

TAPE LOG, SOUTH GEORGIA FOLKLIFE PROJECT

TAPE NO.

FIELDWORKER/RECORDING ENGINEER      LAURIE SOMMERS

DATE 10-1-97

ARTIST/INFORMANT Henry Rutland

RECORDING LOCATION Rutland home in Thomasville

OTHER PEOPLE PRESENT

RECORDING EQUIPMENT USED SONY DAT WALKMAN, AUDIOTECHNICA  
STEREO MIKE AT 822

TAPE FORMAT MASTER DAT R-120MD

SUMMARY DESCRIPTION

COUNTER NO.                      SUBJECT

Tape 1.

1.05 Henry's dad, Chubby Wise, and Georgia Slim. Chubby and Uncle Slim were real young boys in 1930s. Used to play together on weekends.

3:00 career of Chubby Wise, albums of Chubby's that Rutland has copied for me;

7:00 1947-48 Original bluegrass band of Bill Monroe came to Macon, Chubby was still with Monroe; Chubby came to Rutland home for supper. Tommy Magness was working with Roy Acuff. Henry Rutland heard original Bluegrass Boys, Acuff band, Kitty Wells as small boy.

more on Chubby

14.00 Henry born in Cross City, FL, Oct. 14, 1940. Moved to GA in Dec. of 1941. Dad ran old-time steam engine that pulled logs out of swamps to sawmill (Putnam Lumber Co.). Overcut cypress, dad looked for another job. Moved to Macon, job with Cherokee Brick and Tile Co., on Steam engine running clay out of the swamp to mill. 1941 to March. of 1954, laid off.

16:42 Old home place around Tifton. March of 1954 moved between Tifton and Omega, Kelltown--just across Little River. Ran a small country grocery store. Dec. of 1955 had a severe stroke, died at age 59 in 1956. Henry only 15.

18:33 Sister played country piano. We (dad, Henry) had developed a number where I would play lead and Dad would play harmony or tenor. After that, played parties. Stayed away from whiskey. Father Henry Green Rutland, SR. Mother Lucille Gilmore Rutland. Talks about how parents met. Original Rutlands who came to colonies played fiddle.

23:35 I have fiddle that has been handed down to me all through the years. My greatgrandfather, Henry Green Rutland, Sr. went through the Civil War. His home place was up near Warwick GA (SUMPTER Co at time). Went off the Civil War with two of his brothers and took fiddle with him. It survived the Civil War, been restored 2 or 3 times. But I have that fiddle now. Family history goes Grandmother told him at his daddy's funeral, take care of that fiddle cause carried through Civil war. ....and played for his troops. ...Don't play fiddle too often, don't carry it out of the house. It's got a great tone, but rather soft, violin tone. Not a bluegrass fiddle where you want a loud, piercing, loud demanding type tone played through an open mike. ...This would be a fiddle where you would set around a play in the living room, pretty soft type tone.

26:13 My dad played it a while. And one of his uncles on the Rutland side.

27:24 My uncle Bob played this fiddle on the road for a few years. Settled in Dallas, fiddle man there worked on it sometime in late 40s. ...Sometime in early 50s, brought it home to Tifton.

28:48 My grandfather, Lawrence II, played a little fiddle. My grandmother, Mattie O'Quinn, her brothers had studied music. Mediocre violin players, played by note. Alton o'Quinn One of his fiddles passed to Henry, one to George Custer. I started out with 3/4 size fiddle originally bought for Uncle Bob.

Story of how he got his current fiddle. (end 38:40)

39:00 how Henry started with fiddle. His dad would wake him up and have him listen to early Grand Ole Opry broadcasts, fiddlers. His aborted career with formal music lessons.

44:50 early influences. Uncle Slim and Howard Forrester had night club in Dallas, TX, friends in Nashville, played on Grand Ole Opry. They were playing traditional hoedown numbers. Bob Wills and early western swing. DAD wanted me to listen to old-time traditional hoedowns.

46:55 earliest tunes remember Old Joe Clark; Katy Hill, Leather Britches, Soldier's Joy, Ragtime Annie, Sally Goodin, The Grey Eagle (favorite of one of my uncles, and my Dad); They would bring in old ragtime and swing numbers, Waiting for the Robert E. Lee, Just Because, Bill Bailey. Would hear march tunes, speed them up, adapt them to ragtime or swing.

Talks about early vocal duets. Brother groups. Uncle Slim and Howdy Forrester played state fairs in TX, OK. That's where they met Gene Autry, would hire Uncle Slim and Howdy as backup.

\*53.49 Robert Hugh Rutland. (how he got his nickname of Georgia Slim). Left home 1936-36 (Tifton, GA). My dad Henry Green Sr. was approx. 20 years older... took a cigar box and whittled out a fiddle and told Bob if he could learn a few tunes, would let him play his fiddle. ...And sometime by noon the next day he had learned a couple tunes on the thing and my dad had to let him play his fiddle part of that Sat. aFternoon, Sat. night. Describes 3/4 size fiddle for Uncle Bob. Born in 1916, this had to be somewhere in early to mid-20s.

58.40 Influences on Uncle Bob: Every town, every community has some pretty good fiddlers. Grandmother Mattie O'Quinn, her father, Elias played violin. And his son, Alton, played. And brother named Silas O'Quinn also played. Played semi-classical, not traditional fiddles. Uncle Slim as small boy acquainted with the semi-classical and hoedown. Old trad. fiddler Riley Jackson near Tifton. Old man Bruce Bass, others. In fall of year after crops gathered had fiddlers contest on courthouse. My dad was playing in some of these contexts in S. GA, N. FL. Uncle Bob began to compete. Would stand and listen to one another play.

103: Uncle Bob had three years of violin lessons. Talks about influences of Uncle Bob on Howard Forrester. Talks about old tune book for fiddle, published in early 1900s, that influenced Uncle Bob. George Custer has book today.

105 Tobacco warehouses would have parties at end of season. Uncle Slim and guitar player used to follow these warehouses for their fall parties. Somewhere in Carolinas met Howard and Joe Forrester. formed a band of their own. Vagabonds. Harold Goodman and the Tennesseans--Joe, Uncle Bob, and Howdy worked with him. Followed tobacco warehouses up East Coast. Good money to be made. Would make 8-10 dollars a piece in late 30s. Much better paying than Opry. That was more advertising. ...Other shows being broadcast. (Henry has some pictures). Mid to late 30s. These bigger shows began to migrate toward Nashville, Grand Ole Opry.

110.40 Their career got started doing stage shows and entertainment up and down the East. WWI broke out, got most of younger musicians involved in Opry. Uncle Bob, Howdy and Joe Said if they made it back, would resume music career. Uncle Bob discharged early spring 1946.

Got into night club business and did well. Eventually owned a night club: Called it Bob's Barn when he was running it. Sold it out to guitar player, Dewey Groome (?) and he changed it to Longhorn Ballroom (1954).

114 Georgia Slim and the Texas Roundup (name of his band) Musicians who played with him.

117 Return to Valdosta, taxi business, started music store. Uncle Bob talked to Henry about difficulty making a living as a professional musician side-man.

Story of Uncle Slim and the preacher.

130 Uncle Slim's skill in variations. Had 8 or 10, 12 variations of these tunes. Mockingbird as his masterpiece. Most fiddlers play in key of D. Uncle Bob slowed it down real slow, in key of A, two or three string harmony.

