

[Allen:] Let's see--can we get your name again, Mr. Loyacano?

[Loyacano:] Yeah, now listen--

[Allen:] Your name is John William Loyacano?

[Loyacano:] Yeah, I got two names; I don't go by the name of John or go by the name of William--I go by the name of Bud.

[Allen:] Just B-U-D, Bud, huh?

[Loyacano:] Yeah.

[Allen:] Oh, I see. And when were you born?

[Loyacano:] Me?

[Allen:] Uh-huh.

[Loyacano:] November 15, 1879.

[Allen:] November 15, 18?--

[Loyacano:] '79

[Allen:] '79

[Loyacano:] Yeah; I'll be eighty years old [my] next birthday.

[Allen:] Uh-huh. And where were you born, exactly?

[Loyacano:] New Orleans.

[Allen:] Were you born in the [Irish] Channel, or uptown or downtown?

[Loyacano:] No, I was born [at] Melpomene and Magazine [Streets].

[Allen:] What about your family: were there any musicians in your family when you were born? Like your father or your uncles?

[Loyacano:] Yeah, my father was a guitar player.

[Allen:] What was his name?

[Loyacano:] Jefferson.

[Allen:] Jefferson Loyacano?

[Loyacano:] Yeah.

[Allen:] What kind of music did he play?

[Loyacano:] Guitar.

[Allen:] Play just by note, or by ear?

[Loyacano:] No, by ear.

[Allen:] And you remember any of the songs he played?

[Loyacano:] No; you got me there.

[Allen:] Were they just regular popular songs, or classical music or Italian?--

[Loyacano:] Popular songs, yeah, popular songs.

[Allen:] Would he play what you'd call jazz on the guitar?

[Loyacano:] No. Played with a fellow by the name of Edward deBara.

[Allen:] I couldn't get that name.

[Loyacano:] Ed deBara.

[Allen:] Ed deBara?

[Loyacano:] Yeah; he's dead and buried now.

[Allen:] It seems to me that Joe [brother] was telling me they were mostly Italians got together in that band?

[Loyacano:] Yeah.

[Allen:] You are--the Loyacanos are Italian?

[Loyacano:] Yeah--my father is; my mother's Irish.

[Allen:] Your mother's Irish and your father's Italian?

[Loyacano:] Yeah.

[Allen:] Lot of people like that--Tony Sharbaro: I think his mother was Irish [and] his father's Italian. What faith did they bring you up in?

[Loyacano:] Catholic.

[Allen:] Did you hear any music in church?

[Loyacano:] No.

[Allen:] They didn't have much music in church?

[Loyacano:] No.

[Allen:] The reason I asked is because it seems like they take the

church music and jazz it up now, you know?

[Loyacano:] Yeah, I know.

[Allen:] They're doing that to a lot of the old hymns.

[Loyacano:] Never had [none of that ?] that I can remember.

[Allen:] They didn't do that in those days, huh? Did any of your uncles play music?

[Loyacano:] Yeah--no, cousins.

[Allen:] Cousins, huh? What instruments [would they play ?]?

[Loyacano:] Cousin Joe, he played the accordian.

[Allen:] What was his last name?

[Loyacano:] Joseph Loyacano.

[Allen:] Joseph Loyacano, just like your brother?

[Loyacano:] Yeah.

[Allen:] Did he play any other instruments?

[Loyacano:] Not that I know of.

[Allen:] And--

[Loyacano:] My pa used to go with him, you know?

[Allen:] Oh, yeah.

[Loyacano:] Him and my pa used to pal together.

[Allen:] I guess he was a little older than you--your cousin Joe?

[Loyacano:] Oh, yeah, I guess so!

[Allen:] Now, what about your brothers--you're the oldest?

[Loyacano:] Yeah, I'm the oldest.

[Allen:] And who came next?

[Loyacano:] Arnold. Then Joe and then Jeff.

[Allen:] Then Jeff?

[Loyacano:] Yeah.

[Allen:] Wasn't there a Jack, who played, too?

[Loyacano:] They may have called him Jack, but his name was Jeff.

[Allen:] Oh, I see. And--

[Loyacano:] He was [unintelligible]. Dead now--Chicago.

[Allen:] What instrument did you play.

[Loyacano:] Me?

[Allen:] Uh-huh, when you started?

[Loyacano:] Jew's harp.

[Allen:] Jew's harp?

[Loyacano:] Yeah.

[Allen:] What age were you when you took up the Jew's harp?

[Loyacano:] About ten years old. Took up the Jew's harp; then from Jew's harp, I went to harmonica; and from harmonica I went to guitar; from guitar I went to mandolin; from mandolin I went to violin; from violin I went to tuba; then I went to bass fiddle. I was a "whippin' piece of furniture" on the bass fiddle; I used to slap them like nobody's business.

[Allen:] How would you hold your hand when you did that?

[Loyacano:] Left-handed.

[Allen:] You played bass left-handed?

[Loyacano:] Uh-huh.

[Allen:] I've never seen anybody do that but Sherwood Mangiapane.

[Loyacano:] Well, Sherwood Mangiapane got his strings turned, ain't he?

[Allen:] I don't believe [so].

[Crawford:] He's got them tuned just like you would play it left--right--handed; you know, your G's up--his G is nearest to him; the little one's nearest to him. It's just like you'd play it right-handed. You tuned it the other way?

[Loyacano:] Yeah.

[Crawford:] You string it the other way?

[Loyacano:] I strung it the--like you could play it, he could play it and I could play it.

[Crawford:] Oh, you strung it like right-handed?

[Loyacano:] Yeah, uh-huh.

[Crawford:] That's the way Sherwood does--same way.

[Loyacano:] Man, I could whip it, though.

[Allen:] Did you hold your thumb against the--what they call it, the backboard, the tailpiece?

[Crawford:] Fingerboard.

[Allen:] Did you hold your thumb against that fingerboard? No, you held your hand out face, huh? How would you pull the strings, towards you or out away from the bass or?--

[Loyacano:] Towards you.

[Allen:] You pulled the strings toward you?

[Loyacano:] Yeah.

[Allen:] And then what would happen after you let the strings go? How did that work? Would they come back and hit the backboard?

