Tiny Moore 01.tif Page 1 of 1

T: Tiny Moore
M: Michael Mendelson

Tues. May 23, 1978 at Tiny Moore's Music Shop in Sacramento,CA

T: I was born in Hamilton County, Texas. May 12, 1920. Hamilton County, I say "county" because it was out on the farm; Hamilton County, and Comanche County, right next to it, oh I was within about a mile of the border, is about 60-70 miles west of Waco. Between Waco and Brownwood. The name of the community is Energy, Texas.

M: Is it an oil town?

T: No, Energy Texas is... at one time had two stores, for a little while. It is back now to one store, which is also the post office and the gathering place. There's not even a school now. There's not even a church now. There used to be two churches. I have extremely fond memories of Energy, Texas, and growing up.

When I was about 6-7 years old I guess, we moved to Port Arthur, Texas. That's down on the Gulf Coast. We didn't own a farm up in Energy, around Hamilton County. My daddy just worked for other people, and was a sharecropper and what have you. My mother kept the school, teaching during school season, and so on.

M: She boarded them?

T: Right.

M: What were their names?

T: My folks? Dick Moore was my dad. He's passed away. My mother is Gladys Moore. And my mother taught piano. As a youngster I remember, they tell me, of course I wouldn't remember, she used to put me in the buggy and go to people's houses and teach piano, when I was just a baby. So some of the musical background I guess for me would come from my mother's side of the family.

My dad's side of the family, some of them played a little bit, but they, my dad never played. Grandfather did. Played fiddle. I don't remember ever hearing him. I just remember hearing that he played... Then we moved to Port Arthur, Texas. My dad got a job, the Texas Company refinery down there. So most of my growing up I guess was done on the Gulf Coast. Before I finished high school, my brother, who was 10 years younger than I, Dee Moore, Byron Dee Moore. D-E-E is the way he spelled it. He had a very bad case of asthma and he couldn't live in the climate down on the Gulf Coast, so my dad got transferred Dallas. Texas Company had a refinery there.

Well, this was right :in the heat of the Depression. Before very long that plant cut way down, and my dad got laid off. So we moved back to Energy. And strictly as a sharecropper this time. And I mean times were rough. I can remember one year, we almost survived on navy beans and poke

salad. A lot of people don't know what poke salad is. Poke salad is a wild green, that's very good as a matter of fact, I like it. But you have to be a little careful cooking it, you have to parboil it or it could make you sick. But we had a big crop of that, it was growing wild around the house. And a great uncle of mine, who was like a grandfather on my mother's side, Uncle Bart MacPhearson and Aunt Eva MacPhearson. They had a big crop of navy beans. That's one thing that really grew well

Tiny Moore 02.tif Page 1 of 1

TINY MOORE (2)

that year. There was just no money to be had. Now at that time I would have been 12-13-14 years old. Maybe 15.

I was playing the fiddle. I had taken violin lessons going back a bit in Port Arthur. Formal violin lessons. And this was a time when, the teachers, if you had a quote "legitimate violin teacher" you just did not play popular music of any kind. You stayed strictly on the classical thing. My mother played piano, and we would, she would buy the popular songs of the day, "Highways Are Happy Ways" I can think of several old songs like that. They were not country songs, but popular songs. We'd play them at home. My teacher found out about it and really raised caine. She didn't like that at all. Which is ridiculous as far as I'm concerned, but that's the way it was.

Now after we moved up into Dallas, and then into Energy I had a great Uncle, Uncle Jim Baskin, who played the fiddle, and played a little guitar. He and I played together along with my mother and a couple of cousins at school parties, and things like this. No pay of course. My first paying job, one night at a typical country dance, where a family would put on a dance and invite all the neighbors and what have you, and take all the furniture out of a couple of rooms. My uncle and I played that. I made 75 cents. I'll never forget it. Boy I was rich there for a day or two. So that really is the way I started in, playing the fiddle and the guitar. He'd play fiddle awhile, I'd play guitar awhile.

M: How long did you actually study violin?

T: You know I can't really remember. Three-four years. But this was as a youngster. I remember playing in little recitals. Two-three of those. I'm guessing three-five years, somewhere in there.

M: Did you do position work?

T: Now the only reason I know I did was because after I started back playing the fiddle in the last several years, I knew what to do. I couldn't really do it without practicing, but I knew what to do, where I should go for the third position...

M: Who taught you guitar?

T: Self-taught entirely. I don't think I even had a book. I don't remember how I got the chords. I remember while living there n Energy Texas, sitting on the front porch, I discovered the C7th chord. I had heard Jimmie Rogers records and him playing that chord... but that was a great

discovery for me when I found the C7th. I suppose my old uncle too, showed me the chords. All I ever played was rhythm, never played any lead at all.

M: What about other musicians? When you were growing up? Did you jam with other people?

T: Back in Port Arthur, no. Then when we moved up to Texas (?), this great uncle and my mother, and a few local people around the little community. This is in Energy. Now by the time I was going to finish high school, I was still in that part of the country. Energy had no more high school. I guess they did have a high school. So I had to go to Hamilton, the county seat. :It was about 15 miles, a

Tiny Moore 03.tif Page 1 of 1

TINY MOORE (3)

very narrow, very dirty, muddy country road. Had to go every day. A fellow who lived there in Energy worked in the, in a clothing store dry goods store in Hamilton, so we'd go in every morning about 6 o'clock get there about 6:00-6:45, and I'd have to wait there until 8:00, whatever, until school started. Then when school was out in the afternoon, I had to wait until 6 o'clock, until he got off to go home. So it was kind of a miserable senior year. However I did meet some musicians. I played in the orchestra, the school orchestra there at Hamilton. I guess we read a little bit, but I don't really remember. The thing I do remember, the first band that I played with was there in Hamilton. We called ourselves "The Clod Hoppers". We played at a lot of store openings and things around town. As I remember it, it was not too bad a band. I played strictly fiddle there. Rhythm guitar and a singer. Bass fiddle, finally got a bass fiddle, the first one I'd ever seen, and boy, that was a revelation. A tenor banjo and a trumpet. Kind of a swing band...

The trumpet player by the way, I see him every time I go back. He owns a big clothing store there in Hamilton. Some of the other guys I don't know what happened to them. But that was pretty nice. Now this was in 1937.'36 and '37. School year of '36-'37, because I graduated in 1937.

M: (mention of south eastern band "Clodhoppers")

T: Now these guys, were playing together before I went to school there, and I just got with them.