\*131 "Uncle Bob would take his bow apart....and he would play one or two gospel songs, and his masterpiece was ...What a Friend we Have In Jesus in four-part harmony. sounded like one of little old-time pump organs. " In key of G. A lot of tricks back in those days. (describes)

134.25 Uncle Bob had a very delicate touch on strings. Pride himself on playing waltzes. Over the Waves. Good night Waltz. Wednesday Night Waltz. Waltz You Save for Me. And waltz in this old songbook that our greatgrandfather Elias O'Quinn had, Frolic of the Frogs...Normally, a country or local fiddle player, he kind of falls apart when he plays a waltz. That's where Uncle Bob would really shine and show his ability. I don't believe I've every heard a musicians with control, authority, that he did when playing a waltz. Tone and bow control.

138 Henry's specialties. Got started with playing hoedowns and hornpipes. Listened to Uncle Bob, Howdy's broadcasts. Would develop and work these things up my own way. Started his own bluegrass band in HS.

Discuss his career.

TAPE LOG, SOUTH GEORGIA FOLKLIFE PROJECT

TAPE NO.

FIELDWORKER/RECORDING ENGINEER      LAURIE SOMMERS

DATE 10-1-97

ARTIST/INFORMANT Henry Rutland

RECORDING LOCATION Rutland home in Thomasville

OTHER PEOPLE PRESENT

RECORDING EQUIPMENT USED SONY DAT WALKMAN, AUDIOTECHNICA  
STEREO MIKE AT 822

TAPE FORMAT MASTER DAT R-120MD

SUMMARY DESCRIPTION

COUNTER NO.                      SUBJECT

Tape 1.

1.05 Henry's dad, Chubby Wise, and Georgia Slim. Chubby and Uncle Slim were real young boys in 1930s. Used to play together on weekends.

3:00 career of Chubby Wise, albums of Chubby's that Rutland has copied for me;

7:00 1947-48 Original bluegrass band of Bill Monroe came to Macon, Chubby was still with Monroe; Chubby came to Rutland home for supper. Tommy Magness was working with Roy Acuff. Henry Rutland heard original Bluegrass Boys, Acuff band, Kitty Wells as small boy.

more on Chubby

14.00 Henry born in Cross City, FL, Oct. 14, 1940. Moved to GA in Dec. of 1941. Dad ran old-time steam engine that pulled logs out of swamps to sawmill (Putnam Lumber Co.). Overcut cypress, dad looked for another job. Moved to Macon, job with Cherokee Brick and Tile Co., on Steam engine running clay out of the swamp to mill. 1941 to March. of 1954, laid off.

16:42 Old home place around Tifton. March of 1954 moved between Tifton and Omega, Kelltown--just across Little River. Ran a small country grocery store. Dec. of 1955 had a severe stroke, died at age 59 in 1956. Henry only 15.

18:33 Sister played country piano. We (dad, Henry) had developed a number where I would play lead and Dad would play harmony or tenor. After that, played parties. Stayed away from whiskey. Father Henry Green Rutland, SR. Mother Lucille Gilmore Rutland. Talks about how parents met. Original Rutlands who came to colonies played fiddle.

[ 23:35 I have fiddle that has been handed down to me all through the years. My greatgrandfather, Henry Green Rutland, Sr. went through the Civil War. His home place was up near Warwick GA (SUMPTER Co at time). Went off the Civil War with two of his brothers and took fiddle with him. It survived the Civil War, been restored 2 or 3 times. But I have that fiddle now. ] Family history goes Grandmother told him at his daddy's funeral, take care of that fiddle cause carried through Civil war. ...and played for his troops. ...Don't play fiddle too often, don't carry it out of the house. It's got a great tone, but rather soft, violin tone. Not a bluegrass fiddle where you want a loud, piercing, loud demanding type tone played through an open mike. ...This would be a fiddle where you would set around a play in the living room, pretty soft type tone.

26:13 My dad played it a while. And one of his uncles on the Rutland side.

27:24 My uncle Bob played this fiddle on the road for a few years. Settled in Dallas, fiddle man there worked on it sometime in late 40s. ...Sometime in early 50s, brought it home to Tifton.

28:48 My grandfather, Lawrence II, played a little fiddle. My grandmother, Mattie O'Quinn, her brothers had studied music. Mediocre violin players, played by note. Alton o'Quinn One of his fiddles passed to Henry, one to George Custer. I started out with 3/4 size fiddle originally bought for Uncle Bob.

Story of how he got his current fiddle. (end 38:40)

39:00 how Henry started with fiddle. His dad would wake him up and have him listen to early Grand Ole Opry broadcasts, fiddlers. His aborted career with formal music lessons.

44:50 early influences. Uncle Slim and Howard Forrester had night club in Dallas, TX, friends in Nashville, played on Grand Ole Opry. They were playing traditional hoedown numbers. Bob Wills and early western swing. DAD wanted me to listen to old-time traditional hoedowns.

46:55 earliest tunes remember Old Joe Clark; Katy Hill, Leather Britches, Soldier's Joy, Ragtime Annie, Sally Goodin, The Grey Eagle (favorite of one of my uncles, and my Dad); They would bring in old ragtime and swing numbers, Waiting for the Robert E.

Lee, Just Because, Bill Bailey. Would hear march tunes, speed them up, adapt them to ragtime or swing.

Talks about early vocal duets. Brother groups. Uncle Slim and Howdy Forrester played state fairs in TX, OK. That's where they met Gene Autry, would hire Uncle Slim and Howdy as backup.

\*53.49 Robert Hugh Rutland. (how he got his nickname of Georgia Slim). Left home 1936-36 (Tifton, GA). My dad Henry Green Sr. was approx. 20 years older... took a cigar box and whittled out a fiddle and told Bob if he could learn a few tunes, would let him play his fiddle. ...And sometime by noon the next day he had learned a couple tunes on the thing and my dad had to let him play his fiddle part of that Sat. afternoon, Sat. night. Describes 3/4 size fiddle for Uncle Bob. Born in 1916, this had to be somewhere in early to mid-20s.

58.40 Influences on Uncle Bob: Every town, every community has some pretty good fiddlers. Grandmother Mattie O'Quinn, her father, Elias played violin. And his son, Alton, played. And brother named Silas O'Quinn also played. Played semi-classical, not traditional fiddles. Uncle Slim as small boy acquainted with the semi-classical and hoedown. Old trad. fiddler Riley Jackson near Tifton. Old man Bruce Bass, others. In fall of year after crops gathered had fiddlers contest on courthouse. My dad was playing in some of these contexts in S. GA, N. FL. Uncle Bob began to compete. Would stand and listen to one another play.

103: Uncle Bob had three years of violin lessons. Talks about influences of Uncle Bob on Howard Forrester. Talks about old tune book for fiddle, published in early 1900s, that influenced Uncle Bob. George Custer has book today.

105 Tobacco warehouses would have parties at end of season. Uncle Slim and guitar player used to follow these warehouses for their fall parties. Somewhere in Carolinas met Howard and Joe Forrester. formed a band of their own. Vagabonds. Harold Goodman and the Tennesseans--Joe, Uncle Bob, and Howdy worked with him. Followed tobacco warehouses up East Coast. Good money to be made. Would make 8-10 dollars a piece in late 30s. Much better paying than Opry. That was more advertising. ...Other shows being broadcast. (Henry has some pictures). Mid to late 30s. These bigger shows began to migrate toward Nashville, Grand Ole Opry.

