Even on the television, the radio.

[Campbell:] Why did you go out on this little bridge to hum?

[Ory:] We didn't have no other place.

[Campbell:] You mean this was a little place in town, or out on the edge--

[Ory:] On the plantation, on the plantation.

[Campbell:] You mean it was just a good place to get together.

[Ory:] Yeah. You see, we had lost our place, and then my dad and mother had taken ill, and had too much mortgage on it, and I couldn't get enough money to pay it off, so I sold it and gave the money to my sisters. And my brother, he had left home; he was in business for himself, had a grocery and bar, you know, across the river, so we decided to give the girls the money, and we went for ourselves.

[Campbell:] When you had that homemade band, you know, you said you'd play in little houses, you'd find an empty house or something.

[Ory:] Yeah, I promote that--

[Campbell:] would they be just deserted houses, I mean, people had left them--

[Ory:] Just people would move out, you know, change from one plantation to another, there was always an empty house. Then sometime, we'd get in a pinch; people didn't have much furniture in the house, they'd let us come in the house and have the party. We'd give them all the food

and the beer they wanted, you know.

[Ertegun:] How would you promote it, advertise it?

[Ory:] Huh?

[Ertegun:] How would you promote a thing like that in advance?

[Ory:] Oh, from mouth to mouth.

[Ertegun:] Mouth to mouth, huh?

[Campbell:] You say [unintelligible].

[Ory:] Well, people around there, all looking for a place to go on Saturday night, you see. No place to go, they all flock there where they can get beer--

[Ertegun:] What kind of plantation was this?

[Ory:] Oh, it was a big sugar can<sup>t</sup> plantation.

[Ertegun:] Sugar can<sup>t</sup> plantation.

[Ory:] Yeah, big sugar mill, everything.

[Ertegun:] Oh, yeah?

[Ory:] And all the people from the little villages, other plantations, would come.

[Ertegun:] When would you do it usually, on Saturday night, or what?

[Ory:] Saturday night, Sunday. Saturday and Sunday afternoon.

[Ertegun:] I see. Saturday night and Sunday afternoon.

[Ory:] Wouldn't let me run on Sunday night, said people had to go to work early Monday.

[Ertegun:] Monday.

[Ory:] I started early on Sunday afternoon, you see. When I gave my big picnic at the park down there I really charged fifteen cents to come in. After the game everyone went out and came back and bought their tickets.

[Ertegun:] Oh, you first had to get out--



[Ory:] Get out. They had paid admission to see the game. Have to come in by me then.

[Ertegun:] I see. Right in the baseball park, eh?

[Ory:] Yeah.

[Campbell:] Before that, when you had the homemade band, you could get beer and so on for the picnic?

[Ory:] Yeah. Sold whiskey too, everything.

[Campbell:] Yeah? Even as a kid. Who'd you buy it from?

[Ory:] They used to give it to me, my daddy's partner, owned the store.

[Campbell:] I see. He'd give it to you out of the store.

[Ory:] Yeah. Make a profit on it. They were the only ones had a liquor license around there, you see.

[Campbell:] So they made a profit and you made a little profit.

[Ory:] No, they gave me the liquor. They was helping me.

[Ertegun:] Just helping you out, because he was uncle.

[Campbell:] Did you have to do a lot of experimenting with these homemade instruments, to get them to sound right? Or did you just know how to make them?

[Ory:] Well, after I made the banjo, well, I had a good idea, you know, how the others would sound, and I just kept working on them.

[Campbell:] Did you have to--like on the violin--did you have to make any of those openings in the box? Or anything?

[Ory:] Yeah, I cut a hole there.

[Ertegun:] Oh, yeah?

[Campbell:] All that scroll stuff?

[Ertegun:] Did you make little holes, and so on?

[Ory:] Yeah. I didn't have any saw to saw them, you know. I'd take

a red hot iron--small iron, you know and just keep a-burning it, then I'd make that crook in there, you know, just like you'd make in a bass viol or a violin, and the hole in a guitar.

[Mrs. Ory:] Like F-holes.

[Ory:] Burn it out, real thin wood, 1/8 of an inch thick, you know. You know how a cigar box is.

[Ertegun:] Yes, yes, sure. So it's not too--did they get a pretty good sound?

[Ory:] Yes [unintelligible], in a room like this!

[Ertegun:] And you all sang and played?

[Ory:] Yeah. Only thing, we used lots of rosin, you know. We had to bow on the thing, like that, you know.

[Ertegun:] On the bass, you mean?

[Ory:] Had to get a grip on that thread, that cord, you know. We'd break lots of strings.

[Ertegun:] Had you been to New Orleans at this time? Had you ever gone to the city? Do you remember the first time?

[Ory:] During that time? No.

[Ertegun:] You had never been to New Orleans?

[Ory:] No.

[Ertegun:] Did bands come from New Orleans sometimes to LaPlace or Reserve?

[Ory:] Yeah.

[Ertegun:] So you heard bands once in a while, in other words.

[Ory:] Yeah. Bands come out there every pay-day in the wintertime, you know, during the sugar grinding--

[Ertegun:] Every payday there was a band?

[Ory:] Yeah.

[Ertegun:] Do you remember some of the bands that came?

[Ory:] Yeah.

[Ertegun:] Who came?

[Ory:] Peyton. I think his name was Dave Peyton [Henry ?].

[Ertegun:] Dave Peyton, yes.

[Ory:] And [Charlie] Galloway.

[Ertegun:] Yeah.

[Ory:] That was in Bolden's, King [Buddy] Bolden's time, you know.

[Ertegun:] Did Bolden ever come?

[Ory:] No, Bolden passed through there. He used to pass through there, going to Baton Rouge, playing on a excursion. I might see his--see the advertisement--and hearing from other people talking, [unintelligible].

[Ertegun:] Was he pretty well known in--

[Ory:] Who?

[Ertegun:] Bolden. Was he well known even in places like LaPlace?

[Ory:] Oh, yeah.

[Ertegun:] His name meant something?

[Ory:] Oh, sure. He used to play all those excursions, from Baton Rouge, you know, from New Orleans to Baton Rouge. They'd stop at LaPlace, let him play a tune; they'd be in the baggage car. We used to go to the station there and listen at them play.

[Ertegun:] Was it in a railway station?

[Ory:] Railway station. Yazoo and Mississippi Valley.

[Ertegun:] What?

[Ory:] Yazoo and Mississippi Valley railroad, in Baton Rouge--

[Ertegun:] From Louisiana, New Orleans to Baton Rouge?

[Ory:] That's right

[Ertegun:] And it stopped in LaPlace?

[Ory:] Yeah.

[Ertegun:] And you mean the band played when the train stopped?

[Ory:] Yeah, when the train stopped, yeah.

[Ertegun:] Where would they play from?

[Ory:] The baggage car.

[Ertegun:] From the baggage car.

[Ory:] They was playing right in that doorway there, with the horns there, and the bass and the drums behind them.

[Ertegun:] And would people--

[Ory:] Oh, they'd gather up.

[Ertegun:] Yeah. Did you always go?

[Ory:] Huh?

[Ertegun:] Were you always there?

[Ory:] Yeah. I didn't miss a trick.

[Ertegun:] See, the train stops on the way.

[Campbell:] Just to play?

[Ertegun:] Just to play. And they played on the stops.

[Ory:] Lots of people would board the train, elderly people.

[Ertegun:] Oh, I see, and go on. It was like an excursion train, huh?

[Ory:] Excursion train.

[Ertegun:] From New Orleans to Baton Rouge.

[Campbell:] So this would be a way of advertising.

[Ory:] Then they'd have a dance in Baton Rouge. They danced all afternoon, and they'd leave probably--well, they danced from the time they'd get there, let's see, should arrive Baton Rouge say about 9 o'clock, 9:15, and about 11 o'clock the dance would start. Then they'd dance till about 4:30. Then the train would leave about 5 or a little after. About

8 o'clock that night it would come back through LaPlace on the way from Baton Rouge.

[Ertegun:] Now let's talk about--

[Ory:] They wouldn't play coming back, you know, they was all tired.

[Ertegun:] Just going.

[Ory:] Going. Trying to get people to go. It was advertising, you know.

[Ertegun:] Now once you got your band organized with regular instruments, what happened next? What did you do?

[Ory:] Well, I played up and down the road, [from] LaPlace to Baton Rouge. All the sawmill towns, as far as Kenner, La.

[Ertegun:] How old are you by this time?

[Ory:] Well, I was on the stand playing when I was ten years old. I played my first job when I was ten years old.

[Ertegun:] Ten.

[Ory:] Played for a big--

[Ertegun:] Playing a regular valve trombone?

[Ory:] Valve trombone. [Unintelligible] real instrument.

[Ertegun:] Was it a good valve, a good instrument?

[Ory:] Huh?

[Ertegun:] A well-made, a good instrument?

[Ory:] No, it wasn't real good. Had a few holes in it. I plastered up with soap.

[Ertegun:] Oh yeah?

[Ory:] The first one.

[Ertegun:] Oh-huh.

[Ory:] I only paid \$4.00 for it. But I mean, the real one I had a good one; I had a York [instrument company]. After I gave the picnic,

you see, then I bought a real one.

[Campbell:] How old were the other kids [in that ]?]

[Ory:] We all ranged about in the same age.

[Campbell:] All about the same.

[Ory:] Oh-huh.

[Campbell:] What did you wear; how did you all dress then?

[Ory:] Well, we dressed the way best we could, you know, until I gave the picnic and got real instrument, then bought all coats to match, you know, wear any kind of trousers.

[Ertegun:] You did?

[Ory:] Yeah.

[Ertegun:] What kind of coats were they?

[Ory:] Kind of sport coats, you know.

[Ertegun:] Uh-huh.

[Ory:] Peddlers used to come around to the house; you can buy them 25 cents a week.

[Ertegun:] So you bought the uniforms for the whole band that way?

[Ory:] Yeah. Some of the boys they'd wear them out--I'd take them home after the job; I'd take them to my house. Had to be clean for the next job, you see.

[Campbell:] What did they look like? Were they just regular jackets, or--

[Ory:] Regular--

[Ertegun:] What color were they?

[Ory:] They were gray and blue--as long as they were all the same color. Nothing expensive. But it was clothes that you'd pay more money today for.

[Ertegun:] Did you wear neckties?

[Ory:] Oh, yeah.

[Ertegun:] Shirts and neckties?

[Ory:] Sure.

[Ertegun:] White shirts?

[Ory:] White shirts, yeah. And we, then we--

[Ertegun:] Everybody wear bow tie, or what?

[Ory:] Bow tie, mostly.

[Ertegun:] Little bowtie.

[Ory:] That used to be very stylish then.

[Ertegun:] Yeah.

[Campbell:] But they were just like regular jackets. Was that right, or were they different?

[Ory:] What, the coats?

[Campbell:] Uh-huh.

[Ory:] Oh, regular street clothes, like we wear. They're like we wear now, you know. But we mostly had, in the summer time, had-- they call it a pongee, you know--light, very light weight, it was so warm. They were very cheap, too, you see.

[Ertegun:] Yes. Uh-huh.

[Ory:] And in those days you could get a suit of clothes of \$7.95, a good suit of clothes.

[Ertegun:] Yes.

[Ory:] No, we didn't have any clothes at all when we first started. I mean, just enough to get by, to look clean. But finally we made it.

[Campbell:] Did you hear any other music besides what the brass bands were playing around, when you were a kid?

[Ory:] Yes. As I told Nesuhi, Peyton, Dave Peyton's band and the Hallöway Band used to come out to LaPlace every payday during the winter.

[Campbell:] I see.

[Ory:] From New Orleans. They had one Peyton--

[Ertegun:] Those were regular dance bands?

[Ory:] He had an accordian in his band.

[Ertegun:] Oh, yeah?

[Ory:] And a guitar, mostly string music.

[Ertegun:] Mostly string music.

[Ory:] And Galloway, he had horns, you see.

[Ertegun:] He had horns.

[Ory:] Yeah.

[Ertegun:] More like a jazz band.

[Ory:] Yeah.

[Ertegun:] One was a string band. And they'd play on paydays.

[Ory:] Yeah.

[Ertegun:] Did they play out in the fields, or in a closed place?

[Ory:] In the big houses.

[Ertegun:] Big houses, or barns? [Leading!!]

[Ory:] Yeah. Big barns, houses.

[Ertegun:] Did people dance?

[Ory:] Oh, yeah.

[Ertegun:] Dancing. What kind of tunes did they play?

[Ory:] They played mostly all Buddy Bolden tunes.

[Ertegun:] Where did Buddy Bolden get his tunes?

[Ory:] Huh?