M: Hugh and Glen (Farr) mentioned Matt Brown... He wrote the "Kelly-Brown Waltz" Must have been in central Texas...

T: Must have been west Texas. Energy is really in central Texas, almost in the middle. Energy was pretty small (for traveling musicians)

M: Do you recall any traveling bands or anything like that?

T: Milton Brown and the Musical Brownies of course, this was everybody's idols, in the central part of Texas. He was still alive and going strong. They were the one... the year he got killed. But

even after he died, Durwood Brown kept the band going. I went to hear them a couple of times. (They played) dancehalls. Like American Legion halls or what have you. And they were big stuff.

M: How did a typical dance proceed? (describe modern typical set-up)

T: It wasn't that way back then. You didn't worry about sound checks. Of course, number one the P.A. sets were too little, maybe 12 inch speakers that were in a cabinet that folded together, and in the bottom of that cabinet was the amplifier. So you had one package to carry in. That would weigh a whole lot less than the amplifier I use today for just the mandolin and fiddle.

You'd go in just about 30 minutes before the job was up. One man in the band the responsibility for hanging one speaker and another guy, the other speaker, and another guy set up the microphone. The microphone. That's all we used. And everybody played around that. The vocalist would go up to, that, the fiddle player would go up to that, and that's just the way it was done.

Tiny Moore 04.tif Page 1 of 1

TINY MOORE (4)

And you'd start playing. Very informal.

Of course when I was in high school there was no extra money to go see anybody. You just didn't have it, that's all there was to it. The one time I went to see Durwood Brown and the Musical Brownies, I didn't really go in. I couldn't afford to.It was in I think Heico(?) Texas, which is a small town 30-40 miles (away)... But two-three of us went over there and we stood outside the front door, and listened to them. We couldn't afford to go in. I guess they would have let us. I don't really know. Of course those were dry counties so there a was no... oh there was alcohol. They didn't sell it, but...

M: Was fiddle your main instrument (in high school)?

T: It was my only instrument.

M: Did you compete in contests?

T: No, no. Well, I remember going to one fiddle contest. And I made a terrible boo-boo. This was in Hamilton. And my old great uncle and I went down, this was at a fair I suppose. County fair. (still in high school at the time). Went down to this fair and he and I were going to play. I suppose even back then, while I didn't realize it, I had a more of a swing feel than anything else in my fiddling. So, a guitar player, and I don't remember the guy's name at all, heard me playing there, and said "Gee, that's what you ought to play in this contest. I remember the song "Somebody Loves You, I want You To Know" which was a popular song, not a fiddle song at all. I've always regretted this.

My old uncle was kind of disappointed about that. But I, being a callous kid, didn't think about things like that. So I got this guy to play guitar with me . As a result, I didn't even come in or

nothing. Where if I had played a breakdown, I might have, I don't know. That's the only contest I ever remember being in until 1977. Now that would have been in 1937. Are you ready for that?

M: (mention of Vernon Solomon winning contests to support family during the depression) Were you aware of the contest fiddlers?

T: No, I wasn't. Evidently because of the area. Of course we've got to remember, a couple of hundred miles back then was a gosh-awful long way. To go to Dallas. I don't think I ever went to Dallas when I was living in Energy. Now of course we lived up there, in Irving. But to go up there, just to see somebody, this was unheard-of. Too far. And the roads were bad. And you might have three-four flats on the way. Even though gasoline was cheap, there was just no money in the pockets.

M: Now you helped out in the farming.

T: A little bit. I was pretty lazy. Looking back on it now, I was extremely lazy.

M: I was hoping for a good cotton-picking story!

T: I'm afraid I can't give you many good cotton-picking stories. The first job I had was just before going to high school, the last year, I got a chance to work for this gentleman, plowing. "Breaking stubble" as we called it. This was using a team of horses. I remember it happened to be three mules and one old mare. I was going to just plow there, for three weeks.

Tiny Moore 05.tif Page 1 of 1

(068) TINY MOORE (5)

And I did. 75 cents a day... And of course stayed there with him, so that meant room and board. Worked six days a week. 'Cause I remember in the three weeks I made 12 dollars. And that 12 dollars bought practically all the school clothes I needed for that school year.

But the first day out it was kind of overcast, I never will forget it. I plowed in the morning and went home about lunchtime and ate, got back and plowed in the afternoon till I thought "my gosh I've been here a hundred hours." I went in and it was four o'clock in the afternoon. And I had already un-hitched the team and fed them and all that business. And rather than let me have the rest of the day off I shelled peas for the rest of the day. I never will forget that... The rest of the time I managed to work my whole day. Of course this was sun-up to sun-down. This was in August, July or August, so pretty long days. Very dusty.

M: So you started playing in high school. What did you do after that?

T: My dad had gone back to Texas, down to Port Arthur. We just couldn't make it on the farm. There was just no way he could make it. He had a chance to go back with the Texas Company. So he moved back before my mother and my brother and I did. And we weren't sure at all that my

brother was going to make it back down there because of his physical make-up. But we knew we were going to have to try. So we moved back down to Port Arthur, Texas..... (interuption)

...so my dad moved back to Port Arthur. Then after I finished high school we decided to try it, we all moved back, my mother, my brother and I. And it didn't seem to hurt my brother as much... he was to the point where he could stand it pretty good. I went to work in a grocery store making eight dollars a week. And a fellow I ran into when we were making this "Fifty Years of Country Music" earlier part of 1978, was with us there, Woody Edmiston. He came around to me at the grocery store one day, and said "I hear you play something...". Now where he got that information I don't know.

Now I'm all of 17 years old... I said "yeah!" He said "I'd like to get together with you." We formed a friendship that lasted, a very close friendship that lasted for many, many, many years.... (interruption)

M: You were talking about your friend...

T: ...Woody Edmiston. Woody said he knew a young guitar player that was at the time 12-13 years old.I guess, by the name of Jimmy Wyble. Jimmy played with Bob Wills before I did. Jimmy was with him 1944-45. something like that. He has since become a well-known jazz guitarist. He played with Red Norvo for several years. He's teaching at UCLA?

Tiny Moore 06.tif Page 1 of 1

(085) TINY MOORE (6)
He also plays at a place called the "Theseum"(?) Works a lot of studio. He was on the Flip Wilson Show for quite awhile. So Jimmy Wyble and Woody Edmiston and myself played together in Port Arthur for quite awhile. Just very little things, maybe a little club or something like that.