110.40 Their career got started doing stage shows and entertainment up and down the East. WWI broke out, got most of younger musicians involved in Opry. Uncle Bob, Howdy and Joe Said if they made it back, would resume music career. Uncle Bob discharged early spring 1946.

Got into night club business and did well. Eventually owned a night club: Called it Bob's Barn when he was running it. Sold it out to guitar player, Dewey Groome (?) and he changed it to Longhorn Ballroom (1954).

114 Georgia Slim and the Texas Roundup (name of his band) Musicians who played with him.

117 Return to Valdosta, taxi business, started music store. Uncle Bob talked to Henry about difficulty making a living as a professional musician side-man.

Story of Uncle Slim and the preacher.

130 Uncle Slim's skill in variations. Had 8 or 10, 12 variations of these tunes. Mockingbird as his masterpiece. Most fiddlers play in key of D. Uncle Bob slowed it down real slow, in key of A, two or three string harmony.

\*131 "Uncle Bob would take his bow apart....and he would play one or two gospel songs, and his masterpiece was ...What a Friend we Have In Jesus in four-part harmony. sounded like one of little old-time pump organs. " In key of G. A lot of tricks back in those days. (describes)

134.25 Uncle Bob had a very delicate touch on strings. Pride himself on playing waltzes. Over the Waves. Good night Waltz. Wednesday Night Waltz. Waltz You Save for Me. And waltz in this old songbook that our greatgrandfather Elias O'Quinn had, Frolic of the Frogs...Normally, a country or local fiddle player, he kind of falls apart when he plays a waltz. That's where Uncle Bob would really shine and show his ability. I don't believe I've every heard a musicians with control, authority, that he did when playing a waltz. Tone and bow control.

138 Henry's specialties. Got started with playing hoedowns and hornpipes. Listened to Uncle Bob, Howdy's broadcasts. Would develop and work these things up my own way. Started his own bluegrass band in HS.

Discuss his career.

Field Notes, Sept. 28, 1997

These notes pertain to week of Sept. 15 and Sept. 22.

Wednesday, Sept. 15, 1997  
Nashville, GA  
Planters Tobacco Warehouse

On Sept. 15 I returned to Planter's Warehouse for another recording session of a tobacco sale for the radio series. I arrived around 8 a.m. at the new warehouse complex just outside of town on the Tifton Highway. As I drove up a group of young migrant men who appeared Hispanic were walking over to the warehouse. They work for the crew contracted to load the sheets onto the appropriate trucks after the sale. As I arrived the government graders were at work and I took a few pictures of them, as well as a shot of the migrants relaxed on top of the sheets of tobacco. I chatted with a couple farmers who were there for the sale before it began. They discussed the changing nature of curing tobacco and confirmed that there had never been shade tobacco in this region. There was one female buyer in the group--unusual, I understand, but it does occur. Last year there was a woman grader, but this business does seem to be a male bastion. Robin Muschamp, the ticket marker and sister of partner LE Watson is evidently unusual; most ticket markers, like auctioneers, are male. I had hoped to get a quick interview with the female buyer, but I ran out of time.

The sale lasted until about 11:00 and it grew quite warm in the warehouse. The buyer from Philip Morris had a soaked shirt which shows up in several of the photos. As before, Robert E. Deatherage was a gentlemanly source of information and spoke, among other things, about his family's association with this region since the 1920s, starting with the market in Adel. There has been a North Carolina/Georgia link in tobacco here for some time. Robert E. as he is called, also introduced me to the senior Mr. Watson, Lewis E, who observes the sale from his pick up truck parked at one of the warehouse entrances. Health prevents him from walking, but he has a special rig on his truck so he can drive. I did a rather length interview with him about the start of the warehouse and the changing nature of tobacco farming. Mr. Watson spans the era of mules to the present day. Since he talked about the older curing methods in the stick barns I have been aware of the large numbers of abandoned stick tobacco barns all over south Georgia. Watson both

farmed and worked in/owned a warehouse. His son LE has taken over his share of the business since his illness. One daughter is a bookkeeper; another daughter, Robin, is the ticket marker, a skill he got her involved with. She apprenticed with a ticket marker from NC; there are schools for both auctioneers and ticket markers now, but neither auctioneer Jimmy Parker nor Robin as ticket marker learned in a formal school, but rather mentored into the trade.

The senior Mr. Watson intimated that migrant labor would not have the skill to run the machine harvester; this is something his son LE does. I wonder if that is his prejudice or if this is the case more widely?

A number of farmers were hanging out during the sale; evidently they can refuse to accept the bid if they aren't happy with it. This was the tail end of the season and good tobacco from the top of the stalk was being auctioned. Note: they don't call it auction but rather "tobacco sale." The interviews give a good deal of information about the structure of the sale. I talked with Deatherage, Robin, Lewis Watson, and briefly with a couple of the buyers, (the one from Philip Morris and a local fellow from Blackshear who buys for Dimon). I was told that the Philip Morris buyer was buying 50% of the tobacco on this day because his company was a bigger producer.

I tried not to get into the tobacco lawsuits issue, but the prevailing sentiment here seems to be that tobacco is a choice and smokers should be allowed that choice. Mr. Deatherage, at least, didn't see any immanent threat to the tobacco business.

Thought that it might be interesting to include some oral history of shade tobacco in the finished radio piece if I can find a good source. This would be from extreme sw. Georgia near Amsterdam, s. of Cairo (Decatur and Grady counties).

Sept. 15, 1997  
Frank Harrell  
Nashville, GA

Stopped by to photograph Frank Harrell making mayhaw jelly from his frozen juice after the sale. He had put up blackberry already that morning. I arrived around 11:30. He was making the mayhaw in the little kitchen shop in the back of his house. He also had a big jar of scuppernong wine working, and had put up some peppers. He grows a

number of the peppers in his garden, and also has both domestic and wild mayhaw. The domestic has a very red berry which he uses to deepen the color of his jelly. Some producers use a dye, but not Harrell. He commented while heating the juice that he adds pectin now, which his mother did not do. They simply boiled the juice all day. I recorded him briefly talking about the process of making the jelly and photographed extensively. When I was there in May I documented him making the mayhaw juice. My color slides of that visit were lost when my camera was stolen.

Harrell is very knowledgeable about the region and interested in my project. He drove me out to the old John Henry Gaskin farm north off the Willacoochee highway to where his son Carl, a contract fence builder, is renting the old home place. Harrell gets a lot of his fruit from this farm: blueberries, grapes, pears, etc. The farm is huge in terms of acreage and the fruit all overgrown, but still producing. The farm buildings are a time capsule: at the entrance to the home place is the company store building which evidently still has all the ledgers in it from the share cropping era. One of the old wooden river boats is laying around, and it was this that Harrell particularly took me to see since I had been asking him about makers. There is a commercial boat company in Nashville (Chaparral spelling?) and one of the employees, Ron Stone, is trying to copy the old boat. Someone had scratched the word "Titanic" in chalk on the stern of his boat in progress! Stone and some buddies evidently often go down to a cabin behind the farm house and cook fish, venison, etc. Most of the farm outbuildings are intact, if dilapidated, and there were several water or feeding troughs hewn out of whole logs.