[Ertegun:] Where did Buddy Bolden get his tunes? Did he make them up himself? Or how did they happen?

[Ory:] He got most of them from the Holy Roller Church.



[Ertegun:] From the church . From the Holy Roller Church. And he would change them a little?

[Ory:] Well, sure he'd put his own feeling to it.

[Campbell:] Such tunes as what, do you think he got from there?

[Ory:] Like "The Saints" and all that stuff like that.

[Mrs. Ory:] Well.

[Campbell:] Look who's here.

[Mrs. Ory:] This is Babette.

[Ory:] "Make me a Pallet on the Floor," that was Bolden's own number, you know.

[Ertegun:] It was. He wrote it?

[Ory:] Yes.

[Ertegun:] Say, you look beautiful. Woo!

[Ory:] That's my little daughter.

[Campbell:] Very cute.

[Ory:] That's my Babette.

[Mrs. Ory:] You should have seen her when we arrived in Paris.

[Ertegun:] Isn't she pretty!

[Mrs. Ory:] They all started--after they yelled for him, we were still on the train, and they wanted--they started yelling for Babette. So we stood her up at the window of our compartment, and with all the flashbulbs going off and the band playing, and people yelling, "Hoorah for Babette," she was blowing kisses to them and smiling. Just like a little old professional.

[Ertegun:] How old is she now?

[Mrs. Ory:] She'll be three in June.

[Ertegun:] Three in June.

[Mrs. Ory:] Uh-huh.

[Ory:] And she has rhythm, too.

[Ertegun:] [Unintelligible] big girl.

[Ory:] You ought to see her dance.

[Ertegun:] Yeah?

[Ory:] Come on to Daddy. No one's going to hurt you. How you feeling?

[Campbell:] She just woke up from her sleep.

[Mrs. Ory:] She was very fussy; she didn't like the crinoline petticoat under the lower part of her dress, and she said it hurt. After that, once she got it down below her hips, she didn't feel it anymore, because her other slip was underneath.

[Ertegun:] So you think that Bolden got most of his tunes from church, huh?

[Ory:] Yeah.

[Ertegun:] You mean like--

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KID ORY  
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[Ertegun:] Is that so?

[Mrs. Ory:] Oh, the dampness.

[Ertegun:] You said that Bolden got his music from the church, and then you were going to say something else. You said that also--

[Ory:] Well, he had quite a few of his own compositions, you know. Such as "Make Me a Pallet on the Floor."

[Ertegun:] Some from the rag man, you said.

[Ory:] Then " I Thought I Heard Buddy Bolden Say," that was his number too. And he had lots of tunes from the rag man, used to blow a toy horn. The guy used to play a tune, and Bolden used to get ideas of a tune from that.

[Ertegun:] I don't under[stand].

[Campbell:] The rag man, used to come around and buy old rags?

[Ory:] To buy old rags, yeah.

[Ertegun:] He used to play tunes, you mean?

[Ory:] Yeah, on the--something like the kids use for Christmas, toy horn, you know.

[Mrs. Ory:] A Kazoo.

[Ory:] A kazoo, yeah [not a kazoo according to Paul Barbarin]. You know, a horn about that long.

[Ertegun:] You mean this rag man had a lot of original tunes.

[Ory:] Yeah, they used to play without a valve or key on that, you know. Play a real tune.

[Campbell:] That they made up themselves?

[Ory:] No, they'd buy it out of the ten cent store.

[Campbell:] No, I mean the tune--did they make up their own tunes?

[Ory:] Yeah, that's right.

[Mrs. Ory:] Well, the so-called street cries weren't really street cries.

I can remember even when I was a little girl, in the East.

[Ory:] They weren't sometimes--some of the notes weren't true notes, but it was enough to give you an idea if you wanted to copy and add to it, you know. That's where Bolden, he stole lots of thing from the rag man.

[Ertegun:] When did you first see Bolden? Do you remember

[Ory:] When I bought my first good horn.

[Ertegun:] How old were you then?

[Mrs. Ory:] Fourteen. Your first slide trombone.

[Ory:] No, valve, the valve trombone.

[Mrs. Ory:] Was that a valve?

[Ertegun:] How old were you?

[Mrs. Ory:] Fourteen, he said.

[Ory:] Well, I was, let me see, I was ten, played the job with that old horn, I guess the picnic, I was about eleven, eleven years old, a year later I bought the horn, you know.

[Ertegun:] Where did you meet Bolden?

[Ory:] I had just bought my horn from Werlein's Music Store. I had my sister living in New Orleans, and I stopped with her.

[Ertegun:] Was that the first time you went to New Orleans?

[Ory:] That was my first time, yeah. And I was running over the horn, running over, blowing to see how it--you know, it would sound, to see how I liked it--I already tried it in the music store--Bolden happened to pass by, and he heard the trombone, and he knocked on the door.

[Ertegun:] Just walking down the street, you mean?

[Ory:] Yeah. At Jackson [Avenue] and Robertson Street. I was on Jackson. He heard the horn and he stopped and he rapped on the door. "Young man," he said, "Are you blowing the trombone?" I said, "Yeah." He said, "Well, you know who I am?" I said, "I don't really." He said, "I'm the king."

I said, "King Who?" He said, "Bolden." "Glad to know you, Mr. Bolden." He said, "You live here?" I said, "No, not exactly. My sister lives here. I live out in the country." He said, "Well, I'd like to have you to work with me. You sound very good." He must have stayed out there and heard me play a little.

[Ertegun:] That was the first day you were trying out this new instrument?

[Ory:] Yeah. And so I said, "Wait a minute," I was so tickled, you know. I thought "oh, man, I'm going to play with King Bolden." Went back to my sister, and I said, "Come here," explain to my sister what you want." She said, "Oh, no, he has to go back home. He can't leave home now till he's twenty-one years old."

[Ertegun:] What did he look like, Bolden, what kind of a man was he? Can you describe him, physically?

[Ory:] Yeah, he's kind of on the Maroni [spelling ?] style, you know, look. His hair wasn't black, and it wasn't exactly red. It was between red and black. And he never combed it, it was always just, the way he had it cut, [it used to-- ?]

[Ertegun:] Was he big, or small?

[Ory:] At the time I saw him, then, he was the size of say Jim Robinson, but not quite as tall.

[Campbell:] Strong man, though.

[Ory:] Strong, yes.

[Ertegun:] Was he dark-skinned?

[Ory:] No, brown-skin.

[Ertegun:] Brown-skin.

[Ory:] And he never practiced in the house; he practiced on the box step, out in the street, on the sidewalk. He blew so loud he'd blow everyone

out of the house when he practiced. Then he'd get out on the sidewalk, on the step, he'd practice a tune, and the kids would all gang around, "King Bolden, King Bolden," oh man.

[Ertegun:] Girls?

[Ory:] Girls, boys, little boys.

[Ertegun:] Everything.

[Ory:] School kids and all.

[Campbell:] How old was he when he came into the store there.

[Ory:] Who?

[Campbell:] Bolden. How old was Bolden?

[Ertegun:] He came to his house.

[Campbell:] Oh, to his house.

[Ory:] Oh, I never knowed Bolden's right age, you know.

[Ertegun:] But he was a grown man, naturally.

[Ory:] Oh, yeah.

[Campbell:] Well, what was [unintelligible]?

[Mrs. Ory:] Would you say he was in his forties?

[Ertegun:] Or his thirties?

[Ory:] Well, now he was about thirty-seven, between thirty-seven and forty. [Judgement of fourteen year old ?]

[Campbell:] What did his face look like?

[Ory:] Oh, he had a round face.

[Mrs. Ory:] Plump, or--

[Ory:] Yeah, plump, yeah, he was plump, and not very tall. He was will-built, but not a tall man.

[Campbell:] Anybody that you know that resembles him at all?

[Mrs. Ory:] Did he have a spread nose, sort of like a, one you describe as a meat nose?

[Ory:] Meat nose? No, he had a fair pretty nose--wouldn't brag off it, but he--

[Mrs. Ory:] It was a definite nose, and not something spread all over his face.

[Ertegun:] So you didn't get to play with him.

[Ory:] No, he wouldn't let me play with him, wouldn't let me stay. I wanted to.

[Mrs. Ory:] You had made a promise.

[Ory:] I had made a promise to my mother and dad I would live with my sister until I was twenty-one. And I did. I was twenty-one at 4:30 in the morning; at eight o'clock I was on the train, [leaving for New Orleans ?]. I've been gone ever since.

[Ertegun:] Really?

[Ory:] I stuck to my promise.

[Ertegun:] Did you stay in LaPlace until you were twenty-one--you stayed in LaPlace until you were twenty-one years old?

[Ory:] Yeah. I bought my sister a home. She didn't have any home; I bought it and give it [to her].

[Ertegun:] In LaPlace?

[Ory:] Yeah. Called it Cherokee Town. It's a village, you know, something like this. I bought her a home for what good she did for me after I got hold of some money.

[Mrs. Ory:] She died in that home.

[Ory:] She died in it.

[Ertegun:] Until you were twenty-one, what did you do in LaPlace?

[Ory:] Well, I worked in sawmill a while, you know. I bought the lot first, and I bought green lumber, you know, just come out from the saw, and he told me if I could get a wagon to haul it to my lot, I was to dry

it and then I could build.

[Mrs. Ory:] It was cypress, too.

[Ory:] I wanted him to take a mortgage on my lot. He had so much confidence in me he didn't want any mortgage, he just trusted me. And I built a house.

[Ertegun:] Did you keep up the music, all the while?

[Ory:] I was playing, sure, I was playing weekends. That's the time I was playing between LaPlace and Baton Rouge. All the saw mill towns, all the society halls, you know. Every weekend I'd play.

[Ertegun:] Did you keep pretty busy?

[Ory:] Yeah, every weekend.

[Ertegun:] Did you make pretty good money?

[Ory:] Yeah.

[Ertegun:] What kind of places did you play in, usually?

[Ory:] Dance halls, picnics.

[Ertegun:] What did they look like? Picnics?

[Ory:] Look like any other country dance hall.

[Campbell:] Were they similar to the halls in New Orleans?

[Ory:] Yeah.

[Campbell:] Like the Economy Hall, and some of them.

[Ory:] Some of them, yeah.

[Campbell:] Same idea.

[Ory:] Some of them was just as large, some was large as that, and some was larger. They were owned by societies, you know.

[Campbell:] Out in the country.

[Ory:] Yeah.

[Mrs. Ory:] Similar to our Grange halls today.

[Ory:] They'd be packed and jammed, too.

[Ertegun:] So when you were twenty-one years old you came to New Orleans,



huh?

[Ory:] To live, yeah. But after I bought my first good horn, any time I felt like I wanted to go to New Orleans, it was ninety cents, you know, to go there, so I'd go on weekends. I mean, on Mondays. I'd work Sunday. Sometimes I'd go through, wouldn't stop in LaPlace, catch a dance on Monday or a lawn party, hear.

[Ertegun:] In New Orleans.

[Ory:] [To] hear the other bands play.

[Ertegun:] Did you listen to lots of the other bands?

[Ory:] Yeah. Edward Clem, Bolden, and--

[Ertegun:] Clem had a band, huh?

[Ory:] Yeah.

[Ertegun:] Was he a clarinet player?

[Ory:] Trumpet.

[Ertegun:] Trumpet player.

[Ory:] Bli--kind of blind like, you know. [,i.e., he couldn't read]

[Mrs. Ory:] [John] Robichaux was another one.

[Ory:] Three brothers, Johnny, Ed, [Clem] and what's the bass player's name--I've forgotten his name. They're all dead. [See John Joseph Reel?]

[Ertegun:] What was your favorite band then? When you were going into town like once in a while?

[Ory:] Bolden was my favorite band. Then Robichaux.

[Mrs. Ory:] Next favorite was [Freddy] Keppard.

[Ory:] Keppard, oh, Keppard came up later. Keppard came up just about the time I did in New Orleans. He used to play the violin, you know. I met him out in the country with my little band; he came out there.

[Ertegun:] Who was playing violin?

[Ory:] He, Freddy Keppard.

[Ertegun:] Is that so? Before he played cornet, huh?

[Ory:] Yeah.

[Mrs. Ory:] Uh-huh.

[Ory:] And we were playing about three miles from them and we sold out; there was no more beer, no more liquor, no more food to sell. So we got off about an hour early and we went down where he was playing.

[Ertegun:] Did he have his own little group?

[Ory:] Yeah. And he asked me to play with them, [so ] [but] I played with them.

[Ertegun:] How was his--violin playing?

[Ory:] We had our crowd.

[Ertegun:] Was he a fair violinist?

[Ory:] Had [unintelligible] Who?