[Loyacano:] Yeah--

[Allen:] Fingerboard?

[Loyacano:] Just the same as any other.

[Allen:] Yeah, I see. Now, when you started out in music, were there any jazz musicians?

[Loyacano:] No.

[Allen:] There was no jazz when you took up the Jew's harp and instruments like that?

[Loyacano:] There was only a Jew's harp and two harmonicas.

[Allen:] Were any of the older fellows playing jazz?

[Loyacano:] No.

[Allen:] No jazz at all around?

[Loyacano:] No, uh-uh.

[Allen:] Who were the two harmonica players [who] played with you?

[Loyacano:] [unintelligible] and Frank Vignes [spelling ?].

[Allen:] Frank?--

[Loyacano:] Vignes.

[Allen:] Viet?

[Loyacano:] Vignes--V-E-I-N.

[Allen:] Vignes.

[Loyacano:] Vignes--he's dead now.

[Allen:] Uh-huh. When did you first hear jazz music?

[Loyacano:] Oh, heard jazz music when I playing with a fellow by the name of Yost.

[Allen:] Yost?

[Loyacano:] Joe Yost.

[Allen:] Joe Yost, huh?

[Loyacano:] Yeah, his name was Joseph; they used to call him Joe.

[Allen:] Was Joe playing jazz--Joe Yost?

[Loyacano:] On a fiddle.

[Allen:] On a fiddle.

[Loyacano:] King Watzke, Buzz Harvey--he played with both of them.

[Allen:] Did Buzz Harvey play the fiddle.

[Loyacano:] No, Buzz Harvey played guitar.

[Allen:] King Watzke played fiddle though, didn't he? I know.

[Loyacano:] Yeah, King Watzke was a jazz fiddle player, too, I'm telling you; In those times he was the stuff.

[Crawford:] What did you play with that band?

[Loyacano:] Bass fiddle.

[Crawford:] Bass

[Allen:] Did you hear much jazz before the Spanish-American War?

[Loyacano:] No, uh-uh.

[Allen:] Not much before the Spanish-American War, huh?

[Loyacano:] No.

[Allen:] I guess you must have been around, what--when you were twenty years old did you hear any jazz around then?

[Loyacano:] No.

[Allen:] What year would you say you?--

[Loyacano:] About twenty-five, twenty-six.

[Allen:] You were about twenty-five or twenty-six before you heard any jazz? [c. 1904-05]

[Loyacano:] Yeah.

[Allen:] You mentioned that a colored fellow played some jazz, the other day.

[Loyacano:] Yeah.

[Allen:] You remember that, you mentioned--when I was by here--I guess it was Wednesday I was by here--you mentioned that you heard some colored fellow playing jazz when you were young.

[Loyacano:] I forget his name now, I can't call his name. He used to bum around Jackson Street--Jackson and Franklin.

[Allen:] Jackson and Franklin?

[Loyacano:] Yeah. He's dead now; died in the crazy house.

[Allen:] Oh, yeah. And you heard this fellow?

[Crawford:] Do you know what he played, what instrument?

[Loyacano:] Cornet.

[Crawford:] Cornet.

[Allen:] Do you remember any tunes he played?

[Loyacano:] Huh?

[Allen:] Do you remember any tunes he played?

[Loyacano:] No, uh-uh.

[Allen:] You don't remember ever hearing, you know, this thing
"Funky butt, funky butt, take it away"?

[Loyacano:] Yeah, yeah.

[Allen:] You heard that?

[Loyacano:] Yeah, he played that.

[Allen:] That's one of his numbers, huh? And did you ever hear
"Don't Go 'way Nobody"?

[Loyacano:] Uh-huh.

[Allen:] You remember the melody on that, Paul? I can't think of it.

[Crawford:] No.

[Allen:] Even if I could think of it, I couldn't sing it; I'm
not much of a singer.

[Loyacano:] Emmet Hardy was a good cornet player.

[Allen:] Oh, yeah.

[Loyacano:] And a fellow what's dead now, he was a good cornet player,
too--oh, what was his name again? He used to play with Jack Laine.
I forget his name.

[Allen:] Was it an Italian fellow?

[Loyacano:] Yeah.

[Allen:] Did you ever hear of Lawrence Vega?

[Loyacano:] That's him.

[Allen:] That's the one you're trying to think of?

[Loyacano:] Yeah.

[Allen:] Yeah, we talked about him the other day. What was his style
like? Did he have a pretty tone or a dirty tone, ratty tone?

[Loyacano:] Ratty tone.

[Allen:] Oh, yeah.

[Loyacano:] Oh, boy, he could whip it.

[Allen:] How much range did he have?

[Loyacano:] Huh?

[Allen:] Did he--did they play high and low, both, in those days?--

[Loyacano:] Yeah.

[Allen:] Or they'd stick towards the middle?

[Loyacano:] Towards the middle and towards the high and low.

[Allen:] They could get around then, huh?

[Loyacano:] Yeah.

[Allen:] Had a wide range on cornet. Would he--was he a fast fingerer, or did they feature that in [those days]?

[Loyacano:] He was a fingerer something like Frank--what's his name, Charlie Hirt?

[Allen:] Al Hirt.

[Loyacano:] Al Hirt.

[Allen:] He could finger like that?

[Loyacano:] Yeah.

[Allen:] Fast

[Loyacano:] Yeah.

[Allen:] That's some fast.

[Loyacano:] [Oh, yeah], he was a good fingerer.

[Allen:] That's what Arnold [Loyacano] said when I was here Wednesday; Arnold said the same thing, said he could finger like Al Hirt.

[Loyacano:] And what-you-call-him was a good fingerer, too--Emmet Hardy.. You never knew him, huh?

[Allen:] No, but I've heard a lot of the guys talk about him; Joe said he was really great--your brother Joe admired him a lot.

[Loyacano:] Joe used to play trombone with him; he used to play cornet and I used to play bass fiddle, and Lawrence shields used to play clarinet.

[Allen:] Oh, yeah.

[Loyacano:] You know Lawrence Shields?

[Allen:] Just a little; I didn't know him too well; I know his brother, Harry, much better.