We discussed possible wooden fishing boat makers: may try Betty's Bait Shop on the Valdosta Hwy across from Ford for leads. Harrell later called me with the name of Laster Harper in Lakeland: 912-482-2715.

Sept. 15, Route 76 from Nashville, through Adel, to Barney and Route 122 from Barney to Thomasville

Noticed a couple interesting leads along this road:

Peanut City, population 2, boiled peanut roadside stand, between Nashville and Adel

Moultrie--the exception. Waycross has a Panamanian nun, for example. There are several Cuban priests. Douglas, I believe, has an Irish priest, like Bishop Bowlen from Savannah. This means that much of the planning and structure of events like the Fiestas Guadalupanas is orchestrated by non-Mexicans, with varying degrees of input from a few key (Mexicano) parishioners. Clara has been to the Basilica of Our Lady of Guadalupe in Mexico, but of course her Virgin is the Caridad del Cobre, patrona de Cuba, and these Mexican customs are new to her, as they are to many priests and nuns--be they US born or Latin American/Caribbean nationals. Clara bought the image of Our Lady of Guadalupe (statue used in procession) in Miami, with funds raised for the purpose.

Evidently fried chicken from a local franchise was the main meat dish at this year's fiestas--mole was too complicated for that many people. The biscuits which I saw paired with tortillas (some of the latter home-made) were accompaniments to the fried chicken rather than any deliberate attempt at "culinary meeting of the cultures."

I need to find some Mexicans to interview--perhaps the Maria Gallegos who is the teachers aid her and helped her with the celebration. Clara Taylor is separated from the majority of migrant workers by class, education, national background, so that hers is the perspective of an outsider. There is a compassion, but a definite sense of distance. She relates to migrant workers in that she too was an immigrant and far from her home, and has been discriminated against on the basis of language, but I think the sense of commonality ends there.

Feb. 27, 1998

Had lunch with John Crowley to talk about some Primitive Baptist stuff.

He confirmed that the Crawfordites are the dominant PB group on the NE and eastern edges of the Okefenokee. Bethel Church in the Pocket, which Nancy Fouraker Morgan writes about in her memoirs (*Out of the Pocket, My Life on the Georgia-Florida Border*) was more liberal in comparison. The New Congregational Methodists, also in the area, are equally conservative. Bethel, for example, evidently didn't frown on dancing the way some other PBs did/do, esp. the Crawfordites.

The sealing of Tollie's churches at Piney Grove and Nathalene is heresy to the more old line Crawfordites. (adding lights, electricity, covering the interior with boards).

He also said that the old-timers speak of the hymn singing of their youth being more like the old Regular Baptists of Appalachia--surging, slow, ornamented, heterophonic. Not part singing like today.

He said the separate seating of men and women was for footwashing, and also he suspected, to keep youth from flirting in church.

He really doesn't have more information on music than is in his book (so he says) but I suspect if I asked him certain questions he would have information from his experience.

I

Tape logs 1997

TAPE LOG, SOUTH GEORGIA FOLKLIFE PROJECT

TAPE NO.

FIELDWORKER/RECORDING ENGINEER      LAURIE SOMMERS

DATE 10-1-97

ARTIST/INFORMANT Henry Rutland

RECORDING LOCATION Rutland home in Thomasville

OTHER PEOPLE PRESENT

RECORDING EQUIPMENT USED SONY DAT WALKMAN, AUDIOTECHNICA  
STEREO MIKE AT 822

TAPE FORMAT MASTER DAT R-120MD

SUMMARY DESCRIPTION

COUNTER NO.                      SUBJECT

Tape 1.

1:05 Henry's dad, Chubby Wise, and Georgia Slim. Chubby and Uncle Slim were real young boys in 1930s. Used to play together on weekends.

3:00 career of Chubby Wise, albums of Chubby's that Rutland has copied for me;

7:00 1947-48 Original bluegrass band of Bill Monroe came to Macon, Chubby was still with Monroe; Chubby came to Rutland home for supper. Tommy Magness was working with Roy Acuff. Henry Rutland heard original Bluegrass Boys, Acuff band, Kitty Wells as small boy.

more on Chubby

14:00 Henry born in Cross City, FL, Oct. 14, 1940. Moved to GA in Dec. of 1941. Dad ran old-time steam engine that pulled logs out of swamps to sawmill (Putnam Lumber Co.). Overcut cypress, dad looked for another job. Moved to Macon, job with Cherokee Brick and Tile Co., on Steam engine running clay out of the swamp to mill. 1941 to March. of 1954, laid off.

16:42 Old home place around Tifton. March of 1954 moved between Tifton and Omega, Kelltown--just across Little River. Ran a small country grocery store. Dec. of 1955 had a severe stroke, died at age 59 in 1956. Henry only 15.

18:33 Sister played country piano. We (dad, Henry) had developed a number where I would play lead and Dad would play harmony or tenor. After that, played parties. Stayed away from whiskey. Father Henry Green Rutland, SR. Mother Lucille Gilmore Rutland. Talks about how parents met. Original Rutlands who came to colonies played fiddle.

23:35 I have fiddle that has been handed down to me all through the years. My greatgrandfather, Henry Green Rutland, Sr. went through the Civil War. His home place was up near Warwick GA (Sumpter Co at time). Went off the Civil War with two of his brothers and took fiddle with him. It survived the Civil War, been restored 2 or 3 times. But I have that fiddle now. Family history goes Grandmother told him at his daddy's funeral, take care of that fiddle cause carried through Civil war. ....and played for his troops. ...Don't play fiddle too often, don't carry it out of the house. It's got a great tone, but rather soft, violin tone. Not a bluegrass fiddle where you want a loud, piercing, loud demanding type tone played through an open mike. ...This would be a fiddle where you would set around a play in the living room, pretty soft type tone.

26;13 My dad played it a while. And one of his uncles on the Rutland side.

27.24 My uncle Bob played this fiddle on the road for a few years. Settled in Dallas, fiddle man there worked on it sometime in late 40s. ...Sometime in early 50s, brought it home to Tifton.

28:48 My grandfather, Lawrence II, played a little fiddle. My grandmother, Mattie O'Quinn, her brothers had studied music. Mediocre violin players, played by note. Alton o'Quinn One of his fiddles passed to Henry, one to George Custer. I started out with 3/4 size fiddle originally bought for Uncle Bob.

Story of how he got his current fiddle. (end 38:40)

39:00 how Henry started with fiddle. His dad would wake him up and have him listen to early Grand Ole Opry broadcasts, fiddlers. His aborted career with formal music lessons.

44:50 early influences. Uncle Slim and Howard Forrester had night club in Dallas, TX, friends in Nashville, played on Grand Ole Opry. They were playing traditional hoedown numbers. Bob Wills and early western swing. DAd wanted me to listen to old-time traditional hoedowns.

46:55 earliest tunes remember Old Joe Clark; Katy Hill, Leather Britches, Soldier's Joy, Ragtime Annie, Sally Goodin, The Grey Eagle (favorite of one of my uncles, and my Dad); They would bring in old ragtime and swing numbers, Waiting for the Robert E. Lee, Just Because, Bill Bailey. Would hear march tunes, speed them up, adapt them to ragtime or swing.

Talks about early vocal duets. Brother groups. Uncle Slim and Howdy Forrester played state fairs in TX, OK. That's were they met Gene Atry, would hire Uncle Slim and Howdy as backup.