M: You were playing popular music?

T: Yeah, Back then, that's what you played. We were talking about this in South Dakota last week. We didn't necessarily play the country songs. I never, back in those days, I was not a fan of the "Grand 01e Opry" I must say... of the old "Blood on the Highway" songs. I was not really a fan of that. So we did whatever songs were popular at the time. We copied a lot of, oh, Benny Goodman things, especially the sextet. Not the big band, but the small band things. So even back then I was thinking swing.

M: So you played clubs. How long did this continue? You were working at the grocery store...?

T: Then I worked in a meat market, In fact I became the manager of the meat market. Got up to 19 bucks a week at one time. This would have been in about '39, '38-'39 I guess. Still just playing weekends. Then I was offered a job with a band down near Galveston, Texas. So I quit the job in the meat market and drove down there... or went down there, I took a bus or something, I don't think I had a car then. I went down there and it was a terrible panic. A nothing. So I went back home quick and got that other job back, and stayed with it for another year or so I suppose.

Then another fine jazz guitarist name Lloyd Ellis, who now lives in Las Vegas, and another guy and I got together and played around Port Arthur there a little bit. Not too many jobs, but just playing for enjoyment. I probably learned more about the jazz thing about that time than any one certain period. We decided to try a band and take it to, I don't know why, but we decided to go to Mobile, Alabama. (interruption)

All right, we decided to take this band to Mobile, Alabama. We had a steel player, a guitar player, a bass player, and myself. We went to Mobile, and back in those days the way you did it was you got a radio program to publicize where you were going to be playing, and played the radio program for nothing. So we got our radio program, I don't remember what station, and moved into this little one-big-room apartment, plus a kitchen, all four of us, and proceeded to starve for about a month, because there was no work to be had. We finally got a couple of three jobs around, and played the radio program, played a couple of clubs.

M: What was the name of this band?

Tiny Moore 07.tif Page 1 of 1

(102) TINY MOORE (7)

T: I'm not sure we had a name. I guess we did, but I don't remember what it was. It was a good band. And then finally there was a new hotel that opened in town and they wanted a band in there for their cocktail lounge. So an accordian player that we became acquainted with, and I can't think of his name... Kerr, something Kerr. Very good accordion player. So we joined him, or he joined Us. We worked in this hotel cocktail lounge for I guess a month. It didn't go over too well. We just had to give up, and I went back home to Port Arthur. This would have been, it's hard to remember exact dates, '30-*40, around in there.

Then I went to Louisiana with a Cajun band by the name of "Happy Fats and His Rainbow Ramblers". We lived in Rayne, Louisiana and our radio program was in Lafayette, Louisiana on KVOL, I'll never forget it. I was over there for about a year. A steady job. A very low-paying job, but it didn't cost much to live. For instance, my room and board and laundry, I lived with his mother, Happy Fats' mother, Leroy LeBlanc was his real name. I lived with Mrs. LeBlanc, marvelous French cook, for two dollars a week. My room and board and laundry was two dollars a week. So if we made 15-20 dollars a week, we were still all right.

I enjoyed that. We did play a lot of the old Cajun music which I wasn't too familiar with, and am still not even today. But with a swing feel I suppose. And a lot of the country songs back in those

days. Stayed on there for about a year, then went back to Port Arthur and just didn't want any more of that, so I didn't go back. Ususally took a vacation, and I didn't go back.

Not too long after that, I then got in with a group in Port Arthur called the "Jubileers" The band was originally formed to advertise Sears and Roebuck Co. They called them the “Sears Jubileers”. Well after that radio show was canceled for whatever, then they just kept the Jubileers name and did that. As a matter of fact, I finally took the band over I think. I know I did, because about the only records I ever made were back on Bluebird label with the Jubileers. I don't know if you've heard them or not...

M: Yes I have, the JEMF at UCLA has them...

T: Is that right? (offer to make copies---already has --- Bob Pinson dubbed at CMF in Nashville) This recording session might be of interest to you. We were paid for it. Not very much, but we were paid for it. But we went to Dallas to do this. The way it was done back in those days, a recording company, I guess it was RCA, it was Bluebird, would come to town and book these different acts that they were going to record. They got two rooms in a hotel. And one room was the control room, and the other room was the studio. Of course they put drapes, blankets and what have you around to soundproof... You had no communications between you and the control room. You got set up and played a little bit and they'd listen to it in there and they'd come around and tell you “OK we're ready to go now. You start when the red light comes on.”

Tiny Moore 08.tif Page 1 of 1

(123) TINY MOORE (8)

So, you're standing there, and you're scared to death anyway, and that light comes on and you may go out the window. The only thing, they get a little unhappy, the recording people, because you're recording directly on the master. You're not putting it on tapes; there's no tape or wire or anything like that. You put it directly on these masters. Now these masters, if I'm not mistaken, cost 75-100 bucks, which back then is a lot of money. So they get terribly unhappy when you mess one up. We got our four sides done, though. I remember I sang some wrong words on one of the songs. It's the right key, but the wrong “key-hole” and the wrong words on the break. You check! And we did it over, but those dirty guys took the first one, they just let us think they were doing it over.

So this was my first recording thing. Things didn't go too well with the band. It was a territory band. We had our daily radio program and played dances and whatever we could. But then I got a chance to go with a band in Houston, Texas called the “Crustine Dance Party.” Crustine is the name of a shortening that was a big seller back there. They had a weekly radio show over the “Texas Quality Network” plus a station in Little Rock. Now this would have been Dallas-Fort Worth, Houston and San Antonio, that was the network, but then they had Little Rock, Arkansas and somewhere else on this network. We had a big kind of a house trailer thing, and we'd go around and play store openings and celebrations and play dances there in Houston, at the old Elks

Hall, I think. And gee, we made 40-50 bucks a person at those dances. It was really a big thing. All strictly a commonwealth thing. And we found out one of the guys was taking part of the money, even at that. It was a good, maybe a year or so.

From that point, the World War broke out. Looked like we were all going to be drafted, so a shipyards there in Houston offered to hire the entire band, of course we would work as ship builders or whatever, but then entertain at noontime and what have you and their parties. So we all went to work at the shipyards which I thoroughly detested! But we thought really, being completely honest, it would keep us out of the service. It didn't! I got my greetings in 1943 and went into the service from Houston. Air Force. By the way, you're familiar with Sioux Falls, South Dakota. I spent two years of that in Sioux Falls. And enjoyed it. Now that takes us up to World War II.