[Loyacano:] And then another fellow, [Norman] Brownlee on piano.

[Allen:] Oh, yeah. But he was the band leader, wasn't he?

[Loyacano:] Yeah--Emmet?--yeah.

[Allen:] I mean Brownlee had the band, didn't he? Wasn't he the manager or something?

[Loyacano:] Yeah, Brownlee was the manager.

[Allen:] Back to your very early days: Who do you think started all the jazz business?

[Loyacano:] "Niggers."

[Allen:] You think this guy on Jackson and Franklin?

[Loyacano:] All [them "niggers" jazz ?] come from Jackson and Franklin, and Westwego.

[Allen:] Westwego? Who was over there in Westwego?

[Loyacano:] A pavillion over there, at that time.

[Allen:] Would they have people from Westwego playing in that pavillion, or guys from on this side?

[Loyacano:] "Niggers" from on this side.

[Allen:] Uh-huh. Did you ever hear Buddy Bolden?

[Loyacano:] Oh, yeah.

[Allen:] What did he play like?

[Loyacano:] Oh, he was the rattiest; he was [a ratty, ratty ?] cornet player.

[Allen:] Come in. We can turn it off for a minute. (Niece and friend enter.)

[Loyacano:] Hello.

[Niece:] How you feel?

[Loyacano:] Pretty good. (machine off) Buddy Bolden used to hang out at Jackson and Franklin.

[Allen:] Oh, is that the guy you were talking about?

[Loyacano:] He shook hands with me; he said, "Boy," he said, "you're a bass-playing fool from your heart."

[Allen:] "You're a bass-playing fool from your heart," he said, huh?

[Loyacano:] Yeah. I played nine years with [the] Triangle [Band], and I laid up one year with a nervous breakdown, and the "nigger" said, "where's the mean bass player? Where's the mean bass player at? You ain't got him no more?"

[Allen:] Yeah.

[Loyacano:] [He said ?], "He's sick." Oh, yeah man, I could--I couldn't read a note, but I could handle it.

[Allen:] You never took any lessons on any instrument?

[Loyacano:] No.

[Allen:] No lessons whatsoever?

[Loyacano:] No.

[Allen:] That's something; you must have really been able to play by ear.

[Loyacano:] My daddy was a guitar player; my grand daddy in the old country was a trombone player, was a tuba player

[Allen:] Was a tuba player.

[Loyacano:] Yeah.

[Allen:] And where was that?

[Loyacano:] In Italy.

[Allen:] Which part? Do you remember?

[Loyacano:] (Shakes head)

[Allen:] Didn't tell you that, huh? Now let me see, now: Who were some of the outstanding bass players you heard where you were young,

when you first started in music?

[Loyacano:] Outstanding bass players?

[Allen:] Uh-huh? Do you remember any of them?

[Loyacano:] There was Tom Brown's brother [Steve], myself, and--who else, who else used to play bass? I don't remember now who else.

[Allen:] Well, don't strain yourself; it'll come to you in a minute. Who were some of the good clarinet players back in those days?

[Loyacano:] Oh, the clarinet players--Raymond Shields and Gussie Mueller.

[Allen:] Who was that?

[Loyacano:] Gussie Mueller.

[Allen:] Who was the first one?

[Loyacano:] Lawrence Shields.

[Allen:] Lawrence Shields.

[Loyacano:] Eddie Shields couldn't read a note on piano but he had-- oh, he could Tickle them keys with them big fingers.

[Allen:] Arnold said he could reach a 9th like nothing; just had big hands. Said it was no trouble for him to reach a 9th--I remember that. He was good, huh? Did the piano players play many solos in those days?

[Loyacano:] No, very few.

[Allen:] How would the bands play? Would anybody take solos?

[Loyacano:] No--yeah: cornet, clarinet, trombone would take a solo.

[Crawford:] Very much?

[Loyacano:] Huh?

[Crawford:] Very many times?

[Loyacano:] No, not very many.

[Crawford:] Just a little?

[Loyacano:] Just [unintelligible]. Like if they had a job like tonight

or last night, you know--had [a] [trombone player could take a part and ?]--trombone player, clarinet player--well, the clarinet player, he, clarinet player used to be the most, take the most parts of any.

[Allen:] Well, who would back him up when he took his part there?

[Loyacano:] Everybody.

[Allen:] Everybody, huh?

[Loyacano:] Yeah, everybody would [play] second [to] him.

[Allen:] So they all helped each other out, in those days?

[Loyacano:] He'd take the lead, he'd do the lead.

[Allen:] Would the trumpet player ever take down for a whole chorus?

[Loyacano:] Yeah.

[Allen:] Sometimes the trumpet player would take down, huh, for a chorus, not play at all? You mentioned the Reliance Band: What was that?

[Loyacano:] Huh?

[Allen:] You mentioned the Reliance Band; I never did get all that straight.

[Loyacano:] Yeah. Number One was Jack Laine, see? Number Two was Jack Laine--under Jack Laine's name--and I played in number Two.

[Allen:] Who was?--

[Loyacano:] I played tuba then, in Number Two.

[Allen:] Who was in the band with you?

[Loyacano:] He's dead now: [Manuel] Mello's brother [Leonce]; Gus Zimmerman--

[Allen:] Was he a cornet player?

[Loyacano:] Yeah.

[Allen:] Who'd they have on clarinet then?

[Loyacano:] Huh?

[Allen:] Who would be the clarinet player?

[Loyacano:] Yellow Nunez.

[Allen:] Oh, yeah. What about--let's see: You played tuba, so what would the other rhythm instruments be?

[Loyacano:] Tuba--

[Allen:] You had a tuba, yourself, you said.

[Loyacano:] Guitar, bass--sometimes used, I used to play sometimes tuba; most of the time I used tuba--clarinet, cornet, trombone, drums.

[Allen:] Would you ever have a piano player in the Reliance Number Two?
(Loyacano shakes head.) No piano?

[Loyacano:] No piano.

[Allen:] Who played guitar?

[Loyacano:] I don't remember.

[Allen:] And drums?

[Loyacano:] Oh, drums--[Cutto Tulla ?].