\*53.49 Robert Hugh Rutland. (how he got his nickname of Georgia Slim). Left home 1936-36 (Tifton, GA). My dad Henry Green Sr. was approx. 20 years older... took a cigar box and whittled out a fiddle and told Bob if he could learn a few tunes, would let him play his fiddle. ...And sometime by noon the next day he had learned a couple tunes on the thing and my dad had to let him play his fiddle part of that Sat. afternoon, Sat. night. Describes 3/4 size fiddle for Uncle Bob. Born in 1916, this had to be somewhere in early to mid-20s.

58.40 Influences on Uncle Bob: Every town, every community has some pretty good fiddlers. Grandmother Mattie O'Quinn, her father, Elias played violin. And his son, Alton, played. And brother named Silas O'Quinn also played. Played semi-classical, not traditional fiddles. Uncle Slim as small boy acquainted with the semi-classical and hoedown. Old trad. fiddler Riley Jackson near Tifton. Old man Bruce Bass, others. In fall of year after crops gathered had fiddlers contest on courthouse. My dad was playing in some of these contexts in S. GA, N. FL. Uncle Bob began to compete. Would stand and listen to one another play.

103: Uncle Bob had three years of violin lessons. Talks about influences of Uncle Bob on Howard Forrester. Talks about old tune book for fiddle, published in early 1900s, that influenced Uncle Bob. George Custer has book today.

105 Tobacco warehouses would have parties at end of season. Uncle Slim and guitar player used to follow these warehouses for their fall parties. Somewhere in Carolinas met Howard and Joe Forrester. formed a band of their own. Vagabonds. Harold Goodman and the Tennesseans--Joe, Uncle Bob, and Howdy worked with him. Followed tobacco warehouses up East Coast. Good money to be made. Would make 8-10 dollars a piece in late 30s. Much better paying than Opry. That was more advertising. ...Other shows being broadcast. (Henry has some pictures). Mid to late 30s. These bigger shows began to migrate toward Nashville, Grand Ole Opry.

110.40 Their career got started doing stage shows and entertainment up and down the East. WWI broke out, got most of younger musicians involved in Opry. Uncle Bob, Howdy and Joe Said if they made it back, would resume music career. Uncle Bob discharged early spring 1946.

Got into night club business and did well. Eventually owned a night club: Called it Bob's Barn when he was running it. Sold it out to guitar player, Dewey Groome (?) and he changed it to Longhorn Ballroom (1954).

114 Georgia Slim and the Texas Roundup (name of his band) Musicians who played with him.

117 Return to Valdosta, taxi business, started music store. Uncle Bob talked to Henry about difficulty making a living as a professional musician side-man.

Story of Uncle Slim and the preacher.

130 Uncle Slim's skill in variations. Had 8 or 10, 12 variations of these tunes. Mockingbird as his masterpiece. Most fiddlers play in key of D. Uncle Bob slowed it down real slow, in key of A, two or three string harmony.

\*131 "Uncle Bob would take his bow apart....and he would play one or two gospel songs, and his masterpiece was ...What a Friend we Have In Jesus in four-part harmony. sounded like one of little old-time pump organs. " In key of G. A lot of tricks back in those days. (describes)

134.25 Uncle Bob had a very delicate touch on strings. Pride himself on playing waltzes. Over the Waves. Good night Waltz. Wednesday Night Waltz. Waltz You Save for Me. And waltz in this old songbook that our greatgrandfather Elias O'Quinn had, Frolic of the Frogs...Normally, a country or local fiddle player, he kind of falls apart when he plays a waltz. That's where Uncle Bob would really shine and show his ability. I don't believe I've ever heard a musicians with control, authority, that he did when playing a waltz. Tone and bow control.

138 Henry's specialties. Got started with playing hoedowns and hornpipes. Listened to Uncle Bob, Howdy's broadcasts. Would develop and work these things up my own way. Started his own bluegrass band in HS.

Discuss his career.

Tape logs 1997.2.

TAPE LOG, SOUTH GEORGIA FOLKLIFE PROJECT

TAPE NO.

FIELDWORKER/RECORDING ENGINEER      LAURIE SOMMERS

DATE 10-1-97

ARTIST/INFORMANT Henry Rutland

RECORDING LOCATION Rutland home in Thomasville

OTHER PEOPLE PRESENT

RECORDING EQUIPMENT USED SONY DAT WALKMAN, AUDIOTECHNICA  
STEREO MIKE AT 822

TAPE FORMAT MASTER DAT R-120MD

SUMMARY DESCRIPTION

COUNTER NO.                      SUBJECT

Tape 1.

1:05 Henry's dad, Chubby Wise, and Georgia Slim. Chubby and Uncle Slim were real young boys in 1930s. Used to play together on weekends.

3:00 career of Chubby Wise, albums of Chubby's that Rutland has copied for me;

7:00 1947-48 Original bluegrass band of Bill Monroe came to Macon, Chubby was still with Monroe; Chubby came to Rutland home for supper. Tommy Magness was working with Roy Acuff. Henry Rutland heard original Bluegrass Boys, Acuff band, Kitty Wells as small boy.

more on Chubby

14:00 Henry born in Cross City, FL, Oct. 14, 1940. Moved to GA in Dec. of 1941. Dad ran old-time steam engine that pulled logs out of swamps to sawmill (Putnam Lumber Co.). Overcut cypress, dad looked for another job. Moved to Macon, job with Cherokee Brick and Tile Co., on Steam engine running clay out of the swamp to mill. 1941 to March. of 1954, laid off.

16:42 Old home place around Tifton. March of 1954 moved between Tifton and Omega, Kelltown--just across Little River. Ran a small country grocery store. Dec. of 1955 had a severe stroke, died at age 59 in 1956. Henry only 15.

Tape logs 1997.2.

18:33 Sister played country piano. We (dad, Henry) had developed a number where I would play lead and Dad would play harmony or tenor. After that, played parties. Stayed away from whiskey. Father Henry Green Rutland, SR. Mother Lucille Gilmore Rutland. Talks about how parents met. Original Rutlands who came to colonies played fiddle.

23:35 I have fiddle that has been handed down to me all through the years. My greatgrandfather, Henry Green Rutland, Sr. went through the Civil War. His home place was up near Warwick GA (Sumpter Co at time). Went off the Civil War with two of his brothers and took fiddle with him. It survived the Civil War, been restored 2 or 3 times. But I have that fiddle now. Family history goes Grandmother told him at his daddy's funeral, take care of that fiddle cause carried through Civil war. ....and played for his troops. ...Don't play fiddle too often, don't carry it out of the house. It's got a great tone, but rather soft, violin tone. Not a bluegrass fiddle where you want a loud, piercing, loud demanding type tone played through an open mike. ...This would be a fiddle where you would set around a play in the living room, pretty soft type tone.

26;13 My dad played it a while. And one of his uncles on the Rutland side.

27.24 My uncle Bob played this fiddle on the road for a few years. Settled in Dallas, fiddle man there worked on it sometime in late 40s. ...Sometime in early 50s, brought it home to Tifton.

28:48 My grandfather, Lawrence II, played a little fiddle. My grandmother, Mattie O'Quinn, her brothers had studied music. Mediocre violin players, played by note. Alton o'Quinn One of his fiddles passed to Henry, one to George Custer. I started out with 3/4 size fiddle originally bought for Uncle Bob.