M: What were you doing? Officer, mechanic...?

T: Radio operator. Did a little playing while I was in the service. I was there in Sioux Palls so long that I became acquainted with some of the musicians around town and played weekends. Finally got a “permanent party.” I was an instructor in the radio school, so I could have my weekends free. So, I got to playing a club. We tried to find that club when we were in Sioux Falls not long ago, and couldn't find it. It was somewhere on a road, somewhere out of town.

M: Did you run into any of the old people you played with?

Tiny Moore 09.tif Page 1 of 1

(142) TINY MOORE (9)

T: No, I didn't know a one. Couldn't find anybody. And I didn't remember names.

M: Now you weren't nick-named "Tiny" then...

T: Yeah, I got that nick-name of “Tiny” right after, well, with Woody Edmiston. He's the one that hung this on me. Now I'd better go back a little bit too. At that time, when I graduated from high school, in 1937, I was the biggest thing in the class. I still have a picture somewhere of a little-bitty girl that was the smallest in the class. I weighed 267 pounds. So that's where I got the name. But I've had a weight problem all my life. Still have it, but now it's better under control... That's the reason.

M: Now we're up through the War...

T: Got out of the service and came back to Port Arthur. Joined Moon Mullican for awhile. I guess that was about the only local band there. But then Moon and I had a falling out, I'm not sure what happened...

But came one Sunday night, I've told this story lots of times... Bob Wills was in town, playing at the Port Arthur Pleasure Pier, a place out on the big lake there. I went out to the dance. I had

become acquainted with Junior Barnard, one of his guitar players, working at the shipyards in Houston before I went into the service. So I asked Junior if there was a chance of getting on the band. He said no, he was sure there wasn't. He was sure Bob wouldn't be hiring anybody. So a drummer friend of mine, Richard Prine and I were going to take a little trip up through Dallas, up to Oklahoma and look for work. See if we could find a band that needed a drummer and a fiddler and mandolin player. I was playing more mandolin at that time. I started playing the mandolin by the way, right before I went into the Army (sic), not too long before. On an electric, never did play an acoustic...

So after this dance we decided to take on off. His family joined us, Rich's family. Wife and three-four kids. We drove through Beaumont, which is 15-16 miles from Port Arthur. Went on past this little sandwich stand, called them “pig stands”. Then we decided we'd better go back and get us some coffee and a sandwich or something because it was a long way to Houston. We didn't think we could eat until we got there. So we went a couple of blocks past it, drove back, went in, and there was Bob Wills and Tommy Duncan and Billy Jack Wills, sitting in there eating.

Richard had met Bob, so he went over and started talking to him. Oddly enough, Bob started feeding one of Richard's kids onions, and the kids just loved them. This may be the reason I got the job, I don't know, but this broke the ice. Richard mentioned my name and that I was there, and Bob called me over, asked if I had a mandolin there. And I did of course, out in the car. So we went out to the car and dug out the little amplifier that I had and the mandolin and I set it up on the counter there in this little restaurant. They plugged it in for me in the back, and I auditioned setting on this little stool in this little restaurant.

I don't remember what I played. Think he asked me if I played three-four songs and I played them. He hired me there. This was on a Sunday

Tiny Moore 10.tif Page 1 of 1

(162) TINY MOORE (10)

night. I was to join them in Houston on the following Friday night. So Richard insisted that I go on and make the trip with him. So we went on up into Oklahoma.

Kind of funny sidelight to all this. I was talking to Johnnie Lee Wills about this earlier in the year when we were making this “5o Years of Country Music” thing. We went to Johnnie Lee's broadcast in Tulsa the next day and said "Well, we saw your brother Bob last night." "Oh, fine..." I said “Matter of fact, I'm going to work for him beginning this next Friday.” Johnnie Lee says "Oh, what do you play? “I said "Mandolin.” “I see... Was Bob drinking?” Johnnie Lee said. “Was he all right?” “No, he was fine.” Well, Johnnie Lee did no more believe us of course, than anything in the world. He's told me since, “No way would Bob hire a mandolin player...” I come to find later that Bob hated mandolins... Now he hated the old, traditional 8-string. He used to have to play with his dad, didn't like them. But of course, I was using the single string electric. Johnnie Lee never did believe that... It wasn't too many months later that we played Tulsa, and he found out that it really did happen...

M: So were you Bob's first mandolin player?

T: Yes. I worked with Bob for about four years in the band, a little bit over.

M: What year was this? That you first joined?

T: This was '46. About July or August of ‘46. ‘46, ’47, ’48, ‘49 and January of 1950. Then I came out to Wills Point. I was still working for Bob, but to manage this Wills Point Ballroom here in Sacramento.

M: Let's go back to a couple of things before we get into Sacramento. Tell me about how you picked up on the electric mandolin. That seems fairly unusual.

T: There was a guy in Houston, Texas by the name of Leo Raley that played electric mandolin the first I ever heard. I heard him on the radio. He made the record of “It Makes No Difference Now.” One of the first big, big, big country records I think. I mean it really sold a lot. Now he did the kick-off, and I liked the sound of it. Now Leo didn't play any jazz. He played strictly the lead. But there was a young fellow also around Port Arthur and Beaumont that played and I can't think of his name. It was something “Guidry” I think. But he played sort of a swing type thing. However he didn't work that much, so not very many people have heard of him. He played double string, this; was all double. My first one, a fellow by the name of Raymond Jones in Port Arthur, made me the mandolin, built it for me. It was double string, but electric.

M: OK, so these other guys were playing electric double-strings, and

Tiny Moore 11.tif Page 1 of 1

(178) TINY MOORE (11)

and your first one was an electric double-string. And then you...?

T: OK, then I... This old one that he made,me had double strings. Then when I joined this “Crustine Ranch Party” and went to Houston... (interruption)

All right, went to Houston and played still this same mandolin...

M: Was this a solid-body or acoustic....

T: Semi-solid, so it was built for an electric...

M:…so it looked something like a (Gibson ES) 335 ....?

T: Something, well, it had a shape all it's own. More like the Ibanez there with the two points, but didn't have the points. It was rounded off, very plain. Then as the war progressed, the panic was on that there would be no more metal for strings. So I proceeded to save up 50 bucks, went down and

bought 50 dollars worth of mandolin strings. Now keep in mind that “E’s” at that time sold for a nickle or a dime, so I bought a lot of strings. But I was afraid they were going to run out, and what would I do? So I bought this 50 dollars worth of strings, and got to thinking about it and went to single strings, just to conserve the strings. That's the only reason I went to it. Then I liked it better after I had played it a little while. Didn't want to go back to the doubles, and I never have. That's the reason for it.