[Allen:] Better say that again for me; I can't--

[Loyacano:] [Cutto Tulla ?].

[Allen:] Cutto Tulla? I never heard of him before.

[Loyacano:] No, he's long gone.

[Allen:] Who would they have in the Reliance Number One?

[Loyacano:] They had Jack Laine on drums; Manuel Mello on cornet; they had Christian on trombone.

[Allen:] Which Christian was that?

[Loyacano:] Charlie Christian. You know [Emile him ?]?

[Allen:] Yeah, I know him, but I want to get it straight because I figured that was before Emile was playing trombone.

[Loyacano:] Yeah, Emile--no, Emile was--

[Allen:] Emile must have been a cornet player in those days, huh?

[Loyacano:] Yeah, uh-huh.

[Allen:] Let's see: Did they have a bass player with the Reliance Number One?

[Loyacano:] Yeah--Chink Martin.

[Allen:] Oh, yeah. Was he playing string bass or tuba?

[Loyacano:] Tuba and string bass he played sometime.

[Allen:] And what about drums?

[Loyacano:] Jack used to play the drums.

[Allen:] Yeah, you said that. And guitar?

[Loyacano:] Guitar--what-you-call-him used to play guitar sometime--ah, I forget the name, fellow's name.

[Allen:] Well, don't worry about it; we'll--it'll come to you, like I say. Did they use a piano?

[Loyacano:] Very few.

[Allen:] Very few times they'd use a piano. How many bands would Jack Laine have working at once?

[Loyacano:] About four.

[Allen:] About four, huh?

[Loyacano:] When he'd need them, you know?

[Allen:] Uh-huh.

[Loyacano:] When he wouldn't need them, he wouldn't have them.

[Allen:] What kind of jobs would you play?

[Loyacano:] Good jobs.

[Allen:] Would they be parades or dances or what?

[Loyacano:] Dances, parades--yeah, I played thirteen years in the Mardi Gras parades.

[Allen:] Thirteen years on Mardi Gras parades?

[Loyacano:] Yeah.

[Allen:] How big a band would you have for the Mardi Gras parades?

[Loyacano:] Ten-men.

[Allen:] Ten men in those days, huh? Would they use the same band on a picnic?

[Loyacano:] Yeah.

[Allen:] Did they have dancing at picnics in those days?

[Loyacano:] Yeah--did they have dancing!! I hope to tell you not like there is now. [unintelligible] [go to theaters and dance now ?].

[Allen:] What kind of dancing did they do?

[Loyacano:] Oh, regular dancing.

[Allen:] Fox trots?

[Loyacano:] No, no, no--no fox trots; uh-uh--regular dancing, regular straight dancing.

[Allen:] Did they ever do any polksa?

[Loyacano:] Polka, mazurka, schottische, valse. Used to play--not like now--used to play a waltz, play a waltz, play a polka, play a schottische--all dance the same. But them days, schottische was a schottische, polka was a polka, waltz was a waltz.

[Allen:] What was a variety? Did you ever hear of that?

[Loyacano:] Huh?

[Allen:] Did you ever hear of what they call a variety?

[Loyacano:] Yeah. That's mixed-up dances, all together.

[Allen:] I see.

[Loyacano:] Like a waltz and mazurka and polka and schottische--all that combined in one [selection].

[Allen:] And what about--ever hear of the Caledonia? (Loyacano shakes head.) That dates from back before the Civil War; somebody told me about it last night--a friend of mine, he's a history teacher.

[Crawford:] What was a lancer?

[Loyacano:] Lancers? There's four parts to a lancer. See, you play the first part, you understand? It's a little short piece of-- what you call interview [introduction]--play that first; then you get all the partners and they play four parts [afterwards ?]. The first part was a, was a round, swinging and all; the second part was the waltz; third part--I just don't remember now.

[Allen:] Yeah. We can get the sheet music on that and look it up. Did they play any ragtime tunes in those days?

[Loyacano:] No, didn't know what ragtime was in them days.

When did ragtime come in?

[Loyacano:] I couldn't say.

[Allen:] Would it be before the Big Storm?

[Loyacano:] Couldn't say.

[Allen:] Remember the names of any of the rags they played?

[Loyacano:] No.

[Allen:] They don't come to you? I guess when you played bass you didn't think about the name of the tune as much as some of the other people.

[Loyacano:] No. There used to be a piece call "Number 2" [first two strains of "Tiger Rag"] [that] was a Rag, see--oh, that was out a good oh, a good many years.

[Allen:] Did you play "Tiger Rag" then?

[Loyacano:] "Tiger"? No, "Tiger Rag" come after, long time after that.

[Allen:] Who wrote those tunes like "Number 2"? Do you know who wrote "Number 2"?

[Loyacano:] No.

[Allen:] Oh, we should ask you about the Triangle Band. Who were

some of the people in the Triangle Band?

[Loyacano:] Huh?

[Allen:] Who were some of the people playing in the Triangle Band?

[Loyacano:] Charlie Christian on trombone; me on bass--on the tuba sometime--Sado [Salvador Margiotta] on the clarinet and Tony

[Margiotta] on the mouth organ, cornet; Charlie Christian on trombone.

[Allen:] Guitar players?

[Loyacano:] No; Charlie Christian was a trombone player.

[Allen:] I said did you have a guitar player?

[Loyacano:] Yeah--who used to play?--Arnold used to play guitar once in a while.

[Allen:] Oh, yeah.

[Loyacano:] Yeah, Arnold was a guitar player.

[Allen:] Uh-huh. And the drummer?

[Loyacano:] Our drummer was Steve Boudreaux [spelling ?].

[Allen:] Where would the Triangle Band play? Would they play spots or did they have a steady job?

[Loyacano:] No, spots.

[Allen:] Spots, huh?

[Loyacano:] Yeah; nine years I played with them.

[Allen:] Did many of?--

[Loyacano:] Tony Schiro used to play guitar.

[Allen:] Oh, Tony Schiro.

[Loyacano:] You know him?

[Allen:] No, I never knew him.

[Loyacano:] No.

[Allen:] Is he still alive?

[Loyacano:] Yeah.