Story of how he got his current fiddle. (end 38:40)

39:00 how Henry started with fiddle. His dad would wake him up and have him listen to early Grand Ole Opry broadcasts, fiddlers. His aborted career with formal music lessons.

44:50 early influences. Uncle Slim and Howard Forrester had night club in Dallas, TX, friends in Nashville, played on Grand Ole Opry. They were playing traditional hoedown numbers. Bob Wills and early western swing. DAd wanted me to listen to old-time traditional hoedowns.

46:55 earliest tunes remember Old Joe Clark; Katy Hill, Leather Britches, Soldier's Joy, Ragtime Annie, Sally Goodin, The Grey Eagle (favorite of one of my uncles, and my Dad); They would bring in old ragtime and swing numbers, Waiting for the Robert E. Lee, Just Because, Bill Bailey. Would hear march tunes, speed them up, adapt them to ragtime or swing.

Talks about early vocal duets. Brother groups. Uncle Slim and Howdy Forrester played state fairs in TX, OK. That's were they met Gene Autry, would hire Uncle Slim and Howdy as backup.

Tape logs 1997.2.

\*53.49 Robert Hugh Rutland. (how he got his nickname of Georgia Slim). Left home 1936-36 (Tifton, GA). My dad Henry Green Sr. was approx. 20 years older... took a cigar box and whittled out a fiddle and told Bob if he could learn a few tunes, would let him play his fiddle. ...And sometime by noon the next day he had learned a couple tunes on the thing and my dad had to let him play his fiddle part of that Sat. afternoon, Sat. night. Describes 3/4 size fiddle for Uncle Bob. Born in 1916, this had to be somewhere in early to mid-20s.

58.40 Influences on Uncle Bob: Every town, every community has some pretty good fiddlers. Grandmother Mattie O'Quinn, her father, Elias played violin. And his son, Alton, played. And brother named Silas O'Quinn also played. Played semi-classical, not traditional fiddles. Uncle Slim as small boy acquainted with the semi-classical and hoedown. Old trad. fiddler Riley Jackson near Tifton. Old man Bruce Bass, others. In fall of year after crops gathered had fiddlers contest on courthouse. My dad was playing in some of these contexts in S. GA, N. FL. Uncle Bob began to compete. Would stand and listen to one another play.

103: Uncle Bob had three years of violin lessons. Talks about influences of Uncle Bob on Howard Forrester. Talks about old tune book for fiddle, published in early 1900s, that influenced Uncle Bob. George Custer has book today.

105 Tobacco warehouses would have parties at end of season. Uncle Slim and guitar player used to follow these warehouses for their fall parties. Somewhere in Carolinas met Howard and Joe Forrester. formed a band of their own. Vagabonds. Harold Goodman and the Tennesseans--Joe, Uncle Bob, and Howdy worked with him. Followed tobacco warehouses up East Coast. Good money to be made. Would make 8-10 dollars a piece in late 30s. Much better paying than Opry. That was more advertising. ...Other shows being broadcast. (Henry has some pictures). Mid to late 30s. These bigger shows began to migrate toward Nashville, Grand Ole Opry.

110.40 Their career got started doing stage shows and entertainment up and down the East. WWI broke out, got most of younger musicians involved in Opry. Uncle Bob, Howdy and Joe Said if they made it back, would resume music career. Uncle Bob discharged early spring 1946.

Got into night club business and did well. Eventually owned a night club: Called it Bob's Barn when he was running it. Sold it out to guitar player, Dewey Groome (?) and he changed it to Longhorn Ballroom (1954).

114 Georgia Slim and the Texas Roundup (name of his band) Musicians who played with him.

117 Return to Valdosta, taxi business, started music store. Uncle Bob talked to Henry about difficulty making a living as a professional musician side-man.

Story of Uncle Slim and the preacher.

Tape logs 1997.2.

130 Uncle Slim's skill in variations. Had 8 or 10, 12 variations of these tunes. Mockingbird as his masterpiece. Most fiddlers play in key of D. Uncle Bob slowed it down real slow, in key of A, two or three string harmony.

\*131 "Uncle Bob would take his bow apart....and he would play one or two gospel songs, and his masterpiece was ...What a Friend we Have In Jesus in four-part harmony. sounded like one of little old-time pump organs. " In key of G. A lot of tricks back in those days. (describes)

134.25 Uncle Bob had a very delicate touch on strings. Pride himself on playing waltzes. Over the Waves. Good night Waltz. Wednesday Night Waltz. Waltz You Save for Me. And waltz in this old songbook that our greatgrandfather Elias O'Quinn had, Frolic of the Frogs...Normally, a country or local fiddle player, he kind of falls apart when he plays a waltz. That's where Uncle Bob would really shine and show his ability. I don't believe I've every heard a musicians with control, authority, that he did when playing a waltz. Tone and bow control.

138 Henry's specialties. Got started with playing hoedowns and hornpipes. Listened to Uncle Bob, Howdy's broadcasts. Would develop and work these things up my own way. Started his own bluegrass band in HS.

Discuss his career.

Tape logs 1997-98

TAPE LOG, SOUTH GEORGIA FOLKLIFE PROJECT

TAPE NO.

FIELDWORKER/RECORDING ENGINEER      LAURIE SOMMERS

DATE 10-1-97

ARTIST/INFORMANT Henry Rutland

RECORDING LOCATION Rutland home in Thomasville

OTHER PEOPLE PRESENT

RECORDING EQUIPMENT USED SONY DAT WALKMAN, AUDIOTECHNICA  
STEREO MIKE AT 822

TAPE FORMAT MASTER DAT R-120MD

SUMMARY DESCRIPTION

COUNTER NO.                      SUBJECT

Tape 1.

1:05 Henry's dad, Chubby Wise, and Georgia Slim. Chubby and Uncle Slim were real young boys in 1930s. Used to play together on weekends.

3:00 career of Chubby Wise, albums of Chubby's that Rutland has copied for me;

7:00 1947-48 Original bluegrass band of Bill Monroe came to Macon, Chubby was still with Monroe; Chubby came to Rutland home for supper. Tommy Magness was working with Roy Acuff. Henry Rutland heard original Bluegrass Boys, Acuff band, Kitty Wells as small boy.

more on Chubby

14:00 Henry born in Cross City, FL, Oct. 14, 1940. Moved to GA in Dec. of 1941. Dad ran old-time steam engine that pulled logs out of swamps to sawmill (Putnam Lumber Co.). Overcut cypress, dad looked for another job. Moved to Macon, job with Cherokee Brick and Tile Co., on Steam engine running clay out of the swamp to mill. 1941 to March. of 1954, laid off.

16:42 Old home place around Tifton. March of 1954 moved between Tifton and Omega, Kelltown--just across Little River. Ran a small country grocery store. Dec. of 1955 had a severe stroke, died at age 59 in 1956. Henry only 15.

18:33 Sister played country piano. We (dad, Henry) had developed a number where I would play lead and Dad would play harmony or tenor. After that, played parties. Stayed away from whiskey. Father Henry Green Rutland, SR. Mother Lucille Gilmore Rutland. Talks about how parents met. Original Rutlands who came to colonies played fiddle.