M: Now another question, about the style, it reminds me more of a guitar style. It's sort of like Charlie Christian. Had you heard...?

T: Right. I had heard Charlie Christian records, and admired his very much. And any electric guitar, I think I have patterned after electric guitar, not necessarily lick-for-lick, note-for-note, but as a style. Also, a man that I admired very much for his musical abilities, was a steel guitar player named Bob Dunn. Bob Dunn could make a steel guitar sound more like a tenor sax than anybody I ever heard. Phrasing, the way he used it and so on, and I was a great admirer of his. So I tried a little bit to go that style.

M: Yeah, I've always thought that your mandolin style sounds a lot like guitar phrasing, but particularly the Charlie Christian style...

T: Yeah, I listened to saxophone players. I listen to trumpet players. I listen to everything. Coleman Hawkins was a great favorite of mine. And I know he was of Bob Dunn.

M: Well Christian, things I read about him, he was really trying to get a “horn sound” on his guitar. Just really nice.

Tiny Moore 12.tif Page 1 of 1

(194) TINY MOORE (12)

T: Right!

M: Were electric instruments widespread... I guess we're talking mid-40's now, but earlier?

T: Yeah, they were, well, pretty popular. I'm not sure exactly when they started. Eldon and I were talking up at South Dakota about the first amplifier I ever saw. I can't think of the name of it. But you had to magnetize the strings on your instrument every time you played it. And lord help you if you had your fingers on the strings when you magnetized it. You had a switch on the amplifier. You plugged it in and you flipped it to that magnetize switch, just for 10 seconds and flip it back. If you happened to be touching that guitar, a terrible shock! Oh, it would really knock you on your can.I can't think of the name of those things, but they worked pretty well.

The mandolin I had, no. I think they didn't have the permanent magnets then you know, to create the electrical field, So they had to some way or another magnetize the string to make the signal. I not just sure of how it worked.

M: You were electrified, guitars, and steel guitars obviously. No fiddles?

T: No fiddles. Later on in the Wills band, we did electrify the fiddles with the old D'Armond pickups. They were a contact mic with a volume control...

M: The big chrome type that Joe Venuti uses... as of last year, anyhow...

T: I think he still uses one...

M: Influences, people you listened to... I guess Benny Goodman, mostly on the radio. Milton Brown mostly on the radio. Can you think of anyone else?

T: Well, any of the local bands around Houston there. Of course we listened to all of them. Just any swing musicians...

M: Were you considering this jazz at the time or popular music. How did you conceive of it? Or was it one in the same?

T: I'm not sure. It think that was it. It was more of that type of thing. We didn't play... We were playing dance music as opposed to the people from the Grand 01e Opry playing shows. So we tried to play things that swing, and make people want to dance,

M: OK, but as opposed to jazz, which is listening music...

T: Well, we would have more of a beat. But maybe do the same things that they did.

M: I don't even know if the analogy applies, I'm just trying to think of today where you have popular music now would be disco or whatever, and you have people who are playing jazz, which is entirely listening music, avant garde. And then you have others...

Tiny Moore 13.tif Page 1 of 1

(213) TINY MOORE (13)

T: I'm not sure it does. Popular music, quote-unquote, back in those days to my way of thinking, would be a big orchestra. A Benny Goodman, the big orchestra, not the sextet. Tommy Dorsey. Jan Garber. Any of them, whether they be dinner bands or jazz-type, or swing band. That was quote, popular music, with the big singers of Sinatra and the band singers. Yes, I guess this would be closer to popular. Now maybe that would be compared with your disco... I don't know. But that was the widely accepted thing.

M: That was pretty much what you were following. Popular music...

T: Yeah, but with our instruments. With our quote hillbilly instruments. By the way, we were called a hillbilly band, Yes sir! We were called a hillbilly hand. And we were looked down upon by a lot of people. By a gosh-awful lot of people.

M: Were you aware of the Opry, and the southeastern musicians?

T: Aware of them, yes. Here again, back in those days that's a long ways from Nashville, so very few times would they come through. I never did go see them. Here again, I was not a fan of the Opry type music. I've never been a bluegrass fan. I appreciate bluegrass now, more than I ever did awhile ago, just because I've seen a few of them, and worked shows with them and what have you. And appreciate what they do. As far as me wanting to play bluegrass, not really so.

M: I've heard it said that, well I have friends who are collectors of western swing, western music, and when you call it “country” music, they got really uptight.

T: We didn't call it that back then...

M: These collectors are saying there is a big gap between “country” and “western” would include “western swing” also....

T: Yeah, there was, And “western” is not a true connotation either, because we didn't, well we did a few quote “cowboy” songs, but we didn't do a whole lot of them. It was mainly the popular songs, but done with our “hillbilly” instruments.

M: I think this just confirms something I was thinking, that there doesn’t seem to have been that much of a awareness on either part, until much, much later, probably after the war when it started mingling, and you got “country & western”...

T: Yeah, when Bob Wills went to Hollywood during the war, after he got out of the service. When he went and made those cowboy songs, this could very well have been when they first called it “western swing” I don't know. Because they were in a cowboy movie, but they were playing these swing-type things. So maybe that's where the “western swing” thing got started. I really don't know…

Tiny Moore 14.tif Page 1 of 1

(233) TINY MOORE (14)

M: I read an article somewhere about that, but I can't remember what they said. I think they associated it with... no, it wasn't Spade Cooley, it was somebody... I'll look that up... Ok, you joined up with Bob, 1946. Started touring all over...

T: Right, mainly Texas, Oklahoma, that general area, and out here and in the Northwest. We never did too much back east. We made one or two tours back there where we did some shows...

M: So you were playing the Southwest and the West Coast. How did it come about? That seems like an unlikely combination. You skipped the middle of the country.

T: I don't know. Well of course, Bob became very popular out here during the latter part of the War, you know. He pulled some of the biggest crowds that had ever been to dances down in Los Angeles and then up through the Northwest.

M: Up through Portland, Seattle...?

T: Yes. At one time MCA back then was a big booking agency. One time, I know that MCA would pressure these big dance hall ballroom operators, that if they would take two or three popular bands they could have Bob Wills. I know they did this. And we would consistently out-draw the big bands in a lot of towns.