[Allen:] He's around? Well, we'll find him. We'll look up the Margiotta bro--we can find Salvador Margiotta; we can still find him--

[Loyacano:] Sado was a good clarinet player; Tony was a cornet player. Tony was--found Tony dead in bed.

[Allen:] Guess his heart got him.

[Loyacano:] Huh?

[Allen:] I guess it must have been his heart or something.

[Loyacano:] Yeah.

[Allen:] Which was your very first job? Do you remember that?

[Loyacano:] My very first job was with Joe Yost: Joe Yost [was] playing the fiddle.

[Allen:] Oh, yes.

[Loyacano:] On Theresa, on Theresa between Tchoupitoulas and South Peters. I can remember that good; I remember--

[Allen:] Was that a lawn party or a dance hall or what?

[Loyacano:] Little dance, little house dance; you know, a little house warming.

[Allen:] Had a little party, like, in a house, huh? You remember any of the other guys in that?

[Loyacano:] Huh?

[Allen:] Do you remember any of the other fellows in the band?

[Loyacano:] Yes; Joe Mitchell and Joe Yost, Henry Yost--it was four of us. George Werlein--five of us--George Werlein.

[Allen:] What instruments did they play?

[Loyacano:] Henry used to play guitar; Mitchell used to play mandolin; I used to play bass sometime, sometime Werlein; sometime I played guitar. And then Joe used to lead with the--

[Allen:] Cornet?

[Loyacano:] With the violin.

[Allen:] With the violin, huh?

[Loyacano:] No, they didn't have no cornets in them days.

[Allen:] They just had violins in those days? I was wondering about a guy in your neighborhood--Eddie Edwards--we were talking about him the other day.

[Loyacano:] Yeah. Eddie Edwards? He's in Chicago now, ain't he?

[Allen:] New York; I saw him in New York a couple of months ago; he's looking well, still playing.

[Loyacano:] What, has he got a band up there?

[Allen:] Well, I think he plays with other peoples' bands and he does some arranging for marching bands. And he does a little work, you know, gets out some. I imagine he can still play good. Did you ever play with him?

[Loyacano:] With that, with him? Yeah. Played with him when he played fiddle.

[Allen:] Oh, yeah.

[Loyacano:] When he was just learning how to play fiddle.

[Allen:] Was that in a professional band or a kid band?

[Loyacano:] No, that was just a kid band, a good many years ago. Eddie Edwards is a good age now.

[Allen:] Oh, yeah.

[Loyacano:] He's in the about--must be in the about seventies, huh?

[Allen:] Around that, at least. I forget his birth date, but he's around seventy, at least.

[Loyacano:] I know I'm eighty. Don't look it do I?

[Allen:] No, you seem to be awfully spry and your memory's holding up good, considering how far back we're going; we're really going back. Let me see, now: What was your next band after that first one, with Joe?--

[Loyacano:] What do you mean, next band?

[Allen:] Did you go on to play with any other bands after that?

[Loyacano:] After who?

[Allen:] After Joe Yost?

[Loyacano:] Yeah, me and my two brothers used to play; we used to make [those ?] little bands, go to--

[Allen:] Which brothers are those?

[Loyacano:] Arnold and Joe.

[Allen:] Uh-huh. What Arnold playing then?

[Loyacano:] Arnold was playing guitar--piano.

[Allen:] And Joe was playing what?

[Loyacano:] Guitar. Arnold's a good piano player, you know.

[Allen:] I've never heard him play piano.

[Loyacano:] Oh, yeah; he might be out, off the stuff now, but he was, he was a good piano player in them days.

[Allen:] Joe must have been an awfully good trombone player; I've heard a record of him.

[Loyacano:] With who?

[Allen:] With Abbie Brunies.

[Loyacano:] [Where at ?], the Halfway House Band?

[Allen:] Uh-huh; yeah, it ⁵wounded good. Did you ever make any records, by the way?

[Loyacano:] No--yeah, made one, one time. I made one; me and my sister made one at the West End about--oh, long, long time ago.

[Allen:] What was your sister playing?

[Loyacano:] On the [what-cha-call-'em] records--cup records, like.

[Allen:] Oh, yeah.

[Loyacano:] My sister played guitar. My little sister played guitar, my oldest sister played piano, my pa played guitar; nobody

in the house [that] didn't play but the old woman--Mama, she never played nothing.

[Allen:] What was, what's your sister's name that made the record with you, on guitar?

[Loyacano:] Oh, she's dead and buried now; her name was Mary.

[Allen:] Did you make the record for yourselves or for some company?

[Loyacano:] Just I don't remember whether we made it for ourselves or whether we made it for somebody else. I know it was a cup record on a Edison graphanola. *[Probably was cylinder. 'Graphanola' was Columbia Co. Not Edison.]*

[Allen:] I wonder if anybody has it, today?

[Loyacano:] Lord knows.

[Allen:] I'd love to have it. And you were playing what kind of bass; was it a string bass or a brass bass?

[Loyacano:] No, I was playing guitar that day.

[Allen:] Oh, you were playing guitar?

[Loyacano:] Yeah, me and her. She was a guitar-playing fool, too.

[Allen:] She played by ear?

[Loyacano:] Yeah.

[Allen:] Did she play ragtime?

[Loyacano:] Yeah. None of us ever played by note.

[Allen:] Uh-huh. Did you ever work with your brother Jack?

[Loyacano:] Uh-huh.

[Allen:] Who did he play with?

[Loyacano:] I don't know who he played with; he went to Chicago and played, and he stayed up there; I don't know who he played with up there.

[Allen:] Well, I can ask Arnold about that; I guess he'd know better than anybody.

[Loyacano:] Arnold don't know nothing about him.

[Allen:] No?

[Loyacano:] No, Arnold don't know a thing about him.

[Allen:] I guess they didn't like each other, or something, huh?

[Loyacano:] Huh? Oh, God knows. No, he went to Chicago and stayed, and never did come back.

[Allen:] Did you work any more with Arnold and Joe later on?

[Loyacano:] No uh-uh.

[Allen:] Did you ever work with Dan Hughes?

[Loyacano:] Yeah--with Dan Hughes?--yeah, I guess so; played tuba with Dan Hughes. Is he dead now?