[Ertegun:] Keppard.

[Ory:] Oh, nothing to write home about. But he was a good boy on the trumpet.

[Ertegun:] Was it a homemade violin or a regular violin?

[Ory:] No, regular violin.

[Mrs. Ory:] Regular violin.

[Ory:] We was playing real instruments then. We was professionals. We were playing professionally then. That's how I met Freddy. They had a guy playing baritone for trombone in the band; they didn't have no trombone; he played baritone, in place of the trombone, Willie Cornish. You ever heard of [him]?

[Ertegun:] Willie Cornish. You mean a brass baritone horn.

[Mrs. Ory:] Uh-huh.

[Ory:] Yeah. I asked him, I said, "Why are you playing the baritone?" He said, "That's the best I could do; I didn't have anything else to play on."

[Mrs. Ory:] At least he was honest about it.

[Campbell:] Were the Holy Rollers a pretty big group? Did they do a lot of singing?

[Ory:] Oh, yeah, they had drums and piano while they sang, clapping their hands (claps hands).

[Campbell:] Spirituals, in other words.

[Ory:] Yeah.

[Ertegun:] More Gospel.

[Ory:] Yeah. Gospel. Even the Baptists, some of the Baptist Churches had it.

[Ertegun:] What was your religion?

[Ory:] What?

[Ertegun:] What was your religion at this time?

[Ory:] Catholic.

[Ertegun:] Were you born a Catholic?

[Mrs. Ory:] Uh-huh.

[Ory:] That's right.

[Ertegun:] So you didn't go to the Holy Roller churches or anything like that?

[Ory:] I only went there to hear [unintelligible].

[Ertegun:] Did you ever go to [visit them a little ]?

[Ory:] Oh, sure, I dug it. I picked up on a little.

[Mrs. Ory:] Everyone else did too, if they are honest enough to admit it, because that's where it really started.

[Ertegun:] They had some instruments there sometimes, huh?

[Ory:] Oh yeah, [they'd have a ] guy there, you know, just like we would call a guest on a show, or something. They'd have guests, invite a trumpet player, trombone player to come over and play with them.

[Campbell:] And they really would sing? They would swing?

[Ory:] [Yeah, they'd get to swinging, you know. ?]

[Mrs. Ory:] That's the way they sent the message, boy.

[Ertegun:] Must have been great, too.

[Ory:] What we're doing, now, we're about sixty years behind what happened, you know?

[Mrs. Ory:] I heard that at Bellmore [spelling ?], New Jersey, when I was a little girl.

[Ory:] [I was] [Like ] a guest, you know, guest artist on the show.

[Mrs. Ory:] Same darn thing [unintelligible] we used to go over and listen.

[Ory:] (talking simultaneously with Mrs. Ory, I don't catch it) They didn't have a name for it, said we will invite such and such a one. Come to play with us tonight. That's been going on since I was a kid.

[Campbell:] Was "Make Me a Pallet on the Floor" a spiritual before it was a--

[Ory:] That was a popular number. The first one I ever [heard] play it was Bolden, and he claimed it, so I don't know if it was.

[Ertegun:] That's a profane song.

[Campbell:] I thought maybe it was a--

[Ory:] I don't think it would fit in the church, not the [unintelligible] number. Unless they added new lyric, you know.

[Mrs. Ory:] After all, it was about an illicit love affair.

[Campbell:] I know, but I thought maybe Bolden had added different lyrics to it, or something like that.

[Ertegun:] Who knows, you know?

[Ory:] No, they did everything.

[Mrs. Ory:] But a lot of the numbers that they whipped up they took old classical folk songs, and all sorts of things and changed them over.

[Ory:] Last time I saw Bolden, King Bolden, I saw him at Masonic Hall, and he had a little trouble there with--I stayed there until the dance was over on a Monday night. He was short--he had spent all the deposit he received on the engagement. When they paid him the rest he didn't have enough money to finish paying the boys. So he started issuing it out. He said, "Here's your car ride, boys." He looked in his hand, he had sixty cents left. He said, "This is for Chookie, ain't anyone going to get this but Chookie," and he walked away.

[Ertegun:] Chookie?

[Ory:] Yeah.

[Campbell:] What does that mean?

[Ory:] His wife.

[Ertegun:] That's the last time you saw him?

[Ory:] Yeah.

[Mrs. Ory:] Next time you heard of him, he'd gone crazy.

[Ory:] Yeah, he was in Jackson, Mississippi [Louisiana in the insane asylum].

[Ertegun:] Yeah. Oh, he lived for years afterwards.

[Ory:] They claimed they poisoned him; I don't know. Put something on the mouthpiece.

[Ertegun:] Really? Is that what he said?

[Ory:] Some of the women--no, it was all around New Orleans.

[Ertegun:] That's what the people said.

*You know, he lived--*  
[Ory:] 'Twas grapevine, you know. He had lots of women.

[Ertegun:] Now tell me, when you were twenty-one years old exactly you left LaPlace and moved--is that right--moved to New Orleans. The

very day?

[Ory:] That's right. The very day, I told you.

[Mrs. Ory:] [unintelligible]

[Ory:] I told you at 4:30 I was twenty-one and at 8 o'clock I was on the train. And had three miles to walk to get to the train. And I walked it and was there on time, when I got on that train. And I been gone ever since.

[Ertegun:] And that was your final, your permanent leave of New Orleans?

[Ory:] Not New Orleans, LaPlace.

[Ertegun:] Of LaPlace. So when you arrived in New Orleans it was 1907, in other words, that you were twenty-one years old. Right? 1907.

[Mrs. Ory:] Uh-huh.

[Ertegun:] So what did you do, when you arrived in New Orleans?

[Ory:] Well, I went to work in Storyville with a guy named George Jones, until I could get my band there. [See Clarence Vincent Reel ?]

[Ertegun:] Joe Jones?

[Ory:] George.

[Ertegun:] George Jones.

[Ory:] The worst bass player in the world. He was the world's [worst ?].

[Ertegun:] You were playing in the District?

[Ory:] Yeah.

[Ertegun:] Where?

[Ory:] At Pete Lala's.

[Ertegun:] At Pete Lala's? With George Jones?

[Mrs. Ory:] It didn't take him long.

[Ertegun:] That was your first job in the city.

[Mrs. Ory:] Uh-huh.

[Ory:] Yeah.

[Ertegun:] What kind of a place was Pete Lala's?

[Ory:] Well, my brother had a saloon right across from Storyville, on Conti and Claiborne. You know where that is?

[Ertegun:] Uh-huh.

[Ory:] He had a saloon there.

[Ertegun:] Oh, your brother had a saloon there, huh?

[Ory:] Yeah. And he had upstairs--had a nice room, you know, [and I] didn't have any rent to pay. He was married; he didn't live there; he just gave me a place to stay in there.

[Ertegun:] Was he older than you?

[Ory:] Two years older.

[Ertegun:] Two years older.

[Ory:] He was a business man, you know. Always had a grocery and bar all his life. Then he went in the rice field business and made a little money and he invested in--

[Ertegun:] What was Pete Lala's like? What kind of a place was it?

[Ory:] Well, something like Tin Angel, just a little cleaner, you know.

[Ertegun:] Little cleaner.

[Mrs. Ory:] Oh, don't put that in our [interview ?].

[Ory:] [Unintelligible] I make a few bucks then.

[Ertegun:] Was it about the same size?

[Ory:] No, I think Tin Angel's a little larger.

[Ertegun:] Was it shaped the same way?

[Ory:] Yeah, square, and the bar was in the front.

[Ertegun:] Square. The bar was in front? And where was the band st--

[Ory:] In the front, on Conti Street. The building, you know, just right on the very corner.

[Ertegun:] Where was the bandstand?

[Ory:] The bandstand was back--the bandstand was, when you sat down, your back was toward Canal Street. It was one block from Canal Street,

you see. [On Iberville Street not Conti]

[Mrs. Ory:] It was facing the bar, then.

[Ertegun:] So the bar was on this side, and the bandstand was on this side, across from each other?

[Ory:] No. The bandstand faced the bar. The bar was right on the corner, and the building went down that way, you see.

[Ertegun:] And the bandstand was here?

[Ory:] Yeah, facing the bar, with your back to Canal Street when you set down.

[Ertegun:] Was it a raised bandstand?

[Ory:] Yeah.

[Ertegun:] Raised.

[Ory:] Yeah, about this high.

[Ertegun:] About that high from the floor, huh?

[Campbell:] About five, four or five feet.

[Ory:] That's right.

[Ertegun:] Then how many pieces did you have there?

[Ory:] Huh?

[Ertegun:] With George Jones. How many pieces in this group?

[Ory:] Well, he first had three, then he added me, had four.

[Ertegun:] And you were playing valve trombone?

[Ory:] Yeah.

[Ertegun:] Valve trombone, with him. What were the other instruments?

[Ory:] We had bass and guitar, piano.

[Ertegun:] What kind of people came to Pete Lala's?

[Ory:] Who?

[Ertegun:] What kind of people came there?



[Ory:] All kinds. Race horse people. Boy, he had a good spot there.

[Ertegun:] Did they have girls, B-girls and so on?

[Ory:] Look like sometime they had C-girls.

[Mrs. Ory:] [unintelligible]

[Ertegun:] Did they have hustlers there?

[Ory:] Sure.

[Ertegun:] Was it a house, like [Tom Anderson's ]?]

[Ory:] No, no.

[Ertegun:] Was it a meeting place?

[Ory:] The girls was there, hustling on the street, you know. Down the block 'twas cribs, you see. They'd make them a few dollars, they'd close up, you know, and say, "I'm going cabaretting awhile." They'd come in, you know, pick up some guy and then go back, you see.

[Mrs. Ory:] Mixing business and pleasure.

[Ertegun:] Full of action, huh?

[Ory:] Oh, man, clockwork. [Makes noise.]

[Ertegun:] What time did you start working there?

[Ory:] Eight to four.

[Ertegun:] Eight to four. Eight to four.

[Mrs. Ory:] Long hours. No union.

[Ertegun:] How much money were you making?

[Ory:] Dollar and a half a night and tips, whatever George didn't steal from us.

[Ertegun:] So how long did you stay there?

[Ory:] I stayed there about three weeks.

[Ertegun:] Oh, that's all. And then?

[Ory:] I got hold of enough money and I sent for my band.

[Ertegun:] Oh, you sent for your own band.

[Ory:] Uh-huh. Then I rented me a wagon, and I made--had two signs

made, advertising my band, new band--

[Ertegun:] What did the signs say? Do you remember exactly?

[Ory:] "New Band in Town."

[Ertegun:] "New Band in Town."

[Ory:] "From LaPlace, Louisiana. Kid Ory."

[Mrs. Ory:] No, it wasn't "Kid Ory."

[Ory:] No, it was "Woodland Band."

[Ertegun:] "Woodland Band."

[Ory:] Uh-huh. "Kid Ory, Manager."

[Ertegun:] Woodland?

[Ory:] Woodland. That's Woodland Plantation. That's where my daddy's

[unintelligible].

[Ertegun:] In one word?

[Mrs. Ory:] Woodland.

[Ory:] Woodland, yeah. W-O-O-D-L-A-N-D.

[Ertegun:] Yeah. Woodland Band.

[Ory:] And I advertisement all over town. I rented a wagon and had the signs made. And I had my phone number, my brother's phone number, headquarters Conti and Claiborne.

[Ertegun:] Oh, you put the phone number and the address.

[Ory:] Everything in it. Boy, the phone started ringing--

[Mrs. Ory:] It didn't say "Kid Ory," dear. You hadn't been named Kid then.

[Ory:] No. No.

[Ertegun:] He--he said that.

[Ory:] No, I said--no.

[Ertegun:] Woodland Band.

[Ory:] Woodland Band.

[Mrs. Ory:] But you said "Kid Ory, Manager."

[Ory:] Ory, yeah. You're right about that. I'm glad for the correction. So I advertised the band, and I had my address and telephone, headquarters Conti and Claiborne, telephone number.

[Ertegun:] Do you remember the telephone number?

[Ory:] Huh?

[Ertegun:] Do you remember the phone number?

[Ory:] I know it was Main, but I don't know what was after. [Unintelligible] the phone started ringing. First job I got was Globe Hall.

[Ertegun:] You mean you just paraded with nothing else in sight?

[Ory:] That's right.

[Campbell:] I understand.

[Ory:] They said it's the first time that ever happened in New Orleans, that a band advertised themselves that way. No newspapers, then, you know, magazine advertised you know, you didn't get that. You had to go for yourself. So I had an idea, said I'm goint to let the people know I'm here. If nothing happened, I can send the boys home; I can work in Storyville.