M: What do you attribute that to?

T: I don't know. Just general acceptance, evidently during the War. The only thing I can figure.

M: Now were there a lot of people from Oklahoma and Texas that migrated to California....

T: Right, and maybe they converted other people, their neighbors or what have you. I don't know. But I know we played some extremely big crowds out here. And Bob did before I joined him.

M: There's some story circulating about the Venice Pier, that Bob outdrew Tommy Dorsey... So people were dancing. It was basically a dance band?

T: Oh, yes. Right. That's what he liked to play...

M: Did anything memorable happen while you were touring with Bob? Anything exciting?

T: Well of course, a lot of things... Well, I met my wife. I got married. She was one of the singers that was in the band. The McKinney Sisters.

M: What were their stage name?

T: The McKinney Sisters. And they made a few records with Bob. Some you still hear. “Rose of Old Pawnee.” You still hear that once in awhile. We're still married after 30 plus years.

Tiny Moore 15.tif Page 1 of 1

(252) TINY MOORE (15)

M: What's her name?

T: Dean. D-E-A-N. The other gal is Evelyn,(her sister) and she still lives here in Sacramento...

Oh, a lot of the stories concerning Bob are not good for publication.

M: A lot of those are in that book (“San Antonio Rose” by Charles Townsend)...

T: But... Bob, it was no secret, was an alcoholic. He was the type alcoholic that could not drink at all. When I first joined him, I had heard stories about Bob, and he was sober the first eight or nine months that I was with him. And I really couldn't believe it when I first saw him drinking. It was over here in Gurneville, playing some place we used to play over there. And of course the first hour or so he's drinking, he is a barrel of monkeys, he's a lot of fun. Everything is great. But then there comes that point where he gets mean and can't, couldn't handle himself... (interruption)

For the greater part of the time I was with Bob Wills he was not drinking. I don't want anybody to think that. But here again, I think it's important to know that he was the type person who could not even take a teaspoon of beer. If he did, he was off and running, A week or three days, or whatever. Sometimes ending up in the hospital, or under ; a doctor's care to get him off.

One funny thing, pathetic funny, I think. When we moved to Sacramento, and he bought Wills Point, this was in 1948, the fellow who was managing it at the time. At the time Bob was feeling bad, and he was tired, suggested that Bob, 30 minutes before he'd eat, take a small glass of wine, and two eggs in it. Well, the man didn't know Bob that well. And that's the sickest I have ever seen Bob. Now we're talking about a gallon of wine and three dozen eggs later.... But he would not take that glass of wine without the egg... Because it was going to help him you see.... He ended up in the hospital. That almost got him.

But there are several stories like that which could be recounted. Now here again, I don't want anyone to think that he was that way all the time. He wasn't. He was definitely sober a lot more than he was drunk. If he was feeling real good on the bandstand, a lot of people might be thinking he was drinking, when he wasn't. A tremendous band leader. I've never worked with one...the closest one since then would be Haggard. Haggard can just about do the same thing with a band that Bob can. For instance Bob would be, maybe not start with us a lot of times. We would never really know for sure if he was going to be there, if he didn't start with us. So we would work our tails off trying to make the band sound as good as possible, so the people would not be, you know, too irate. But the minute he stepped on the bandstand, the band would sound entirely different, just from his leadership. So, he was a natural leader, that's all.

Tiny Moore 16.tif Page 1 of 1

(278) TINY MOORE (16)

M: Who directed the band when he wasn't there?

T: Usually Tommy Duncan. When he was in the band.

M: Again, things I've read and people I've talked to, it seems to be the general consensus, he was something “magical” about his ability to lead...

T: Absolutely! To lead and to handle a crowd. Amazing!

M: As an instrumentalist, he was.....medium.....

T: Right, right. And he knew this. He knew this. The old breakdowns and things like that, he played, he played them well. But he didn't know that many of them really. Most of the swing-type arrangements that we did, they were done on our own. After I joined the band it was Eldon and myself and Herb Remington that usually worked them out. Then after Gimble joined, John would be in on it. So most of those things that we worked out ourselves, Bob didn't work them out.

M: Did everybody read in the band?

T: Nobody read! Very few read. I could read, here again I was so out of practice at it, I could read enough to learn a pretty simple song. I read much better today, simply because I've had to use it the last few years.

M: How did you work out the arrangements then?

T: Strictly "head" arrangements. Eldon might start out “let's try this for four bars” or whatever. Then maybe I'd come up with a lick. “let's put this in.” And strictly a community-type thing.

M: And then you'd teach it to the other musicians...

T: Yes. Of course a lot of the rehearsal was done just a section at a time. Eldon and myself, often Herb Remington would work out our parts without the band even being there. Maybe on the bus, or what have you.

Now the fiddles, this was something else. I think it helped my musical ability, what little I have, tremendously working with Bob, and with Joe Holley and/or Louis Tierney. It so happened that Joe played one certain part, I think he played above the lead that Bob was playing and Louis was playing the other part, below the lead. Well, those two would work for a while, then leave the band and work, and come back, so as a result, playing the fiddle I learned both parts. Learned how to do both kinds of harmony. So it helped me out considerably. It would get to where if Bob could play the melody on something we could follow him, after maybe one or two times through.... As far as anything being written out, never.

M: OK, so you played with Bob on the road for four years, and then you took over Wills Point.

Tiny Moore 17.tif Page 1 of 1

(299) 'TINY MOORE (17)

T: At Wills Point, I felt that we needed a local band that we could tie in with Wills Point, and get some radio publicity and what have you, so after I was here a few months I called Bob and asked him if he wouldn't send Billy Jack Wills, who at the time was married to my wife's sister Evelyn, and send him out here, and we would start a Billy Jack Wills western swing band here in

Sacramento, which we did in the early part of 1950. About the middle of 1950. We were on KFBK radio here, a big station that boomed out quite a ways. We were very successful local-wise. We didn't ever branch out. Now the radio station covered Oregon and Washington pretty well, so a couple of times a year we would play up there. But our home base was Wills Point, and we played there practically every Saturday night, and then would go out to the smaller towns during the week. And it was very successful locally.

M: Same sort of arrangement as Bob's band...

T: Had in the old days, right.

M: About a 15-piece...?

T: No, our band was small. Our band was five or six pieces. That's all we had. Billy Jack's band.

M: What was the instrumentation?