[Allen:] I don't know. You remember this tune? Didn't he play "Parisian Rose"? Wasn't that the one he played?

[Loyacano:] Who?

[Allen:] "Persian Rose"--wasn't that Don Hughes's tune that he used to play?

[Loyacano:] Yeah; he used to play for a little place at Conti and--no, Customhouse [now Iberville Street], Customhouse and, and

[Dauphine ?].

BUD LOYACANO
END OF REEL I
AUGUST 28, 1959

[Allen:] You were saying Dan Hughes played at the Lyric, huh?

[Loyacano:] Yeah.

[Allen:] And you were there with him, huh?

[Loyacano:] Yeah. Played for Lou Rose. Remember Lou Rose?

[Allen:] Oh, yeah, that's right. Wasn't he the one wanted to take you away?

[Loyacano:] No, uh-uh. Somebody else wanted to take us away.

[Allen:] Well who played left-handed guitar?

[Loyacano:] Me.

[Allen:] It was you. And you strung it like a right-handed [one].

[Loyacano:] Yeah.

[Allen:] And you had to hit--how would you hit? In an upstroke?

[Loyacano:] Up.

[Allen:] Oh, yeah. Lou Rose, huh, he had that show.

[Loyacano:] Yeah, what was at Customhouse [now Iberville] and--Villiere and--

[Allen:] Dauphine.

[Loyacano:] Dauphine.

[Allen:] And Dauphine, you said. What kind of a show was it? What would they play?

[Loyacano:] Burlesque show.

[Allen:] I thought he had a Wild West show at one time.

[Loyacano:] No, burlesque.

[Allen:] Guess I got that confused with something else. What kind of music would you play for a burlesque show?

[Loyacano:] No, we wouldn't play inside--just ballyhoing on the outside. We used to go around on the streets, you know, from Canal and Rampart, to Poydras and St. Charles back to Canal and Rampart. And then to the hall. Back to the what-cha-call-'em.

[Allen:] You'd walk around with your instruments?

[Loyacano:] Yeah.

[Allen:] I see. Get a big crowd that way?

[Loyacano:] Yeah.

[Allen:] Well, how did the people know where you were from?

[Loyacano:] They had a nigger with a sign in front, nigger with the sign.

[Allen:] Who was in Dan Hughes' band then?

[Loyacano:] Who?

[Allen:] Who was in Dan Hughes' band then?

[Loyacano:] Dan Hughes' band?

[Allen:] Yeah, Dan Hughes, the cornet player.

[Loyacano:] Dan Hughes, on cornet; Steve Boudreaux on bass--uh, on drums; me on the tuba; Joe [Loyacano] on the trombone; and somebody else, I just don't remember now who.

[Allen:] Did you ever work with Clem Camp?

[Loyacano:] Yeah.

[Allen:] Who did he work with?

[Loyacano:] He worked with Dan Hughes, that's right. He was with Dan Hughes.

[Allen:] When you played parades, what would the lineup be in a parade? How many cornets would you have, and how many trombones?

[Loyacano:] Three trombones. Three cornets, I believe. One trombone, three cornets, two cornets, trombone, tuba, drum, single drum, snare drum, bass drum, clarinet, baritone.

[Allen:] Did you have any peck horns?

[Loyacano:] Huh?

[Allen:] Did they use peck horns?

[Loyacano:] Once in a while, yeah.

[Allen:] Who were some of the men who played good parade music?

[Loyacano:] Huh?

[Allen:] Who played good in the parades?

[Loyacano:] Oh, everybody played that jazz stuff.

[Allen:] Oh, they played jazz stuff in the parades.

[Loyacano:] Yeah. None of this here school music.

[Allen:] Have any--yeah, they play nothing but school music now, in those parades. It's a shame. They ought to have some good jazz bands out there. It would help Mardi Gras a lot. Who were some of the outstanding trombone players when you were young?

[Loyacano:] Outstanding trombone players? Charlie Christian was one, and Joe for two, and who else--somebody else, just don't remember.

[Allen:] Let's see, we've named the clarinets and trumpets and trombone.

[Loyacano:] Clarinet used to be Gussie Mueller--remember him, Gussie Mueller?

[Allen:] I know him, yes.

[Loyacano:] He's up in Chicago now, up in California now.

[Allen:] Yeah, he and Ray Lopez live close to each other now, out there. Did they have any good guitar players in those days?

[Loyacano:] Yeah. Tony Schiro was a good guitar player. Any way you take it, section or lead. I was a guitar player, but never could do any leading, though.

[Allen:] But Tony Schiro could take the lead, huh?

[Loyacano:] Yeah, he could lead, and he could; he could section and lead both.

[Allen:] Did they always use picks with the guitars, or did they play with their fingers sometimes?

[Loyacano:] My daddy used to use his fingers, his thumb; but these fellows, they'd use a pick, whalebone, see?

[Allen:] Uh-huh. Let's see now, who were some of the great drummers? Who would you name for your favorite--

[Loyacano:] Didi Stevens, for one. 'Ragbaby [Stevens] for two. Then Didi Stevens' brother for three, that I know of. Jack Laine for four.

[Allen:] Let's see, now, there was Didi Stevens, and Ragbaby was after Didi, huh?

[Loyacano:] Yeah.

[Allen:] And then the other one. What was the other brother's name, Tim, or Ernest, or? There were so many of them.

[Loyacano:] What?

[Allen:] The other Stevens brother.

[Loyacano:] That used to play the drums?

[Allen:] Uh-huh.

[Loyacano:] Ragbaby?

[Allen:] Ragbaby and Didi, and ther's one more, huh? Well, we'll figure it out.

[Loyacano:] Little fat fellow used to play the drums--forget his first name.

[Allen:] Who would be the good piano players, then?

[Loyacano:] Oh, piano players, I don't know. Only one I know was Eddie Shields.

[Allen:] Didn't use that much, then?

[Loyacano:] Oh, that boy could handle with them big long fingers that he had.

[Allen:] Did you know Buzzy Williams in those days? He's a piano player.

[Loyacano:] Who?

[Allen:] Buzzy Williams.

[Loyacano:] No.

[Allen:] Let's see, he and Kid Ross, I think, were buddies.