[Ertegun:] Did you have the wagon with horses?

[Ory:] Yeah.

[Ertegun:] How many? Two horses?

[Ory:] Two horses, yes.

[Ertegun:] And what was the wagon like?

[Ory:] Oh, a furniture wagon, you know. You saw a pictures of them there.

[Ertegun:] Furniture wagon. How did the band sit in it? Like this?

[Ory:] Yeah. Faced to the back of the wagon. Tailgate on there. I was on the end.

[Ertegun:] Did it have a thing on top?

[Ory:] Huh?

[Ertegun:] Did it have a top on it?

[Ory:] No, I wasn't able to get one of those, you know.

[Ertegun:] So it was [unintelligible]?

[Mrs. Ory:] This was an open--

[Ertegun:] This was an open. That's what I wondered.

[Ory:] What they call drayage wagon. [Unintelligible] two [sides ?]  
on each side was closed, you know, the [music ?] sat in the back.

[Mrs. Ory:] If you'd been born here in America, Nesuhi, you'd have seen  
a lot of them when you were a kid. They were still around, even in my  
home town.

[Ertegun:] Well, I'm too young. I was only born eighteen years ago.  
How old are you now?

[Mrs. Ory:] You and Jack Benny.

[Campbell:] The wagon had high sides on it, then, huh?

[Mrs. Ory:] No, they come up--

[Ory:] The signs made the sides.

[Mrs. Ory:] They come up about this--

[Everybody is talking at once. The word "Side" occurs frequently.]

[Mrs. Ory:] [Unintelligible] slope like so.

[Ory:] And then I had hand cards, throw away cards.

[Ertegun:] Was it the same sign exactly on both sides?

[Ory:] Yeah. Read the same thing, yeah.

[Ertegun:] You had the same words on both sides.

[Ory:] Every side I stopped, every corner I stopped to play, they could  
read, you see. People on this side could read too.

[Campbell:] Who made the signs?

[Ory:] Huh?

[Campbell:] Who made the signs?

[Ory:] Some guy around there made them. I bought him a couple of bottles of beer, he made them for me.

[Campbell:] Was he a sign painter? Was that his--

[Ory:] Yeah. He just liked me; he didn't charge me anything.

[Ertegun:] Didn't charge you anything.

[Ory:] He made them in about five minutes. I said to make them large, so people could read them quick, you know, won't have to spell. And that phone started ringing. First job I got was Globe Hall in New Orleans.

[Ertegun:] The Globe Hall?

[Ory:] That was a famous hall down there, right near the Old Basin [see John Chase, Frenchmen, Desire, Goodchildren], St. Louis and Claiborne now, then Claiborne [connected with ?] Robertson [wrong address for Globe Hall]. Then I started working--

[Ertegun:] What was it, dance?

[Ory:] Yeah. Oh, the capacity about 2000 people. They tore it down later. Then I started working over in Gretna weekends. Then finally I began to play [unintelligible] Economy Hall, Cooperators Hall, Milneburg. Then later I began working for the Yacht Club, Country Club.

[Mrs. Ory:] And all the society parties too.

[Ory:] All these society parties up and down St. Charles Street [Avenue]. More money, you know. Got away from the cheapskates.

[Ertegun:] Did you play much in the District?

[Mrs. Ory:] Very much.

[Ory:] [In ] [During] Lent. You could get a job any time you want. All you do is walk in there with your band, look and see where there's no band. Say, "Where you guys going? Do you want to work?" "Yeah. What you paying?" "Dollar and a half a night." "Boom." It kept you eating,

you know. Course you could buy so much with a dollar and a half then.  
And you picked up probably a dollar and a half tips, some times.

[Ertegun:] You mean you only worked in the District during Lent? Why  
is that?

[Ory:] Catholic town there. The Catholics didn't dance.

[Mrs. Ory:] During Lent.

[Ory:] During Lent.

[Ertegun:] Oh, I see.

[Mrs. Ory:] Everything shut down.

[Ertegun:] Oh, I see.

[Mrs. Ory:] He didn't want to just stay in the District, like Jelly Roll  
[Morton] did.

[Ory:] [In that ?] dancing, if you had a good Catholic, they'd start  
dancing on Sunday night.

[Mrs. Ory:] Do you know that Jelly Roll Morton never played outside  
the District? Never.

[Ertegun:] Did you know Tony Jackson?

[Ory:] Did I know Tony? Tony and Jelly were the star of Storyville as  
piano players, you know, single, you know.

[Campbell:] The two of them.

[Mrs. Ory:] Uh-huh.

[Ertegun:] People like Tony better if he'd sing, you know [unintelligible].  
What kind of voice did he have?

[Ory:] Huh?

[Ertegun:] What kind of--

[Ory:] Nice, very nice. I wish I could--had a recording.

[Ertegun:] Was it like a baritone, or a tenor, or what?

[Ory:] No. He was most on the tenor, like.

[Ertegun:] High, high voice.

[Ory:] Uh-huh. He had good octave, you know.

[Ertegun:] A little on the queer side.

[Ory:] Yeah. He was a young lady.

[Campbell:] Where did he play in the District?

[Ory:] Who?

[Campbell:] Tony.

[Ory:] Oh, he played different houses, you know, Lulu White. They did move around, you know.

[Campbell:] Jell' did, too.

[Ory:] [Now and then, ?] you know, would fall out, [people ?] would lay off and say "I want a rest," something like that. You always could get a job. Wasn't any doors in the place. The place was open twenty-four hours a day. No doors on the bar in the--

[Ertegun:] Is that so? In the District, you mean? All day and all night?

[Ory:] Yeah, they threw the doors away.

[Ertegun:] How long did it take you to get established, you know, to get pretty well known in New Orleans? With your own band?

[Ory:] Well, I'd say about two months time, I was gone.

[Ertegun:] In about two months you were--you had it, huh?

[Ory:] Yeah. And later then I found out the guys were making so much money off me then I chartered two halls there on late days before I left. Economy Hall and Cooperators Hall.

[Ertegun:] What?

[Ory:] I tied them up for a whole year, you see. I rented both halls and I promoted.

[Ertegun:] Is that so?

[Ory:] I had Buddy Petit working for me when I quit, and I put him in the other hall when I couldn't get anybody to play for me over there.

[Mrs. Ory:] So he was making money off both of them. And some of them he rented, you didn't tell, and kept dark. He rented some more halls and kept them dark, when he didn't want any competition at all.

[Ory:] Well, I did. That's the one I'm speaking of, Cooperators; I kept it dark, until I couldn't accommodate the people at Economy Hall. Then later I found I had too many people and I opened it up, had both of them open.

[Ertegun:] How long did you keep the name Woodland Band?

[Ory:] Until I went to work at Lincoln Park. And the women all started to call me "Kid" in Lincoln Park.

[Mrs. Ory:] The following summer.

[Ory:] The following summer. And this guy Buddy Bottley, he was the promoter, you know.

[Ertegun:] At Lincoln Park?

[Ory:] Uh-huh.

[Ertegun:] What sort of place was Lincoln Park?

[Ory:] Oh, big, nice place. Big--had a skating rink and a big pavillion.

[Ertegun:] What kind of skating rink?

[Ory:] Skate on skates, you know.

[Ertegun:] Roller skates?

[Campbell:] Roller skates?

[Mrs. Ory:] Roller skates.

[Ory:] Roller skates. Uh-huh.

[Mrs. Ory:] Doubled as a dance floor.



[Ertegun:] And a pavilion?

[Ory:] Huh?

[Ertegun:] And a pavilion?

[Ory:] A pavilion, yes. Balloon used to go up every Sunday afternoon. Buddy Bottley used to go up in it.

[Ertegun:] Oh, yeah?

[Ory:] Till he came down and went through a chimney like this, you know.

[Ertegun:] Really?

[Mrs. Ory:] He gave up his balloon ascents after that.

[Campbell:] Who was that?

[Ory:] Buddy Bottley. This guy put on this--

[Ertegun:] Was a promoter at Lincoln Gardens. Buddy what?

[Mrs. Ory:] Bottler.

[Ory:] Bottley. Buddy Bottley.

[Ertegun:] How do you spell his name?

[Ory:] B-O-T-T-L-E-Y. Bottley.

[Ertegun:] Bottley, Buddy Bottley.

[Campbell:] Didn't somebody say Buddy Bolden went up in a balloon?

[Ory:] No, no. It was Bottley.

[Mrs. Ory:] The two names got confused. He was the promoter of the park where Bolden was playing at that time.

[Campbell:] I see.

[Ory:] He was the guy--

[Ertegun:] And he came down a chimney?

[Ory:] Yeah.

[Mrs. Ory:] That's why he gave up going up in balloons.

[Ory:] He was the one invented this dance, the Ping Pong.

[Ertegun:] I didn't know about that.

[Ory:] Well, he was the one. He used to work for the guy owned the

place, and the guy, I don't know what happened, if he died or what, but Buddy taken it over. And Buddy was a big shot then.

[Ertegun:] Buddy Bolden.

[Mrs. Ory:] No. Buddy Bottley.

[Ertegun:] Uh-huh.

[Mrs. Ory:] Don't get the Buddys mixed up.

[Ertegun:] Didn't Buddy Bolden work at Lincoln Gardens?

[Ory:] Lincoln Park? Yeah. He worked there too. I haven't finished telling you. So I--you were speaking about me at Lincoln Park. So, [that] [we ] were the Woodland Band, you know, so when Buddy hired me to play Lincoln Park, we were there about two Sundays, and the third Sunday then I walk in the place, I saw the sign up there on the Boulevard, you know, "Music by Kid Ory," you see. I said, "Say, where did you get the idea of the Kid?" He said, "It's what the girls call you. You are the Kid from now on." He was the one gave me the name.

[Ertegun:] Oh, that's the way you got the name.

[Mrs. Ory:] It was wished on him. And it stuck.

[Ertegun:] Why did the girls call you Kid?

[Ory:] Huh?

[Ertegun:] Why did they call you Kid?

[Ory:] I was small, young, you know.

[Mrs. Ory:] Honey, be honest, tell him what the real meaning of it is.

[Ertegun:] Come on.

[Ory:] I wouldn't know.

[Mrs. Ory:] If they thought a guy was very nice looking, and very sweet, and they sort of went for him, they called him, "Oh, you kid."

[Ory:] I love my wife, but oh, you kid! [Unintelligible] [that came latter ?]

[Mrs. Ory:] Later. It could apply to either sex. They kept calling

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him Kid, because after all, he was young and sweet looking to them.

[Campbell:] He still is.

[Ory:] In my way. And so that's the story of how I got named Kid.

I finished telling you about Buddy Bottley, rather, Buddy Bolden.

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[Ory:] Buddy Bolden. Rather, Buddy Bolden.

[Mrs. Ory:] He had dark red hair. . . .

[Ory:] Robichaux used to play before I started to playing there, you know.

[Mrs. Ory:] Faint wave, all the way back. And he was very, very, very good looking. I've seen pictures of him.

[Ertegun:] I'm sorry. What did you say?

[Mrs. Ory:] You should see what his father looked like. He was so doggoned good looking it wasn't even funny.

[Ory:] Yeah, [there a picture of him in the back ?]. Where's that picture of him at?

[Mrs. Ory:] It's in the bottom of a trunk out in the garage so it wouldn't get ruined.

[Ory:] I finished telling you. That was before I started playing there, when I used to go from LaPlace, you know. Robichaux used to play there every Sunday afternoon, Sunday night. Buddy Bolden would play out at Milneburg, (pronounced Milenburg), or Milneburg (pronounced Milneburg) they called it then, and at night Bolden would come--they'd have skating rink in the afternoon and you know, one place for dancing in the pavilion, and the balloon would go up, Buddy Bottley used to go up in the balloon. Well at night Buddy Bolden would come in and work the skating rink as a dance--the both places would run.

[Ertegun:] They were both playing--

[Ory:] Same grounds, yes.

[Ertegun:] In Lincoln Park.

[Ory:] Yes.

[Ertegun:] One in the pavilion and the other in the skating rink.

[Ory:] Yes.

[Campbell:] How far apart were the pavilion and the skating rink?

[Ory:] Well, I'd say about seventy-five feet.

[Campbell:] Must have been a lot of music in the park.

[Mrs. Ory:] And Bolden used to put his horn out the window and start blowing the minute he got into the place, and they'd all leave Robichaux and traipse over to Bolden's. They said he was calling the children home.

[Ory:] Yeah, he liked to say, "Well, boys, let's call our children home," you know.

(Scats) (Machine off?)

[Mrs. Ory:] . . . and American jazz came from the African jungles.

[Ertegun:] Oh, that's nonsense.

[Mrs. Ory:] And it's not true.