23:35 I have fiddle that has been handed down to me all through the years. My greatgrandfather, Henry Green Rutland, Sr. went through the Civil War. His home place was up near Warwick GA (Sumpter Co at time). Went off the Civil War with two of his brothers and took fiddle with him. It survived the Civil War, been restored 2 or 3 times. But I have that fiddle now. Family history goes Grandmother told him at his daddy's funeral, take care of that fiddle cause carried through Civil war. ....and played for his troops. ...Don't play fiddle too often, don't carry it out of the house. It's got a great tone, but rather soft, violin tone. Not a bluegrass fiddle where you want a loud, piercing, loud demanding type tone played through an open mike. ...This would be a fiddle where you would set around a play in the living room, pretty soft type tone.

26;13 My dad played it a while. And one of his uncles on the Rutland side.

27.24 My uncle Bob played this fiddle on the road for a few years. Settled in Dallas, fiddle man there worked on it sometime in late 40s. ...Sometime in early 50s, brought it home to Tifton.

28:48 My grandfather, Lawrence II, played a little fiddle. My grandmother, Mattie O'Quinn, her brothers had studied music. Mediocre violin players, played by note. Alton o'Quinn One of his fiddles passed to Henry, one to George Custer. I started out with 3/4 size fiddle originally bought for Uncle Bob.

Story of how he got his current fiddle. (end 38:40)

39:00 how Henry started with fiddle. His dad would wake him up and have him listen to early Grand Ole Opry broadcasts, fiddlers. His aborted career with formal music lessons.

44:50 early influences. Uncle Slim and Howard Forrester had night club in Dallas, TX, friends in Nashville, played on Grand Ole Opry. They were playing traditional hoedown numbers. Bob Wills and early western swing. DAd wanted me to listen to old-time traditional hoedowns.

46:55 earliest tunes remember Old Joe Clark; Katy Hill, Leather Britches, Soldier's Joy, Ragtime Annie, Sally Goodin, The Grey Eagle (favorite of one of my uncles, and my Dad); They would bring in old ragtime and swing numbers, Waiting for the Robert E. Lee, Just Because, Bill Bailey. Would hear march tunes, speed them up, adapt them to ragtime or swing.

Talks about early vocal duets. Brother groups. Uncle Slim and Howdy Forrester played state fairs in TX, OK. That's were they met Gene Autry, would hire Uncle Slim and Howdy as backup.

\*53.49 Robert Hugh Rutland. (how he got his nickname of Georgia Slim). Left home 1936-36 (Tifton, GA). My dad Henry Green Sr. was approx. 20 years older... took a cigar box and whittled out a fiddle and told Bob if he could learn a few tunes, would let him play his fiddle. ...And sometime by noon the next day he had learned a couple tunes on the thing and my dad had to let him play his fiddle part of that Sat. afternoon, Sat. night. Describes 3/4 size fiddle for Uncle Bob. Born in 1916, this had to be somewhere in early to mid-20s.

58.40 Influences on Uncle Bob: Every town, every community has some pretty good fiddlers. Grandmother Mattie O'Quinn, her father, Elias played violin. And his son, Alton, played. And brother named Silas O'Quinn also played. Played semi-classical, not traditional fiddles. Uncle Slim as small boy acquainted with the semi-classical and hoedown. Old trad. fiddler Riley Jackson near Tifton. Old man Bruce Bass, others. In fall of year after crops gathered had fiddlers contest on courthouse. My dad was playing in some of these contexts in S. GA, N. FL. Uncle Bob began to compete. Would stand and listen to one another play.

103: Uncle Bob had three years of violin lessons. Talks about influences of Uncle Bob on Howard Forrester. Talks about old tune book for fiddle, published in early 1900s, that influenced Uncle Bob. George Custer has book today.

105 Tobacco warehouses would have parties at end of season. Uncle Slim and guitar player used to follow these warehouses for their fall parties. Somewhere in Carolinas met Howard and Joe Forrester. formed a band of their own. Vagabonds. Harold Goodman and the Tennesseans--Joe, Uncle Bob, and Howdy worked with him. Followed tobacco warehouses up East Coast. Good money to be made. Would make 8-10 dollars a piece in late 30s. Much better paying than Opry. That was more advertising. ...Other shows being broadcast. (Henry has some pictures). Mid to late 30s. These bigger shows began to migrate toward Nashville, Grand Ole Opry.

110.40 Their career got started doing stage shows and entertainment up and down the East. WWI broke out, got most of younger musicians involved in Opry. Uncle Bob, Howdy and Joe Said if they made it back, would resume music career. Uncle Bob discharged early spring 1946.

Got into night club business and did well. Eventually owned a night club: Called it Bob's Barn when he was running it. Sold it out to guitar player, Dewey Groome (?) and he changed it to Longhorn Ballroom (1954).

114 Georgia Slim and the Texas Roundup (name of his band) Musicians who played with him.

117 Return to Valdosta, taxi business, started music store. Uncle Bob talked to Henry about difficulty making a living as a professional musician side-man.

Story of Uncle Slim and the preacher.

Tape logs 1997-98

130 Uncle Slim's skill in variations. Had 8 or 10, 12 variations of these tunes. Mockingbird as his masterpiece. Most fiddlers play in key of D. Uncle Bob slowed it down real slow, in key of A, two or three string harmony.

\*131 "Uncle Bob would take his bow apart....and he would play one or two gospel songs, and his masterpiece was ...What a Friend we Have In Jesus in four-part harmony. sounded like one of little old-time pump organs. " In key of G. A lot of tricks back in those days. (describes)

134.25 Uncle Bob had a very delicate touch on strings. Pride himself on playing waltzes. Over the Waves. Good night Waltz. Wednesday Night Waltz. Waltz You Save for Me. And waltz in this old songbook that our greatgrandfather Elias O'Quinn had, Frolic of the Frogs...Normally, a country or local fiddle player, he kind of falls apart when he plays a waltz. That's where Uncle Bob would really shine and show his ability. I don't believe I've every heard a musicians with control, authority, that he did when playing a waltz. Tone and bow control.

138 Henry's specialties. Got started with playing hoedowns and hornpipes. Listened to Uncle Bob, Howdy's broadcasts. Would develop and work these things up my own way. Started his own bluegrass band in HS.

Discuss his career.

Henry Rutland Interview 10-1-97

TAPE LOG, SOUTH GEORGIA FOLKLIFE PROJECT

TAPE NO.

FIELDWORKER/RECORDING ENGINEER      LAURIE SOMMERS

DATE 10-1-97

ARTIST/INFORMANT Henry Rutland

RECORDING LOCATION Rutland home in Thomasville

OTHER PEOPLE PRESENT

RECORDING EQUIPMENT USED SONY DAT WALKMAN, AUDIOTECHNICA  
STEREO MIKE AT 822

TAPE FORMAT MASTER DAT R-120MD

SUMMARY DESCRIPTION

COUNTER NO.                      SUBJECT

Tape 1.

1.05 Henry's dad, Chubby Wise, and <sup>Robert Rutland on</sup> "Georgia Slim." Chubby and Uncle Slim were real young boys in 1930s. Used to play together on weekends.