[Crawford:] When was the last time that you played a job?

[Loyacano:] In about [19]49.

[Crawford:] That's not very long ago, really, figuring how long you've been around.

[Loyacano:] Yeah.

[Crawford:] Who did you play with then?

[Loyacano:] Last ones I played with was with Triangle, Triangle and what-you-call-'em. I played with Hughes about two years, Dan Hughes. We had the Moose Home there on Canal Street. He had the Moose Home there on Canal Street. He had the Moose Home there for about a year and a half.

[Allen:] Did the trombones and trumpets use mutes in those days?

[Loyacano:] Yes. Yes, uh-huh.

[Allen:] What kind of mutes did they use, do you remember?

[Loyacano:] Regular mute, with a little cork on the end of it, slip in, you know.

[Crawford:] Metal mute?

[Loyacano:] Yeah. Metal mute with a little cork on it. Is that the kind you use?

[Crawford:] I don't use any if I can get away with it, because I don't know how to use them very well. I got some--mine are made out of fiber; they're cheaper; when I get mad at them I can throw them away.

[Allen:] Did you ever know any of the Risbourg [spelling ?] boys?

[Loyacano:] Who?

[Allen:] Charlie Risbourg, or Bill Risbourg?

[Loyacano:] No.

[Allen:] What about Red Cinquemán, did you ever know him?

[Loyacano:] No.

[Allen:] Robbie Acalaro [spelling ?]--One Leg Robbie they call him?
You didn't know him, huh? Did you ever work with Pete Dintrans?

[Loyacano:] Oh, Pete Dintrans, yeah. He was a one side [of his
face] cornet player. Couldn't play in the middle of the lip, no.
Play on the side, but boy, oh boy, could he whip it! Could he
whip it! On the side.

[Allen:] Did he have his own band, or did he work with somebody?

[Loyacano:] He worked with us.

[Allen:] With who?

[Loyacano:] With Jack Laine. He worked with the trombone player,
what's his name again, Bill Gallaty, [with] me, Arnold.

[Allen:] Is Pete Dintrans still alive, do you know?

[Loyacano:] I don't know.

[Allen:] I haven't heard of anybody who's seen him recently.

[Loyacano:] No, I believe he's dead. I know Big Bill is, isn't he?

[Allen:] Bill Gallaty?

[Loyacano:] Yes.

[Allen:] He is, but his son's around. Paul works with him sometimes,
huh?

[Crawford:] Yes. His son is named Bill too. He's a good trumpet
player.

[Loyacano:] He plays the cornet?

[Crawford:] Yeah, he's a good trumpet player, about forty-five--maybe
not, forty-five, maybe just about forty.

[Allen:] I was wondering about your brothers. How much younger are
they than you?

[Loyacano:] Well, I'm eighty; then Arnold's about 75; and Joe's about 65. Then [Jeffrey ?], [he--] I don't know how old he is.

[Allen:] Is he younger than Joe.

[Loyacano:] He's youngest of all.

[Allen:] Did you ever hear of this expression: The "New Orleans Drop"?

[Loyacano:] Did I ever hear what?

[Allen:] That expression. You know, they talk about the rhythm; they call it that "New Orleans Drop".

[Loyacano:] No.

[Allen:] That must be from late years. I guess you would never have worked with Tom Early much, in the Harmony Band. [Also a bass player]

[Loyacano:] Tom Early? Yeah.

[Allen:] You worked with him?

[Loyacano:] Yeah.

[Allen:] What were you playing then?

[Loyacano:] Tuba.

[Allen:] Tuba. And what was Tom Early playing?

[Loyacano:] I don't remember. Tom Early and [Norman] Brownlee and what-you-call-'em, the little fellows that was working with Brownlee. They used to play with [Emmett] Hardy.

[Allen:] What about--did you ever know a fellow named Jules Casabon?

[Loyacano:] Casabon or Cassard?

[Allen:] I guess that's the name--Cassard. He was a trombone player.

[Loyacano:] Jules Cassard.

[Allen:] Yes, that's right, that's who that would be.

[Crawford:] He's Raymond's relation, isn't he, Dick?

[Allen:] Yes, he's Raymond's uncle, Raymond Burke's uncle.

[Loyacano:] Yeah. Jules Cassard.

[Allen:] I see. And who did he play with, Jules Cassard?

[Loyacano:] Jules played with anybody. He never had no particular--

[Allen:] Did you work during the day much, or did you play music at night only?

[Loyacano:] No, I worked in the day. No, I put twenty years in New Orleans out there. Up at Jackson and Tchoupitoulas. I put twenty-six for the city.

[Allen:] What was at Jackson and Tchoupitoulas? What kind of job was that?

[Loyacano:] A Brewery job.

[Allen:] Oh, yeah. And for the city, what did you do?

[Loyacano:] For the city, I was a mechanic, [used to] do mechanical work.

[Allen:] Did many of the musicians in those days get along by just playing music, not working at all?

[Loyacano:] Yes, a whole lot of them.

[Allen:] Whole lot of them did. [Have] you got any questions, Paul?

[Crawford:] I haven't thought of any.

[Allen:] I'm kind of running down on questions and things. I hate to--unless you'd like to tell us some more about some of the different bands you played with, and think of some.

[Loyacano:] I played with Tom Brown two years.

[Allen:] Tom Brown.

[Loyacano:] Yeah. Until I went to the crazy house to be the tinsmith out there. I played with The Triangle nine years. Played with Dan Hughes two years. Played with Joe Yost off and on--Well Joey used to go see my oldest sister. I played with him I guess about a year and a half.

[Allen:] Who was in Tom Brown's band then?

[Loyacano:] Huh?

[Allen:] Who was with Tom Brown?

[Loyacano:] Raymond Lopez was the cornet player; Tom Brown was the trombone player; and Gussie Mueller was the clarinet player; and Billy Lambert was the drum player; and who was the guitar player?-- I just don't remember the guitar--yeah, Arnold [?] used to play guitar with them now and then.

[Allen:] In those days, when you were working with Tom Brown, would he be playing slide or valve trombone?

[Loyacano:] Slide. All the time, slide.