[Ory:] They haven't got it now, how could it come from there?

[Ertegun:] That's right.

[Mrs. Ory:] Just as much came from the American Indians.

[Ertegun:] Sure.

[Mrs. Ory:] Because they worked, when they first came over here--

[Shouldn't this have been the end of LIFE, Reel I?]

[Ertegun:] We were talking about Lincoln Park.

[Campbell:] Was the skating rink--

[Mrs. Ory:] He just finished telling you about Buddy Bolden putting his horn out the window and calling the children home. Now tell them about what John Robichaux wrote because of that, because how hurt he felt that everybody had deserted him.

[Campbell:] Was the skating rink in a building of some kind?

[Ory:] Yeah, it was a building.

[Campbell:] So the hole in the wall was in the wall, where he put the horn. Was that the idea?

[Ory:] A window.

[Ertegun:] Through a window.

[Mrs. Ory:] Through a window.

[Ory:] Just a regular size window, you know. Not a very large window. Just enough, probably the trombone and the trumpet could put their horn out there, you see. You could hear them at the pavilion, you see.

[Campbell:] Was the pavilion open, an open pavilion?

[Ory:] It was built with a lot of windows all around it, like this, you know. You could raise them up, you know, get warm, get air, you know. The skating rink was closed with just ordinary windows.

[Mrs. Ory:] And they had a better floor because of the skating.

[Ertegun:] Which one was bigger, inside?

[Ory:] The pavilion.

[Ertegun:] The pavilion was bigger.

[Mrs. Ory:] But the skating rink had the better floor.

[Ory:] Better floor. Music sound better in the pavilion than the skating rink; it was built for that. But people liked Bolden better.

[Mrs. Ory:] And they could dance better on the floor.

[Ory:] Robichaux had a good band, musical, you know. They played everything. Everything they played they had music in front of them.

[Ertegun:] They were reading everything.

[Ory:] Had George Baquet and all those guys.

[Campbell:] What did that balloon look like that that fellow went up in? What kind of balloon was that?

[Ory:] Well, it was made out of cloth, you know.

[Campbell:] Was it painted? Was it colored, or just a plain balloon?

[Ory:] Just a regular--

[Campbell:] Like canvas?

[Ory:] Canvas, yeah, that's right.

[Campbell:] And he came down a chimney one day?

[Ory:] Yeah, his parachute didn't open, you see.

[Campbell:] Did it hurt him?

[Ory:] Oh, he just came out full of smut, that's all. He said, "Give me a beer," that's what he wanted.

[Mrs. Ory:] It's a good thing he didn't get wedged in the chimney and have it--

[Ory:] Had to pull him out from the bottom, it was down below.

[Ertegun:] So when did you start at Lincoln Park?

[Ory:] Let's see--

[Ertegun:] After Bolden?

[Ory:] Oh, yeah.

[Mrs. Ory:] Summer of 1908.

[Ory:] Yeah, Bolden was gone then.

[Ertegun:] Bolden was gone then?

[Ory:] Yeah.

[Ertegun:] Was Robichaux still playing then?

[Ory:] I followed Robichaux in there.

[Ertegun:] Oh, you followed Robichaux.

[Ory:] Yeah.

[Ertegun:] In the pavilion?

[Ory:] Yeah.

[Ertegun:] You played in the pavilion.

[Mrs. Ory:] In 1908.

[Ory:] Then after that I--

[Ertegun:] In 1908?

[Ory:] Then I taken all Robichaux's work, over at the Yacht Club, Country Club, up and down St. Charles Street [Avenue], the [Tulane] Gymnasium. Then he come to me and said, "Young man, you play a nice horn," he said, "I'd like for you to work with me." I said, "Thank you, Mr. Robichaux, I'm doing all right." Called him Mr. Robichaux.

[Ertegun:] Was your band a reading band, or did you play by ear mostly?

[Ory:] Oh, we played by ear then.

[Ertegun:] Like Bolden's band?

[Ory:] Yeah, but we had better conception, you know, tone and stuff. Bolden was very rough. You have to give him credit for starting the ball rolling, you know. But he wasn't really a musician.

[Ertegun:] Who, Bolden?

[Ory:] He didn't study, I mean, he was gifted, playing with effect, but no tone, you know. He played loud.

[Ertegun:] Very loud?

[Ory:] Not high, but loud.

[Ertegun:] I see.

[Ory:] And people loved it. They went for it.

[Ertegun:] Did you still keep the same musicians that you had brought from LaPlace, or were you changing your band?

[Ory:] No, I had all the same musicians playing, and finally--

[Mrs. Ory:] Well, you lost one of them. He got married and had to back home. His bride wanted to go back. And that's when you got [Eddie Mon] Tudi Garland.



[Ory:] Oh. Foster Lewis, yeah. No, but he never did come to New Orleans.

[Mrs. Ory:] No, the one that came to New Orleans, that got married, and his bride wanted to go back to LaPlace, and you replaced him with Garland. Which one was it? It must have been a bass player.

[Ory:] That was Foster Lewis.

[Mrs. Ory:] No. He didn't come to New Orleans with you.

[Ory:] No, not Foster Lewis didn't.

[Mrs. Ory:] No. But who was the one that took Foster Lewis's place?

[Ory:] A guy named Jake White, I just told you was the worst bass player I ever heard in my life. The world's greatest worst.

[Ertegun:] Really? The world's greatest what?

[Ory:] Worst. Then Manuel Perez told me about Eddie Garland, was playing out at Dixie Park, two bands. I told him I needed another good bass player. He said, "Yeah, I know a guy, driving a barrel wagon, Eddie Garland. Here's his phone number." I called him.

[Ertegun:] He was driving a what?

[Ory:] Barrel wagon. Hauling empty barrels, wine and whiskey.

[Ertegun:] Oh, is that so.

[Mrs. Ory:] Beer.

[Ory:] Beer.

[Mrs. Ory:] Wine, whiskey and beer barrels.

[Ertegun:] Was he bowing at that time, or playing like this, do you remember?

[Ory:] Mostly picking.

[Ertegun:] Mostly picking, huh?

[Ory:] Bowed a little bit.

[Campbell:] Were you in Lulu White's very much?

[Ory:] Uh-huh.

[Campbell:] How did those girls dress?

[Ory:] Oh, they changed clothes every minute. They didn't have much clothes on, you know. Just changed their gown, like--

[Campbell:] In Lulu's? Just a sort of chemise, or something like that?

[Ertegun:] Did they dress a lot--did they dress in fancy clothes sometimes?

[Ory:] I never did see them on the street, you know.

[Ertegun:] No, I mean inside, in the house.

[Ory:] No.

[Ertegun:] No?

[Ory:] Their negligée, and their robe and things, you know, they dressed like that. I mean--

[Ertegun:] But they weren't all dressed up?

[Ory:] No.

[Mrs. Ory:] No, not in evening gowns or things like that.

[Ory:] They was upstairs. When the guy walked in, they come in down like race horses. Pick you choice. That's all. There you are.

[Ertegun:] Pair off and go, huh? When do you first remember seeing Louis Armstrong?

[Ory:] On a parade, on a Labor Day. He was in the next band, parading with a little kid band, you know, from the [Waifs'] Home.

[Ertegun:] You mean he had a band of his own?

[Ory:] No, it was the Home Band.

[Mrs. Ory:] The orphanage.

[Ory:] Yeah.

[Mrs. Ory:] Orphanage band [Colored Waifs' Home Band].

[Ertegun:] He and Kid Rena were in the band?

[Ory:] Yeah. They were both in it.

[Ertegun:] Did your band play in the Labor Day Parade too?

[Ory:] Yeah, my band was right in front of them. I heard a trumpet back there--

[Ertegun:] Was this a little later, or about the same time as--

[Ory:] Oh, it was--

[Ertegun:] A few years later?

[Mrs. Ory:] 1912, wasn't it?

[Ory:] Papa Mutt [Carey] was with me then.

[Ertegun:] Papa Mutt was playing trumpet with you.

[Mrs. Ory:] 1912, that would be.

[Campbell:] You heard this--

[Ory:] No, it was Matthews playing trumpet, it wasn't Mutt, Matthews.

[Campbell:] You heard this trumpet behind you?

[Ory:] Yeah, you know, nice good solid tone to it. I turned around, we stopped for a break, you know. We had quit playing and they were still playing. We stopped for a beer break, you know, and a sandwich. And he's blowing. I went like that and I said, "Come here, I want to tell you something, you're doing a good job." "Thank you, Mr. Ory." I said, "You're going to be all right some day, you keep that up." So I kept him in mind all the time. I taken Mutt after Matthews dropped out, and later--

[Ertegun:] Did you used to see him, here and there?

[Ory:] Who?

[Ertegun:] Did you run into him?

[Ory:] Well, he got out right after that, you know, he got out of the Home. And he used to go around to them honky-tonks, go in there and play a little bit, you know, eat a little bit.

[Mrs. Ory:] It wasn't right after that, honey, it was a couple of years after that--

[Ory:] I mean . . . a while after that, I can't recall just how long. Well, I had Mutt after Matthews, and then I had [Joe] Oliver.

[Mrs. Ory:] Until finally 1916 rolled around, then you had Louis.

[Ory:] Then I had Louis.

[Ertegun:] Did Louis sit in with your band before he joined the band?

[Ory:] Sure, he used to come to National Park and sit in.

[Ertegun:] At National Park?

[Ory:] Black Benny [Williams] used to tie him to his wrist, you know, so many people, Louis was there in short knee trousers, and bring him there, Louis'd come in and play "Ole Miss" and blues, "Sister Kate."

[Ertegun:] With your band--you mean he'd just sit in with the band.

[Ory:] Had to pull him up on the stand--the stand was higher than him.

[Mrs. Ory:] That was when Mutt was with you, because he used to borrow Papa Mutt's horn.

[Ory:] Mutt was with me then. Used to come there and play with Papa Mutt's horn.

[Mrs. Ory:] When Oliver was with him, he wasn't sitting in then.

[Ory:] No.

[Ertegun:] What kind of tunes did he play with you?

[Ory:] Who?

[Ertegun:] Louis. When he sat in like that.

[Ory:] He played with us "Ole Miss"--

[Ertegun:] "Ole Miss.]

[Ory:] And "Sister Kate," that's his number, you know. The real title of it is "Keep Off Katie's Head," you know--

[Ertegun:] I know Louis says he wrote the number, yes.

[Ory:] But--[A. J.] Piron tells a different story.

[Ertegun:] Piron took it, yeah.

[Mrs. Ory:] No, like what's-his-name, Clarence Williams stole your "Do What Ory Say."

[Ory:] Uh-huh. Called it "Mama's Baby Boy."

[Ertegun:] Yeah.

[Ory:] We didn't have any copyright.

[Campbell:] Louis was wereing short pants then?

[Ory:] Yeah.

[Mrs. Ory:] Sure.

[Campbell:] Black Benny had him tied to a string?

[Mrs. Ory:] Tied to his wrist.

[Ory:] Tied to his wrist, like a handcuff.

[Campbell:] Why?

[Ory and Mrs. Ory:] So he wouldn't get lost in the crowds.

[Mrs. Ory:] Wouldn't come to any harm.

[Ertegun:] Where did you say this was, National Park?

[Ory:] Yeah. Third and Willow [Streets].

[Ertegun:] Third and Willow? Was this the same kind of a place, like Lincoln Park? That kind of place?

[Ory:] It was open air, park, just like a baseball park.

[Ertegun:] I see.

[Ory:] After the game, they put a big platform down, put all the boys up, you know, to beer and food, and stuff. In the summer time it run, not year round, you know. Summer season. Those ball bames would be packed and jammed.

[Ertegun:] And then Louis finally joined your band?

[Ory:] Yeah, after Oliver left. I had an offer to go to Chicago, you see. And that time I had the two halls, you know.

[Mrs. Ory:] He was making too much money to leave.

[Ory:] They offered me \$50.00 a week in Chicago, I was making between \$300.00 and \$400.00 a night off my dances, and working all the rest of those stands, so I said why go out of business and go work for somebody for nothing, go to Chicago. Joe Oliver and Jimmie Noone were with me then. They said, "We'd like to go to Chicago." I said, "You want the job? Here's the telegram." They went.

[Ertegun:] So they went.

[Mrs. Ory:] They took the job that was offered Ed.

[Ory:] They didn't have brains enough to get carfare from the man, Joe [Oliver] and Jimmie. I said, "Here, you guys getting your transportation, getting some advance money?" Said, "No. We got our fare, but we haven't got any money to get a darn thing to eat," so I gave both of them \$10.00 apiece and said, "Buy your lunch. Good luck to you."