T: We used the bass player, double fiddle, trumpet player doubled bass and that took care of that. I played fiddle and mandolin. We had a rhythm guitar. We had drums. And we had steel guitar. Basically the same type music. We had a very good band. I think musically that little band was one of the best I ever worked with.

M: Again, popular tunes...?

T: Right. And then we would do more of the country-type thing. We had a young man, he lives in Reno now, Kenny Lawry(?) did a lot of the singing. And he could do some of the old hillbilly-type songs, real well, so we used that quite a bit. It was becoming more popular, So we mixed it up a lot more.

M: OK. So, Wills Point was basically a recreation....

T: Dance hall, swimming pool, and picnic grounds.

M: So Bob let you do that while he toured.

T: Right, right.

M: So after that…?

Tiny Moore 18.tif Page 1 of 1

(320) TINY MOORE (18)

T: After that Bob came back out here. He disbanded his band, and he came back out in about 1955 or ‘54. Latter part of '54. And decided he was going to work just with us one night a week and take it easy. Well Bob is not, was not the type of person to do that. It had to be his band, it had to be his

show. So, I don't mean this detrimentally, that was just the makeup of the man. And he couldn't stay in one place. Bob could not stay in one place very long, at a time. So, after we tried this for only a month or two, he decided he was going to go on the road again; with this band, and I didn't want to go on the road anymore. So I told him, and that's where we parted company. This was in the early part of 1955.

He leased Wills Point out to a fellow. And I went to work then at a local TV station. I had a local show with a trio plus my wife and my sister-in-law. That only lasted for a few months. Then we, oh I played two or three clubs around here. Finally went to work on the TV station doing a kid's show. I was called “Ranger Roy.” I did that for the next five years. And played weekends. Played mainly with a popular-type trio.

M: And then the music store came after that?

T: Then we went on strike at the TV station and we lost. While we were on the strike thing I decided to start teaching so that I could at least have something to do... And it always bugged me being a musician, what am I going to do when I get to be fifty or sixty years old? Because a lot of them really hit hard times. So that's why I started teaching. And it's been very good to me. I started teaching in '61. I guess. I opened this place in'62. Same size it is now. Of course I started out with six Japanese-type guitars, about twenty bucks apiece, I think. But it's been very good to me. Nothing big but, it's been good to me.

M: OK. Now you also have the electric mandolin. Tell me about that.

T: Right. Back a few years ago a guy who had a Bigsby electric mandolin... By the way going back further, in 1952 I had Paul Bigsby, now he's the one who had the Bigsby foot pedal, Bigsby tremelo for guitars and what have you. I had him build me a custom-made mandolin with five strings. E-A-D-G and a low C. I used it all the time with Billy Jack Wills band, and up until now I still use it. Another fellow here in town by the name of Glen Tarver had one, and he decided to quit playing mandolin, so he sold his. And a few years later he wanted to get back to playing it, so he asked me if I could....
(END OF SIDE ONE)

Tiny Moore 19.tif Page 1 of 1

(000) TINY MOORE (19)

T: So Glen asked if I would mind him having a fellow copy this old mandolin for him, and I didn't mind at all. I loaned it to him, he took it up to Jay Roberts. Jay lives in Yuba City, making guitars and what have you, repairing and so on. He built the mandolin, and I was very pleased the way it turned out. And after I went to work for Merle Haggard, this was in about 1973, we played all over the United States with Hag. People would ask me about this mandolin I was playing. So I got to thinking, "gee, this might be a pretty good thing to try to market" I talked to Jay Roberts, and we came up with a price. Now they are available, the price is six hundred dollars for the mandolins, delivered to wherever in the United States. We are about eight months behind on them at the moment which is good in a way, and not in a way. We require a hundred dollar deposit with the

order. They order it right from me, here in Sacramento. Tiny Moore Music Center, 2331 El Camino, Sacramento 95821 Now, the mandolin is a copy of the Bigsby. The tone quality is good, I think. Each pick-up is tapped in the middle to give it a little different tone quality. They each have a tone and a volume control. Of course they have a switch for the two pick-ups. You can use either the front or the back pickup or a combination of the two. The way they come out the combination of the two is out of phase so again it gives a different type sound. We have shipped them all over the United States and Canada. By the way, it got started by a fellow who was the editor at the time of Country Music Magazine, by the name of Arthur Maher. We played I Madison Square Garden with Haggard, and Art interviewed Eldon and I, and asked about the mandolin. And he said “I'd like to do an article for the magazine.” So, he put it in, you know Country Music Magazine I I has that “New Instrument” or “New Products” section, and he put it in that, and the response has been very good. Now here again, these mandolins are not a "production" instrument. Each one is done individually. So they are all hand-made. There's no big production line or anything like that. We're very small, we don't want it to get any bigger. We sell only direct, we do not sell through stores. So that's about it.

M: Now, the scale length is what? Like an (Gibson) F-5?

T: The scale length is just like the old Gibson that I had, and it was a... A-model electric.

M: OK, so it's a shorter scale length.

T: A little bit shorter. Of course the neck is a little wider to accommodate the fifth string. But it was an “A” electric that I played with the Wills band, that the neck length was fashioned after.

M: Is the fingerboard flat or curved?

T: Flat... and I don't really know why. It might have been easier with curved, but I'm used to flat...

M: Now just a couple of other specific things. You were familiar with Hugh and Karl Farr, the Sons of the Pioneers. Did you know them personally or...?

Tiny Moore 20.tif Page 1 of 1

(014) TINY MOORE (20)

T: I met Hugh in later years. I never met Karl. I met Hugh here in Sacramento. I was offered a job with him. He had a group called “The Country Gentlemen” I think was the name of them...

M: Jimmy Widener....

T: Yes, Jimmy Widener was an old friend. We had worked together in the Wills band. They offered me a job with them, but I, here again, I didn't want to go on the road,

M: ...to play mandolin...?

T: I guess so. I suppose. And fiddle, I suppose too. And sing in the trio.

M: ... because Hugh is a pretty dominating personality...

T: Yeah, I... The only fiddle I think I would have been playing I'm sure would have been like with him. Double fiddle stuff.

M: What about Spade Cooley?

T: I knew Spade only because we played double band dances with them back in the Wills band.

M: Oh, tell me about them...

T: They were called "battle dances" back in those days. We played his Santa Monica ballroom. That's the biggest dance I had ever played. They played an hour. We played an hour. They played an hour. We played an hour...