3:00 career of Chubby Wise, albums of Chubby's that Rutland has copied for me;

7:00 1947-48 Original bluegrass band of Bill Monroe came to Macon, Chubby was still with Monroe; Chubby came to Rutland home for supper. Tommy Magness was working with Roy Acuff. Henry Rutland heard original Bluegrass Boys, Acuff band, Kitty Wells as small boy.

more on Chubby

14.00 Henry born in Cross City, FL, Oct. 14, 1940. Moved to GA in Dec. of 1941. Dad ran old-time steam engine that pulled logs out of swamps to sawmill (Putnam Lumber Co.). Overcut cypress, dad looked for another job. Moved to Macon, job with Cherokee Brick and Tile Co., on Steam engine running clay out of the swamp to mill. 1941 to March. of 1954, laid off.

16:42 Old home place around Tifton. March of 1954 moved between Tifton and Omega, Kelltown--just across Little River. Ran a small country grocery store. Dec. of 1955 had a severe stroke, died at age 59 in 1956. Henry only 15.

18:33 Sister played country piano. We (dad, Henry) had developed a number where I would play lead and Dad would play harmony or tenor. After that, played parties. Stayed away from whiskey. Father Henry Green Rutland, SR. Mother Lucille Gilmore Rutland. Talks about how parents met. Original Rutlands who came to colonies played fiddle.

23:35 I have fiddle that has been handed down to me all through the years. My greatgrandfather, Henry Green Rutland, Sr. went through the Civil War. His home place was up near Warwick GA (SUMPTER Co at time). Went off the Civil War with two of his brothers and took fiddle with him. It survived the Civil War, been restored 2 or 3 times. But I have that fiddle now. Family history goes Grandmother told him at his daddy's funeral, take care of that fiddle cause carried through Civil war. ....and played for his troops. ...Don't play fiddle too often, don't carry it out of the house. It's got a great tone, but rather soft, violin tone. Not a bluegrass fiddle where you want a loud, piercing, loud demanding type tone played through an open mike. ...This would be a fiddle where you would set around a play in the living room, pretty soft type tone.

26:13 My dad played it a while. And one of his uncles on the Rutland side.

27:24 My uncle Bob played this fiddle on the road for a few years. Settled in Dallas, fiddle man there worked on it sometime in late 40s. ...Sometime in early 50s, brought it home to Tifton.

28:48 My grandfather, Lawrence II, played a little fiddle. My grandmother, Mattie O'Quinn, her brothers had studied music. Mediocre violin players, played by note. Alton o'Quinn One of his fiddles passed to Henry, one to George Custer. I started out with 3/4 size fiddle originally bought for Uncle Bob.

Story of how he got his current fiddle. (end 38:40)

39:00 how Henry started with fiddle. His dad would wake him up and have him listen to early Grand Ole Opry broadcasts, fiddlers. His aborted career with formal music lessons.

44:50 early influences. Uncle Slim and Howard Forrester had night club in Dallas, TX, friends in Nashville, played on Grand Ole Opry. They were playing traditional hoedown numbers. Bob Wills and early western swing. DAD wanted me to listen to old-time traditional hoedowns.

46:55 earliest tunes remember Old Joe Clark; Katy Hill, Leather Britches, Soldier's Joy, Ragtime Annie, Sally Goodin, The Grey Eagle (favorite of one of my uncles, and my Dad); They would bring in old ragtime and swing numbers, Waiting for the Robert E.

Henry Rutland Interview 10-1-97

Lee, Just Because, Bill Bailey. Would hear march tunes, speed them up, adapt them to ragtime or swing.

Talks about early vocal duets. Brother groups. Uncle Slim and Howdy Forrester played state fairs in TX, OK. That's where they met Gene Autry, would hire Uncle Slim and Howdy as backup.

\*53.49 Robert Hugh Rutland. (how he got his nickname of Georgia Slim). Left home 1936-36 (Tifton, GA). My dad Henry Green Sr. was approx. 20 years older... took a cigar box and whittled out a fiddle and told Bob if he could learn a few tunes, would let him play his fiddle. ...And sometime by noon the next day he had learned a couple tunes on the thing and my dad had to let him play his fiddle part of that Sat. afternoon, Sat. night. Describes 3/4 size fiddle for Uncle Bob. Born in 1916, this had to be somewhere in early to mid-20s.

58.40 Influences on Uncle Bob: Every town, every community has some pretty good fiddlers. Grandmother Mattie O'Quinn, her father, Elias played violin. And his son, Alton, played. And brother named Silas O'Quinn also played. Played semi-classical, not traditional fiddles. Uncle Slim as small boy acquainted with the semi-classical and hoedown. Old trad. fiddler Riley Jackson near Tifton. Old man Bruce Bass, others. In fall of year after crops gathered had fiddlers contest on courthouse. My dad was playing in some of these contests in S. GA, N. FL. Uncle Bob began to compete. Would stand and listen to one another play.

103: Uncle Bob had three years of violin lessons. Talks about influences of Uncle Bob on Howard Forrester. Talks about old tune book for fiddle, published in early 1900s, that influenced Uncle Bob. George Custer has book today.

105 Tobacco warehouses would have parties at end of season. Uncle Slim and guitar player used to follow these warehouses for their fall parties. Somewhere in Carolinas met Howard and Joe Forrester. formed a band of their own. Vagabonds. Harold Goodman and the Tennesseans--Joe, Uncle Bob, and Howdy worked with him. Followed tobacco warehouses up East Coast. Good money to be made. Would make 8-10 dollars a piece in late 30s. Much better paying than Opry. That was more advertising. ...Other shows being broadcast. (Henry has some pictures). Mid to late 30s. These bigger shows began to migrate toward Nashville, Grand Ole Opry.

110.40 Their career got started doing stage shows and entertainment up and down the East. WWI broke out, got most of younger musicians involved in Opry. Uncle Bob, Howdy and Joe Said if they made it back, would resume music career. Uncle Bob discharged early spring 1946.

Got into night club business and did well. Eventually owned a night club: Called it Bob's Barn when he was running it. Sold it out to guitar player, Dewey Groome (?) and he changed it to Longhorn Ballroom (1954).

Henry Rutland Interview 10-1-97

114 Georgia Slim and the Texas Roundup (name of his band) Musicians who played with him.

117 Return to Valdosta, taxi business, started music store. Uncle Bob talked to Henry about difficulty making a living as a professional musician side-man.

Story of Uncle Slim and the preacher.

130 Uncle Slim's skill in variations. Had 8 or 10, 12 variations of these tunes. Mockingbird as his masterpiece. Most fiddlers play in key of D. Uncle Bob slowed it down real slow, in key of A, two or three string harmony.

\*131 "Uncle Bob would take his bow apart....and he would play one or two gospel songs, and his masterpiece was ...What a Friend we Have In Jesus in four-part harmony. sounded like one of little old-time pump organs. " In key of G. A lot of tricks back in those days. (describes)

134.25 Uncle Bob had a very delicate touch on strings. Pride himself on playing waltzes. Over the Waves. Good night Waltz. Wednesday Night Waltz. Waltz You Save for Me. And waltz in this old songbook that our greatgrandfather Elias O'Quinn had, Frolic of the Frogs...Normally, a country or local fiddle player, he kind of falls apart when he plays a waltz. That's where Uncle Bob would really shine and show his ability. I don't believe I've every heard a musicians with control, authority, that he did when playing a waltz. Tone and bow control.

138 Henry's specialties. Got started with playing hoedowns and hornpipes. Listened to Uncle Bob, Howdy's broadcasts. Would develop and work these things up my own way. Started his own bluegrass band in HS.

Discuss his career.

Henry Rutland Interview 10-1-97