[Ertegun:] Did they leave together? Jimmie Noone and King Oliver?

[Ory:] Yeah. Went down to the station with them.

[Ertegun:] Oh, yeah?

[Ory:] I found out they didn't have any money, only had money enough

to take them to Chicago, their own money. Should have gotten a few hundred dollars in advance money. They command, you know, pretty good advance money. So I gave each one of them ten dollars each. That was lots of money, you know, then they could buy plenty with that.

[Campbell:] What was the roughest place around town that you remember playing?

[Ory:] The roughest place. That was--used to be an old church on Perdido Street--they changed it two or three times--sometimes when dances would get, go down, you know, then they opened it for a Baptist church, you see. Some jack-leg preacher was coming in, put a big sign, "Reverend So-and-so" up. And he'd preach himself away and then someone would come back and open it for a dance hall. That's the hall that's called the Funky Butt Hall.

[Ertegun:] Funky Butt Hall.

[Ory:] Yeah.

[Ertegun:] Was that a pretty tough place?

[Ory:] Huh?

[Ertegun:] Tough place?

[Ory:] Toughest, toughest place I ever played in.

[Ertegun:] What happened?

[Ory:] Why, if you didn't have a razor or a gun, you couldn't get in there.

[Mrs. Ory:] You weren't save <sup>t</sup> (safe?)

[Campbell:] What part of town was that?

[Ory:] Perdido and Liberty [Streets].

[Campbell:] Oh, yeah.

[Ory:] I played there once.

[Ertegun:] Just once, huh?

[Mrs. Ory:] He wouldn't go back.

[Ertegun:] Was there fighting going on and so on, when you were playing?

[Ory:] Oh, yeah. On the sidewalk, in the hall.

[Mrs. Ory:] Arthur [calling someone ?].

[Ory:] You should see the place, how it looked. Regular big old barn, you know, way out in the country, forsaken place.

[Campbell:] Who gave parties there? Who promoted a big dance?

[Ory:] Anyone. You could rent it.

[Campbell:] Anyone could rent it.

[Ory:] Yeah. I tell you, it went from Baptist Church back to dance hall, dance hall, Baptist church. Tough.

[ST. MATTHEW BAPTIST Church]

[Mrs. Ory:] Here. Arthur. [Is Arthur a dog, servant, or what?] There it is.

[Ertegun:] How long did you stay in New Orleans?

[Mrs. Ory:] Ed.

[Ory:] Well, now, let me see--when I went there, what year was it, Bab(?)?

[Mrs. Ory:] 1907. You left in 1919

[Ertegun:] 1919, you left. Why did you leave?

[Ory:] Because I wanted to do better, to have--I felt like I was going to lose my health down there. I had plenty of work; I was doing all right.

[Ertegun:] Plenty of work.

[Mrs. Ory:] The climate there isn't good.

[Ory:] I had close to \$500.00 deposit on different jobs I refunded on back to the promoters, told them I was sorry. They told me, "Well, you're an honest man." Told them I was losing my health; that was the only way I could get out of the contract, which I



wasn't lying about it.

[Ertegun:] So where did you go when you left?

[Ory:] Los Angeles.

[Ertegun:] Los Angeles. Did you take your band with you?

[Ory:] No. Just taking a vacation, looking around. I was on my way to Chicago.

[Ertegun:] Then you went to Chicago.

[Mrs. Ory:] Long way to Chicago.

[Ory:] I was on my way to Chicago, stopped in Los Angeles.

[Ertegun:] Did you come by train?

[Ory:] Yeah. Soon as they found out I was in town, then a guy opened up a night club. Near to the Union Station, on Central Avenue. Big building, you know. I wired Manuel Manetta. I sent for him.

[Ertegun:] Oh, yeah. When you got the job, did you send for a band? It's all right; he can talk. He can talk; he can sit down; he can sit there.

[Ory:] Oh, yeah, I sent for a band. I sent for Louis and--

[Mrs. Ory:] Louis?

[Ory:] Yeah. Louis went back to New Orleans at the time.

[Mrs. Ory:] Oh.

[Ory:] And by the time my telegram got there he had just left.

[Mrs. Ory:] For Chicago.

[Ory:] He went with Joe.

[Ertegun:] So who'd you get?

[Ory:] Papa Mutt.

[Ertegun:] And who else?

[Ory:] Oh, a boy named Alfred Williams, drum, and Manuel Manetta, and--there was three--oh, and Wade Whaley, clarinet. You know.

[Ertegun:] Yes, I know him, sure.

[Campbell:] What--was Manetta playing violin?

[Ertegun:] Piano.

[Ory:] Piano. He played violin too. Played trumpet too.

[Ertegun:] In your band, what was he playing?

[Ory:] Piano.

[Mrs. Ory:] Who'd you have on bass?

[Ory:] No bass. We skipped that part. Isn't this your pen, pencil?

[Mrs. Ory:] My pencil. Skripto, liquid lead.

[Ory:] I meant to say pencil.

[Ertegun:] Did you play many parades in New Orleans?

[Ory:] Yeah, when I felt like it.

[Ertegun:] When you felt like it.

[Ory:] I had a brass band. I used to call the guys together.

[Ertegun:] What did you call your brass band?

[Ory:] Kid Ory's Brass Band. Had my signs all over.

[Ertegun:] Oh, yeah. Did you play funerals?

[Ory:] Yeah. Sometimes I was so tired I wouldn't; I'd turn them down; turn them over to some other band, you know.

[Mrs. Ory:] Do we have any barbecue chips?

[Ertegun:] Uh-huh.

[Mrs. Ory:] What about putting some out, in two bowls?

[Ory:] Most of the funerals I used to play for, all the gamblers, you know, and the hustlers, you know, all used to support all my dances, you see, and when a friend would die, they wouldn't give a guy a dollar when he was hungry, but when he died they'd put up

five dollars to bury him. Do you get my point?

[Ertegun:] Sure.

[Mrs. Ory:] Maybe they worked on the theory, "I'll Be Glad When You're Dead, You Rascal You."

[Campbell:] What was the biggest funeral that you remember? I mean the, you know, the most to-do--

[Mrs. Ory:] Lettuce? You forgot to buy some? . . . remembering things we're out of.

[Ory:] Well, if I can recall the biggest one I ever played--you mean that I saw?

[Campbell:] Yeah, saw or played.

[Ory:] Let me see, I--

[Mrs. Ory:] I don't know whether you can get that kind in New York.

[Ory:] A boy named Kirk. He was the hottest pimp, they called them, in Storyville. Diamonds in his garters and all over his mouth.

[Ertegun:] Diamonds, huh?

[Ory:] Yeah.

[Mrs. Ory:] I love them.

[Ory:] He had about the biggest funeral.

[Mrs. Ory:] But I begin to get a tummy ache after I eat too many of them.

[Ory:] Name was Kirk.

[Mrs. Ory:] I can't stop.

[Ertegun:] Did they have--

[Ory:] So we stopped at a corner, you know, police flagged them down to slow down and pretty soon it would be the president of the United States would be dead. So many people, you know.

[Ertegun:] President of the pimps.

[Ory:] Yeah, well, he was right, there, in one way. . . . About right.

[Campbell:] A whole lot of people there?

[Ory:] Oh, yeah.

[Campbell:] How many bands? One band? Two bands?

[Ory:] Well, I think they had three bands there.

[Ertegun:] Three bands.

[Ory:] When you had three bands, you were in big business.

[Ertegun:] Yéah, that was a real--

[Mrs. Ory:] That was a real funeral. Whoop-te-do.

[Campbell:] Any of the girls come out? To the funeral?

[Ory:] Oh, more girls there than men.

[Campbell:] Really?

[Ory:] The men was hollering, "I'm Glad you're dead, you rascal, you."

[Campbell:] Girls upset?

[Ory:] Oh, yeah. Wearing veils, you know.

[Ertegun:] How did you happen to make those first records? Tell us about that first record session.

[Ory:] You mean with--

[Mrs. Ory:] For the Spikes Brothers, in the Nordskog Studios.

[Ory:] After I started playing for this fellow I was telling you about, with my band, I got the Spikes Brothers--They both was saxophone players, you know--one played the Peck horn. And so they opened a music store in Los Angeles and then they asked me to record for them.

[Ertegun:] Where were you?

[Ory:] Well, when we actually recorded I was here in Oakland; I was working in Oakland at the Creole Cafe here, at Third and Wood, and so I went down on my--after they engaged me, though, I went--no, I made a special trip to go down and record for them.

[Ertegun:] You took the whole band with you?

[Ory:] Uh-huh.

[Ertegun:] You went down on the train?

[Ory:] Yeah.

[Ertegun:] Where was the studio?

[Ory:] On Santa Monica Boulevard. I don't remember the address.

[Ertegun:] Was it near the beach, or what?

[Ory:] Yeah, it was, close to the beach.

[Ertegun:] What kind of a--

[Ory:] No, it wasn't, no--

[Ertegun:] How big was the room?

[Ory:] Oh, I guess about like this size. Might have been a little smaller. Small, shabby looking place.

[Ertegun:] Shabby looking place. What kind of equipment did they have, do you remember?

[Ory:] They had a horn like--you know those horns we used to sing in--megaphone.

[Ertegun:] Megaphone.

[Ory:] Uh-huh. You play and back up, you know.

[Mrs. Ory:] Like the ones you saw on the old victrolas.

[Ertegun:] Was there just one?

[Ory:] No, each man had one of the horns.

[Ertegun:] Each man had one? Oh. There was one for each instrument?

[Ory:] Yeah. For the horns especially. They had for the other, but they didn't have to, the drums and things, they'd shake along, you know, the way we played, but the horns had to be careful to back up.

[Ertegun:] Did you make all the records in one day?

[Ory:] Uh.

[Ertegun:] With two singers.

[Ory:] That was my first record. Huh? Yeah.

[Ertegun:] Two different singers, and then did two sides with the band?

[Ory:] Yeah.

[Ertegun:] How long did it take you to make those records?

[Ory:] Oh, about three hours, I reckon.

[Ertegun:] How were you dressed? Do you remember?

[Mrs. Ory:] He was not in a tuxedo. That story is a--

[Ory:] The guy come out with a story, you know, he told when he asked me to record, he had me ask, "Shall I wear a tuxedo?"

[Ertegun:] I heard that story; that's why I'm asking you.

[Mrs. Ory:] Nordskag's.

[Ory:] That guy, he just made a joke out of it.

[Ertegun:] He told me that.

[Mrs. Ory:] I know. He called us on the telephone, let me see, it was around 1950.

[Ertegun:] That's not a true story.

[Ory:] No.

[Mrs. Ory:] No.

[Ory:] We didn't have any tuxedos, no.

[Ertegun:] You were just dressed in plain street clothes?

[Ory:] Yeah. Well, we--yeah, yeah.

[Ertegun:] No when you came for the record session.

[Ory:] Yeah, regular clothes, just street clothes.

[Ertegun:] Did you make more than one?

[Ory:] What?

[Ertegun:] Take on each tune, or did you just play it once?

[Ory:] Oh, some of them came out all right. "Ory's Creole Trombone" came out good the first time.

[Ertegun:] First time, huh?

[Ory:] But some of the others, we had to go over them again. That's the time we had Dink Johnson playing with us.

[Ertegun:] How did you happen to pick him?

[Ory:] Pick him when Wade went back.

[Ertegun:] Was he in your band?

[Ory:] Wade had stayed in Oakland; he didn't want to go down.

[Ertegun:] Oh, you picked Dink Johnson up in Los Angeles?

[Ory:] And he patted his feet so loud we had to go get a mattress off a bed so we could put it under his feet. (stamps his feet)

[Ertegun:] Really?

[Ory:] He was overpowering the drum and everyone else, the drum didn't record, really.

[Ertegun:] Didn't record. Ben Borders was your drummer. He was a pretty good drummer, wasn't he?

[Ory:] Was fair

[Ertegun:] Fair.

[Ory:] He's more on the bop side drummer, you know.

[Ertegun:] Oh, yeah?

[Ory:] Didn't have much beat on the bass drum.

[Ertegun:] Who do you think is the best drummer that you ever

played with?

[Ory:] Ever had in my band?

[Ertegun:] Yeah.

[Ory:] Henry Martin.

[Ertegun:] Henry Martin, huh?

[Ory:] And then next, Ed Robertson, boy started out with me.

Might have to pull a straw between the two of them, but [still that's the way I thought of them?]

[Ertegun:] They were both great, huh?

[Ory:] Henry Martin was a metronome. You couldn't move him after you thumped your feet you couldn't make him go faster, you couldn't make him go slower.

[Ertegun:] Is that so. He was really steady.