M: Sounds like fun...

T: It was... A lot of fun, and a crowd pleaser. (interruption)

T: Now those were a lot of fun, and of course big crowds. Enormous crowds.

M: Now he was... pretty slick....sort of reminds me of Paul Whiteman...

T: That's what I was going to say...

M: ...as opposed to someone like Benny Goodman...

T: Ah, everything was written out for these guys. That is at least all the fiddle stuff. Now the guitar work, I don't think it was written out. They would do it the same each time, so it always had the same sound.

M: Did any one ever improvise in that band?

T: Yeah, Jimmy Wyble did quite a bit. Noel Boggs would have, the steel player. Cameron Hill. Of course Wyble played so well that Cameron didn't play that much except the double guitar things. That's one thing that was very different, let me put this in. Back

Tiny Moore 21.tif Page 1 of 1

(022) TINY MOORE (21)

in the early days, with the Wills band, if you made a record... I know today if you make a record, you're more or less expected to play the same lick, in the same solo, every time you perform that song. Back then, no sir, You played whatever you darned well pleased. One of the things of course,

is that I wanted to please Bob Wills very much, so I asked him “How do you want me to play?” He says “You play the way you want to play. And if it will be something that will please me, fine. If it isn't, you won't be here long. It's that simple." Of course what I'm getting at is, he wanted you to play naturally. He didn't want any put-on, any shape, way or fashion.

M: Now is it true no one knew who was going to take the next break?

T: This is very true. He might follow the same pattern for three or four songs then completely change it up. Partially I think, to keep every one on their toes. The one thing he demanded was “You watch me every minute.” Which is good, no doubt about it. Haggard works the same way.

M: If for no other reason, if you have the slots set, what if somebody drops a note...

T: Right...

M; The Tiffany transcriptions you made in Oakland. Do you remember any thing about that session?

T: There were several sessions. Now the ones we made were made in San Francisco, which is neither here nor there. But I don't know the name of the recording studio...

M: I'll have to look that up... But to my mind those transcriptions, some of the nicest music....

T: Now those were done over a period of several years. A lot of them I'm not even on.

M: Ah, San Francisco, 1947 (looking in Townsend's book) Well, you're on some of them.

T: '47. Yeah, I would have been in on that batch... Right downtown...

M: ... hmm, they're listed alphabetically. It just says mid-1945 to ‘47.

T: Well now, the ones in early ‘45 I wasn't on. Early part of ‘46 I wasn't on. ‘47 I was. But they were made, I'm sure the book explains it, with the thought in mind of trying to syndicate these things... (interruption)

Tiny Moore 22.tif Page 1 of 1

(031) TINY MOORE (22)

M: Just a couple of questions. Do you remember anything about the Tiffany sessions? Where were they? They were in San Francisco?

T: They were down in San Francisco, and I don't remember the name of the studio. They were done, what they hoped to do was syndicate Bob Wills music all across the United States, at different radio stations. There was a disc jockey in San Francisco at the time, Cactus Jack, and he

was one of the dominating forces behind the Tiffany thing. He used all Bob Wills music. That's all he played on his show. And it worked well in Oakland, so they hoped it would work well all over the United States. For some reason unknown to me it never got off the ground.

M: Now that's strange, because the Farr Brothers thing I edited (JEMF LP107 “The Farr Brothers: Texas Crapshooter) was from radio transcriptions of the Sons of the Pioneers. They made it all over the country, as far as those transcriptions.

T: Well, this one never got off the ground. Here again, the reason I don't know. You know that record came out, it was pretty popular here. At least the sales were pretty good I understand. There's some kind of litigation now... They were going to put out some more (Tiffany transcriptions on the Tishomingo label).

M: Now I know the guy who did it. Once the litigation started, I lost track of him. (John Breckow) His side of the story was, he got permission from Bob's wife, and any other relatives, or anybody else he could find... again this all second hand... to get permission to release the material and somebody else surfaced who claims he owns the transcriptions.

T: I know the name of that man is probably Cliff Sundin. Yeah, Cliff had something to do with that. What, I don't know. In 1970 Merle Haggard decided to do a tribute to Bob Wills album, and he got some takes of us, Eldon, Johnnie Gimble, Johnnie Lee, Joe Holley, to help him make that album. This was down in Los Angeles. This is the way I met Haggard. Enjoyed doing it very much. Here we hadn't seen Eldon and some of those guys for twenty years, probably. And here we got together and were able to remember and perform a lot of those things, we did twenty-five years ago. So it
was a lot of fun.

M: The session was at his house (Haggard's)...?

T: No, this is not the one. This session was never released.

M: This was still recorded... (on page 368 of Townsend’s book) in his house...

T: Yes... We recorded before that at Capitol studios “Tribute to the Best Damn Fiddle Player in the World” That's the name of the album. Then about a year or so after the thing was released, maybe not quite that long, he had this birthdayparty for Bob at his house. Now that's the one you're referring to in the book. Leon came out, and Smoky Dacus, Al Stricklin plus all of us who were on the album. And we did a lot of recording that afternoon, none of which I guess came out good enough to use. So, that's the story behind that.

Tiny Moore 23.tif Page 1 of 1

(045) TINY MOORE (23)

Then very shortly after that birthday party, Merle was going into Lake Tahoe, Harrah's Club for the first time. The first time a country artist had been in the big room there, discounting Eddy Arnold. So, he asked me to work it with him. And I was really afraid to because I was going to be back there in the violin section. Golly, I hadn't read, you know I was really afraid to. My wife talked me into trying to do it, and I did. And it worked out all right. And then every time he would work Tahoe or Reno, he would ask me to work with him. And finally it evolved to the point where I hired the back-up musicians, like background strings. And then about 1973, he asked me to work for him permanently on the road. And I worked with his for about three years almost to the day. And enjoyed it. We hired Eldon. And of course Eldon and I being old friends from years ago, we roomed together, and we hit it off so well that it was a nice three years. Very nice three years.

M: So he was carrying a string section rather than a small...

T: On the Reno-Tahoe casino things only… That's the only time.

M: So he sort of smoothed things over for that audience. But when you were on the road you were doing more of a Wills thing?

T: I was playing fiddle and mandolin just like I did with Wills. We did normally a Bob Wills section of the show, because he enjoyed Wills so much. Here again it goes back to the, because I was with Wills, I was asked to do that with Haggard which I enjoyed very much.

(END OF INTERVIEW)