[Ory:] Uh-huh, oh boy. When he quit playing drums, he was going to play guitar, and he starved. Isn't that funny.

[Ertegun:] (coughs) That's hot.

[Mrs. Ory:] They're barbecued.

[Campbell:] They're very good.

[Ory:] What?

[Ertegun:] Wonderful. Listen, so when did you go to Chicago.

[Ory:] 1925.

[Ertegun:] Were you here all the way until '25?

[Ory:] In Los Angeles.

[Ertegun:] Los Angeles or here, huh?

[Ory:] Between here and Los Angeles.

[Ertegun:] What made you go to Chicago?

[Ory:] I wanted to see the country. I had work there. Oliver was waiting for me and I disbanded.



[Mrs. Ory:] He gave away two of his bands.

[Ory:] I give Papa Mutt my band.

[Mrs. Ory:] One of them, and he gave Tudi Garland another.

They were always trying to be leaders anyhow.

[Ory:] So I give them a band, and they never did do nothing.

[Mrs. Ory:] He came home and found them starving when he came back from the West Coast.

[Ory:] Give them jobs again.

[Ertegun:] So you went there in [19]25. What did you do when you got to Chicago? Had you ever played in Chicago before that?

[Ory:] No. Just as soon as I arrived there, I went out--I arrived on a Sunday night, and I went "the Entertainers"--Carroll Dickerson's band was playing; [Honoré] "Norah" Dutrey was playing trombone. I walked in the Avalon; Dutrey spied me and said, "There's the Kid." When they had a break they all came to the table, talking to me, calling all the boys, and they insist on me playing a couple of numbers with them.

[Ertegun:] Oh, yeah. You mean that night?

[Ory:] That night. And so there was a guy in there, Tate--I guess you heard about--

[Ertegun:] Erskine?

[Ory:] Cook.

[Ertegun:] Cook, Doc Cook.

[Ory:] Yeah. He wanted a trombone player for his number two band there, at the Municipal Pier, out in Chicago, was going to open up in a week, five days--five more days, going to open up for the summer, yeah. And so he said, he ask me to play, and I went and played, and Cook hired me to play. So I went out there and worked from eight to twelve. Next couple of days Norah Dutrey

was taken with asthma, he was so sick, and I worked the two jobs.

[Ertegun:] You mean both Carroll Dickerson?

[Ory:] Worked first, you know, go the work at one o'clock with Carroll Dickerson.

[Ertegun:] Oh, I see.

[Ory:] From eight to twelve with Cook out at the Lake, then came on back. And I started recording with Louis.

[Ertegun:] The Hot Five records.

[Ory:] When I wound up I was recording with eight bands for five years.

[Ertegun:] How long did you stay in Chicago?

[Ory:] From [19]25 to the latter part of [19]29.

[Ertegun:] Oh, that late. All those years, huh.

[Mrs. Ory:] No. He went to New York in 1927.

[Ory:] I went to New York, you know, with Oliver. Came back. Oliver didn't have any more work, I came back and worked for Dave Peyton.

[Ertegun:] What was the first record session in Chicago?

[Ory:] Hot Five.

[Ertegun:] Hot Five.

[Ory:] Louis wrote to me, told me he was going to leave Fletcher, he heard I was coming to Chicago, would I record with them, you know. Then I worked at Dreamland with Louis after that. After Dutray got well, and Oliver was waiting for me.

[Mrs. Ory:] I asked Ed one question: why he didn't have a band of his own in Chicago. Know the answer I got? He was fed up with the responsibilities, and on every recording date, since he had to record starting at 8:30 in the morning, he told them he was too tired; he just finished at 4:30, he always ran his price up.

He got double what the leader got on every recording session, and he finally got to the point where he was making so doggoned much money that everyone was spending theirs right, left, and forward, and he was being nice and saving with his.

[Ory:] I had more publicity.

[Mrs. Ory:] He would lend it to them at ten per cent interest, mind you.

[Ertegun:] Is that so?

[Mrs. Ory:] And he left Chicago well-padded.

[Ertegun:] Do business on the side, huh?

[Mrs. Ory:] Yeah.

[Ory:] Last band I played with, a guy wanted to kill me because he asked me to loan him \$500.00. He was married and he--

[Mrs. Ory:] Gotten some girl in trouble.

[Ory:] Some young girl, you know. Guy wanted to shoot me because I wouldn't lend him \$500.00. "On what? Where's your security? What have you got?" He said, "I got my car." I said, "I wouldn't give you \$2.00 for it myself." I said, "Can you get any money out of the bank, from the bank as a loan on that car? Can you?" "Why pick on a poor man like me?"

[Mrs. Ory:] He even got more money than Louis did, on the recordings, for the good and simple reason he got to the point where he was just too tired. Unless he was paid enough he just didn't want to pick up his horn and blow.

[Ertegun:] How much rehearsing did you do for those record sessions?

[Ory:] Huh?

[Ertegun:] How much rehearsing would you do for those record sessions?

KID ORY  
Reel II (LIFE)--retyped Track 1  
April 20, 1957

[Ory:] Oh, we didn't rehearse much. We rehearsed right in the studio before we started, say about--if we were going to do eight numbers, we'd start about forty-five minutes, an hour at the most with the whole numbers.

[Ertegun:] Really?

[Mrs. Ory:] And that went for Jelly Roll's famous records that everybody says were so well-rehearsed. Ha!

[Ertegun:] Did you know Jelly Roll from New Orleans?

End of Track I  
KID ORY  
Reel II (LIFE) Track 1  
April 20, 1957

[Ory:] Oh, yeah. I told you Jelly Roll never crossed Canal Street, as a musician, to play, you know.

[Ertegun:] But you hadn't played with him in New Orleans; you just knew him.

[Ory:] No.

[Campbell:] How did he dress in those days?

[Ory:] His name was Windin' Boy.

[Ertegun:] Windin' Boy, huh?

[Ory:] Yeah.

[Campbell:] Where'd he get that--

[Ory:] He used to wind when he walked, you know, [like turn the corner ?].

[Ertegun:] Oh, yeah?

[Ory:] Yeah.

[Ertegun:] Is that why they called him Windin' Boy?

[Ory:] Yeah.

[Ertegun:] I never knew why they called him the Windin' Boy.

[Mrs. Ory:] Well, now you know.

[Campbell:] What was the idea of that? Walking that way?

[Ory:] The women like that, they used to like that.

[Campbell:] That a real sharp walk?

[Mrs. Ory:] No. Showing off what he had to offer, I suppose.

[Ory:] Yeah, sharp walk, you know. Put the hat there, and had one suspender down, and then the shirt sleeve, you know. [That's the Windin' Boy]

[Campbell:] How did Jelly dress in those days?

[Ory:] Oh, dressed nice.

[Campbell:] What kind of clothes?

[Ory:] Tight-leg trousers, all of this was in style, you know.

high roll hats--

[Campbell:] What kind of shoes?

[Ory:] Button shoes.

[Campbell:] Button shoes.

[Mrs. Ory:] Sharp, man, sharp.

[Campbell:] What kind of shirts did he wear?

[Ory:] Silk shirts.

[Ertegun:] Was he a pimp?

[Ory:] Huh.

[Ertegun:] Did he do a little pimping on the side?

[Ory:] He was kind of a pimple.

[Ertegun:] He was, huh. Did he have girls work for him?

[Ory:] I don't know. You asked me a little too early. Well,  
he worked all right.

[Mrs. Ory:] He sure acquired those diamonds there.

[Ory:] He was all right. He did a--(someone coughs)

[Ertegun:] Was he nice to you?

[Ory:] Oh, yeah.

[Ertegun:] Were you good friends?

[Ory:] Oh, yeah. He came to Los Angeles. I was a pall bearer here  
at his funeral, you remember.

[Ertegun:] Yeah.

[Ory:] He wanted to organize a band; he asked me to play with  
him, didn't have anything to offer.

[Ertegun:] Yeah. But you made a lot of records with him in Chicago.

[Ory:] Yeah.

[Mrs. Ory:] But they weren't the well-rehearsed jobs that every-  
body--

[Ertegun:] You didn't rehearse those much either?

[Ory:] No.

[Ertegun:] Did he have any music at those record dates?

[Ory:] He had music. He told me not to worry about my part. I played what he wrote for me. "That don't sound like you," he said, "forget it. Turn that over. You guys play what you see." He told Simmie [Omer Simeon] too that, you know, to go for himself. He told me, "Don't worry about the music. I can't write your music."

[Campbell:] Were those silk shirts white, colored, or what?

[Ory:] Different colored. Mostly colored, you know, with stripes--

[Campbell:] Bright colored? Different stripes.

[Ory:] Yeah.

(Noise. Is it a telephone answering device run off at superspeed?)

[Mrs. Ory:] There's a thingumabob in it, you know?

[Ertegun:] Yes.

[Mrs. Ory:] That plays just that. Did you hear me?

[Ory:] Someone rang the other day, and she picked up the receiver and said, "This is Mr. Babette Ory."

[Mrs. Ory:] An even funnier one than that that she pulled, about a month ago, she pointed to Daddy, she said, "Kid Ory." Then she pointed in to where I was--I was in my bedroom at the time--she says, "Kid Mommy," and she pointed to herself and says, "Kid Me."

[Ory:] Kid Me.

[Ertegun:] That's right, that's right. So where were we.

[Campbell:] We were talking about Jelly's shirts.

[Ertegun:] Oh, yah. How did you used to dress in those days?

[Ory:] Well, I went on with the rest of them, you know. Had tailor-made suits and high-roller hats.

[Ertegun:] What kind of shoes?

[Ory:] Huh?

[Ertegun:] Shoes?

[Ory:] Regular shoes. I had one pair of button shoes; I didn't like them.

[Ertegun:] What kind of ties did you wear?

[Ory:] Well, string ties like that, bow ties. In the days it was mostly bow ties, you know.

[Mrs. Ory:] He didn't go in for the loud shirts.

[Ory:] I didn't go in for the loud shirts.

[Ertegun:] White shirts, usually.

[Ory:] Yeah. Plain white shirts.

[Campbell:] Did those loud shirts have a regular collar, or sport collar, or--

[Ory:] Well, some came with collars, you could wear different collars.

[Campbell:] Separate collars.

[Ory:] Separate, yeah.

[Ertegun:] Where did you work mostly in Chicago; what kind of places did you work in?

[Ory:] I worked in Dreamland, Plantation, Sunset--

[Mrs. Ory:] Savoy Ballroom.

[Ory:] Savoy Ballroom, Entertainer, what was that place--White City--

[Ertegun:] Were some of those--

[Ory:] Greystone Hotel.

[Ertegun:] Were some of those gangster joints, and so on?

[Ory:] Yeah.

[Ertegun:] Did you ever see Al Capone?

[Ory:] Yeah, I knew him, knew Al.



[Ertegun:] Huh?

[Ory:] Yeah. Sure.

[Ertegun:] You did know him?

[Ory:] Knew all his boys, yeah.

[Ertegun:] Did you work for him?

[Ory:] Knew all the gang, yeah. No, I didn't work for him.

He used to come in the club, the Plantation all the time.

[Ertegun:] The Plantation.

[Mrs. Ory:] He used to bring him liquor, good liquor.

[Ory:] The guys--they were very nice to me. Prohibition time, they used to give me the best liquor, better than we're drinking now. They'd give me a fifth.

[Ertegun:] Really? What'd they do when they came to a club?

[Ory:] Huh?

[Ertegun:] What did they do?

[Ory:] They sat down, drink, have a good time.

[Mrs. Ory:] Put their guns on the table, though.

[Ertegun:] Did they have girls with them?

[Ory:] At times.

[Ertegun:] Sometimes. Sometimes just--

[Ory:] No, just men.

[Ertegun:] Just men.

[Campbell:] What was the Plantation Club like?

[Ory:] It was one of the finest clubs in those days.

[Ertegun:] What part of Chicago was it?

[Ory:] That was on 35th and Calumet, you know between South Park and--what was that, Calumet? One block from South Park. The Nest was right across the street. The Sunset was over this way. Three clubs right together.

[Ertegun:] Was Jimmie Noone at the Nest at that time?

[Ory:] Yeah, after hours. Louis was across the street. I was--

[Ertegun:] At the Sunset?

[Ory:] Yeah. Three clubs there, right together.

[Ertegun:] Three clubs right there. Was it a big club, the Plantation?

[Ory:] Yeah.

[Ertegun:] Was it an after-hours place too?

[Ory:] No.

[Babette:] What?

[Mrs. Ory:] That's a microphone.

[Ory:] They did a big business, a very big--

[Campbell:] What did it look like, inside?

[Mrs. Ory:] The least thing you say is recorded in there.

[Ory:] The Plantation?

[Campbell or Ertegun:] Yes.

[Ory:] Well, I'll tell you, the way I figure it, they was about 25 years ahead of time.

[Ertegun:] Oh, yeah?

[Campbell:] How was that?

[Ory:] I mean in improvements, being a nice-looking club, nice-looking place. The atmosphere was fine in there; the acoustics was good. Everything. Nice bandstand, everything. They had nice rugs on the floor. Tables--

[Ertegun:] Did they have a floor show?

[Ory:] Floor show and everything.

[Ertegun:] They did? What kind of show did they have?

[Ory:] Huh?

[Ertegun:] Did they have a floor show?

[Ory:] Yeah.

[Ertegun:] What kind of shows did they have, what kind of entertainment?

[Ory:] Oh, different kind of shows. They had a guy used to produce the show, have different, every four weeks they'd change.

[Ertegun:] Did they have a line? Did they have chorus girls?

[Ory:] Oh, yeah. Dave Peyton used to write the music for it.

[Ertegun:] Dave Peyton wrote it. Did he have the band too?

[Ory:] Who?

[Ertegun:] Was it his band, Dave Peyton's?

[Ory:] No, King Oliver's band.

[Ertegun:] Oh, King Oliver's band.

[Ory:] He used to write some tough music there, too.

[Ertegun:] So you had to do a lot of reading in that band, huh?

[Ory:] Especially for the show.

[Campbell:] Who was hanging around with--who would come in with Capone?

[Ory:] Oh, I don't know the guys' names.

[Campbell:] Would many of them come in together, or just a few of them, or--

[Ory:] Oh sometimes, at times--mostly there was a pretty big gang together, you know, five, six, ten, twelve. Have parties.

[Campbell:] Make sure nothing happened.

[Mrs. Ory:] Sometimes, he told me, the rival gang would come in and sit on the other side of the room.

[Ertegun:] Oh yeah?

[Mrs. Ory:] Yeah. And then the tension would mount in the place.

[Campbell:] Who was the rival gang? What was the name of that man?

[Ory:] Moran, wasn't it?

[Campbell:] Moran, yeah.

[Mrs. Ory:] Bugs Moran.

[Campbell:] They got him on St. Valentine's Day.

[Mrs. Ory:] Yeah.

[Campbell:] He'd bring his gang in there too?

[Mrs. Ory:] Yeah.

[Ory:] Oh, he used to come in, yeah. . .all over.

[Mrs. Ory:] Nice comfortable feeling, to have two gangs, rival gangs in the place.

[Campbell:] Did people clear out of there when there was--

[Ory:] No.

[Campbell:] No.

[Ertegun:] They just came to have a good time, huh?

[Mrs. Ory:] They all kept their guns on the table.

[Ory:] [Unintelligible]

[Ertegun:] Were you ever in a place when there was shooting? Did it ever happen to you?

[Ory:] Once, in Sunset, start shooting. I don't know who it was, it was a gang, or--

[Ertegun:] Were you playing there?

[Ory:] Yes.

[Ertegun:] You were playing at the Sunset.

[Ory:] I found myself behind the stove in the kitchen.

[Mrs. Ory:] He wasn't about to take a chance of being shot.

[Ory:] I got warmed up, you know.

[Mrs. Ory:] I call that being downright sensible.

[Campbell:] They didn't put the heater on you, now.

[Mrs. Ory:] He took his own heater for protection, the stove.

[Ory:] All I could smell was fried potatoes.

[Ertegun:] What happened? Somebody just started shooting, you mean?

[Ory:] Yeah.

[Babette:] [Unintelligible] [Daddy I want that ?]

[Ertegun:] Were you playing with Louis at the time? At the Sunset? Was Louis there with you?

[Ory:] No, I was with Boyd Atkins' Band then.

[Ertegun:] Oh, Boyd Atkins.

[Ory:] At Chicago, Vagabonds, they called it.

[Mrs. Ory:] Let her blow it. . .oh, honey.

[Ory:] . . .Louis's band, you know. Here's another one.

No one didn't get hurt. Yeah, I was on the El[evated] the morning that Moran gang was murdered, you know. I got off in Cicero to go take a lesson.

[Mrs. Ory:] He was taking tone lessons then.

[Ory:] Tone lessons, you know, see if I was right in my toning, you know.

[Ertegun:] Who were you taking lessons from?

[Ory:] Some German guy.

[Ertegun:] A German guy.

[Ory:] Taken a few lessons, he told me he couldn't help me. Told me I should be teaching him. You know, I heard his records.

[Mrs. Ory:] He'd been with the Symphony so long.

[Ory:] Symphony, yeah. He couldn't play that jazz for nothing at

all. So. I got off the train to go take a lesson that night, during that night this thing happened. I got off the train and they grabbed my case, thought I had a machine gun in it, in Cicero.

[Campbell:] Who was it, cops?

[Ory:] Plainclothesman, must have been a cop. So I opened it up and let him see it. So I kept agoing to the guy's house, when I got there and knocked, he peeped and said, "Go, go, go, go."

[Ertegun:] Really?

[Ory:] Yeah.

[Mrs. Ory:] They were all scared to death that day.

[Ertegun?:] Blow [whispering to Babette].

[Mrs. Ory:] Blow it out, Boo. Blow it out, go ahead. Blow hard, quick. Hurry up. Hurry up.

[Ertegun:] Want to burn me?

[Ory:] Blow, blow, blow. Blow. (Babette blows) Oh, you ought to be--don't be funny. Blow that out. (Babette blows again.) Give me a [unintelligible]. No, they was all right, you know, they didn't worry musicians. Very nice to me.

[Ertegun:] What were the best bands that you heard in New Orleans, before you left New Orleans? Say between 1910 and 1919?

[Ory:] The best band?

[Ertegun:] Some of the best bands.

[Ory:] Well, I liked Freddy Keppard's band better than I did all the rest of them.

[Ertegun:] You did, huh? Did it play--was it a band similar to your own band?

[Ory:] Huh?

[Ertegun:] Was it the same kind of a band as yours?

[Ory:] Yeah. Freddy had, Freddy was very powerful, you know, trumpet player. He really played lots of trumpet down there.

[Ertegun:] Was he the best trumpet player in the city?

[Ory:] Sure. Until Joe came up, you know, with that different stype, you see.

[Ertegun:] Yeah.

[Ory:] At that time, Freddy had gone, had left.

[Ertegun:] Did he use the mutes much, Freddy, or did he play open mostly?

[Ory:] No, I never seen Freddy use a mute yet.

[Ertegun:] Open, always open. Did you do much playing in the streets?

[Ory:] Who?

[Ertegun:] Your band.

[Ory:] Yeah.

[Ertegun:] Advertising, and so on.

[Ory:] Advertised more than any band ever been in New Orleans.

[Ertegun:] Really?

[Mrs. Ory:] It pays to advertise!

[Ertegun:] When did you advertise?

[Ory:] Oh, that depends. Sometimes I'd be busy on Sundays, playing out at the Lake, you know picnics. Then when I'd have a dance Monday night, I'd advertise it during the week.

[Ertegun:] Any day?

[Ory:] Just take it late in the afternoon, you know.

[Ertegun:] Where did you play?

[Ory:] Huh?

[Ertegun:] At the Lake, where did you play?

[Ory:] Oh, different pavilions out there.

[Mrs. Ory:] They played--

[Ertegun:] Oh, the camps, you mean--

[Ory:] Camp, yeah. Called them pavilions, you've seen them.

[Mrs. Ory:] He played in a lot of the private homes out there, too.

[Ory:] Tranchina's and--

[Ertegun:] Did you play at Tranchina's? Did you play in Spanish Fort?

[Ory:] Yeah. Bucktown.

[Ertegun:] Bucktown?

[Ory:] I played in every corner where they liked music.

[Ertegun:] Did you run into other bands sometimes, when you were advertising?

[Ory:] Oh, my.

[Ertegun:] Huh?

[Ory:] That was my main [out ?].

[Ertegun:] What happened? Tell me.

[Ory:] [Fight until everyone get tired ?]. Look like I always won out.

[Campbell:] Did you ever go out looking for the other bands?

[Ory:] Oh, yes. I paid extra. I was the first one to advertise in an automobile truck, you know. So we could catch the other bands, catch the horses. They couldn't get out of the way. It was lots of fun, you know. Most of the bands would just blast and play loud, you know, all the way through. We'd get on a corner, every introduction, well we come down softly. People would just run out of the house and gang around the wagon, start dancing.

[Ertegun:] Is that so.

[Ory:] And you could hear them talk. "Play, Kid, [oh me, oh boy ?]."



Dancing on the streets.

[Campbell:] They liked it soft.

[Ory:] Yeah. [Righter ?] not just blasting all the time, you see.

[Campbell:] Swinging.

[Ory:] Well, they couldn't hear it way off, you see, and they'd get close, you see. Bring them to me with sweetness, I guess.

[Ertegun:] But you probably had plenty of rhythm.

[Ory:] Huh? Oh, yeah, we, you could hear everything, but it wasn't blasting.

[Mrs. Ory:] The idea is to never lose the rhythm, but bring it down soft so that they gather around and really--

[Campbell:] Start to listen.

[Ory:] Listen, you see.

[Ertegun:] Is it true that sometimes they used to lock the wheels together?

[Ory:] Huh?

[Ertegun:] Is it true that they used to lock the wheels of the wagons together sometimes?

[Ory:] Yeah. Black Benny used to tie them with rope.

[Ertegun:] Oh, Black Benny was--

[Ory:] No lock, take a rope. The other guys was trying to get away from us, they was dragging us along with them, you see. Next corner--

[Mrs. Ory:] In fact, wasn't that the way you got hold of Joe Oliver?

[Ory:] Yeah. Yeah, we tied lock buck with Joe. He had organized a band there.

[Ertegun:] His own band, huh?

[Ory:] Uh-huh.

[Campbell:] What happened?

[Mrs. Ory:] Well, he got beat so badly--

[Ory:] Got beat so bad he asked me for a job.

[Mrs. Ory:] So Ed told him he'd take him on if he'd listen to him and let him correct his tone and so forth, and he did.

And when he got to be so--sounding so wonderfully that Ed crowned him king, and from there on in--

[Ertegun:] Did you crown him king?

[Mrs. Ory:] Yeah.

[Ory:] That's what he told me at the Savoy Ballroom, 1927, '28, later part of [19]28.

[Mrs. Ory:] Yeah.

[Ory:] He was stranded out in Georgia, you know.

[Ertegun:] Yeah.

[Ory:] That was when I was working at the Savoy Ballroom. And he said he owed me \$100.00 for a recording, you know, told me he didn't have no money. I said, "That's all right. You need any more money?" He said, "No, I need it, but you're too nice, you didn't protest me against the Union." I said, "Did you pay all the other guys?" He said, "Yeah." I said, "If you need anything, I'll help you out" He said, "Thanks for naming me king," and shook hands.

[Ertegun:] Oh, yeah? Is that the last time you saw him?

[Ory:] Uh-huh.

[Ertegun:] That's the last time you saw him, huh?

[Ory:] Yeah. Said, "You did me lots of good. But things [are] going bad now." And he was in Georgia, and he got stranded there. Louis told me he saw him there. Louis played a date there, and he said he saw Joe. Someone told him where he had a little

pushstand, had two bananas and one potato, and he tapped him on the back and said, "I want a sack of potatoes." Said, "What you doing here?"

[Campbell:] Louis, huh?

[Mrs. Ory:] Louis didn't know many numbers when he came with you either.

[Ory:] No.

[Campbell:] How long after that did Joe Oliver die?

[Ertegun:] Oh, Joe Oliver died in 1937 or something.

[Campbell:] Long time after that.

[Ertegun:] All those years he lived in misery.

[Mrs. Ory:] He was broker than the Ten Commandments.

[Ory:] I heard Louis played for his funeral; I don't know.

[Ertegun:] That's what I heard.

[Campbell:] Where'd he die, Georgia?

[Ory:] Yeah, I think he did. And they taken his body to New York.

[Mrs. Ory:] [Unintelligible]. You don't?

[Ertegun:] I don't think he talked as much as he does now.

[Mrs. Ory:] I know he didn't, because when I saw him first in person was 19--

[Ory:] Huh?

[Ertegun:] I think he had a sister, or--

[Ory:] His sister.

[Ertegun:] Yeah.

[Ory:] That little old Joe was a good full partner; he could play.

[Ertegun:] Could he play?

[Ory:] Till he began having-- [Ertegun interupts]

[Ertegun:] How did he compare with Papa Mutt?

[Ory:] Huh?

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[Ertegun:] How did he compare with Mutt?

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