[Allen:] When did they start using slide trombones around here?

[Loyacano:] Did they have many valve men when you started?

[Loyacano:] They had Billy Gallaty was the only man I ever knew.

[Allen:] He's the only valve trombone player you ever knew.

[Crawford:] How about Leonce Mello?

[Loyacano:] Leonce Mello played a slide.

[Crawford:] Played a slide?

[Loyacano:] Yeah. Leonce is dead, you know.

[Allen:] Oh, yes. We talked to Manuel [Mello].

[Loyacano:] Leonce used to be at the Triangle [Band]; he was the trombone player for the Triangle, Leonce. You talked to Manuel?

[Allen:] We talked to Manuel Mello.

[Loyacano:] Down on the riverfront?

[Allen:] Down there on Bartholomew Street.

[Loyacano:] He give up, though, didn't he?

[Allen:] He's still got his horn, but he doesn't play much any more. He's pretty much quit. When did the banjo come in?

[Loyacano:] Banjo's been here to my knowledge, since I've been a boy.

[Allen:] They've had banjos around, huh?

[Loyacano:] Yeah. I don't mean that they played in the band very much like that, but I mean they played them, you know, outside.

'Cause I remember my daddy and a fellow by the name of Ed LeBarra used to go out at night time with a banjo and a guitar. And that's about--let me see, I'm eighty years old--that is when I was about ten years old, then.

[Allen:] When did they start using banjos in the bands?

[Loyacano:] Now you've got me. You've asked me something that I couldn't tell you.

[Allen:] When you started playing bass, were most of the guys playing tuba, or string bass?

[Loyacano:] Both.

[Allen:] They were mostly playing both.

[Loyacano:] Well, you see the tuba player--the tuba is [played] with the mouth, and the bass with the hands. But the notes are the same. You make G on the trombone; you make G on the bass fiddle; it's all the same, see?

[Allen:] Who would they use on baritone horns in the parades? I forgot to ask you that.

[Loyacano:] Uh.

[Allen:] You didn't know those fellows?

[Loyacano:] No, I didn't know them.

[Allen:] Know any of the peck horn players?

[Loyacano:] No. Yeah, one, what's his name again? Ben Hogan, Mike Hogan, what's his name again?

[Allen:] I know who you're talking about. [with Dick]

[Loyacano:] You know who I'm talking about?

[Allen:] I have it written down in school. Somebody told us about

him. Another thing I want to get straight is these Lala fellows. Now there's Joe, and there's Johnny, and they're both cornet players.

[Loyacano:] Joe and Johnny?

[Allen:] Lala. You knew both of them?

[Loyacano:] Only one--I knew two Lalas, but one Lala was Joe Lala from uptown, way up here--used to play cornet; and Johnny Lala was another cornet player from downtown. They wasn't no kinfolks, I don't believe.

[Allen:] No kin.

[Loyacano:] No.

[Allen:] Who would Joe Lala work with? Do you remember any of the bands he had?

[Loyacano:] He used to play with anybody, anybody that would hire him.

[Allen:] And what about Johnny?

[Loyacano:] Same.

[Allen:] Now Joe had a brother that played guitar, didn't he?

[Loyacano:] Who?

[Allen:] Joe Lala had a brother that played guitar. I can't think of his name.

[Loyacano:] Oh, you mean Nick--Charlie.

[Allen:] Charlie.

[Loyacano:] Charlie didn't play guitar, no. Joe played guitar.

Joe played guitar and Charlie played the mandolin. Because we used to go out together, two mandolins and two guitars. Talk about sweet music--

[Crawfords:] Serenades?

[Loyacano:] Serenades, yes. No good for jazz. But serenading, boy, in the still of the night, when you hear them strings going--I mean to tell you, when it's played right--I don't mean you playing in G

and I'm playing in F or some other damn key--I mean when everybody is playing in the one key. it sounds beautiful.

[Allen:] Did the bands go around and serenade, with a full band?

[Loyacano:] Yeah. Many a time I went around serenading.

[Crawford:] By yourself?

[Loyacano:] No, no, with the band.

[Crawford:] Did you ever know a guy named "Bat" Steckler?

[Loyacano:] Who?

[Crawford:] "Bat" Steckler--Baptiste Steckler [spelling ?]. He was a cornet player.

[Loyacano:] No.

[Crawford:] Johnny Bertucci?

[Loyacano:] Yes, I know Johnny Bertucci. He used to be with the-- used to belong to the [Knights of Th] Maccabees.

[Crawford:] Maccabees?

[Loyacano:] Yeah. I remember him.

[Allen:] I think he's over in Biloxi.

[Loyacano:] Who's that?

[Allen:] Johnny Bertucci.

[Loyacano:] Well, he must be somewhere.

[Allen:] I think that's what your brother, Joe, told me.

[Loyacano:] Merritt Brunies, you met that--[. . . player ?]

[Allen:] Yes, I met Merritt. He's over there. He and Abbie are both over there.

[Loyacano:] Abbie had heart failure.

[Allen:] Yes, but I think he's going to be all right now. I think he can play again now. Did you work with any of the Brunies boys? Which ones?

[Loyacano:] Abbie, Richie, Merritt, and the fellow that played the trombone in Chicago--what's his name again?

[Allen:] George.

[Loyacano:] George. Played with the whole Brunies family.

[Allen:] Was this in one band, or was it in all their different bands?

[Loyacano:] Different bands.

[Allen:] I thought maybe they had a family band, or something. Who did they work with, the Brunies boys?

[Loyacano:] Anybody they got a chance.

[Allen:] What are some of the different sections of town you played in?

[Loyacano:] Oh, I played all over, from the slaughterhouse clean up to Carrollton, I used to play in the Odelweiss [spelling ?] with Brunies, with Old Man Brunies, Abbie Brunies, the old Scotch fellow.

[Allen:] What did he play, what instrument?

[Loyacano:] He played drums--bass fiddle, no, not drum, bass fiddle-- I played the drums.

[Allen:] You played drums at that time? What was the name of the house you were in up there? What was the name of the place in Carrollton?

[Loyacano:] Odelweiss.

[Crawford:] Odelweiss?

[Allen:] I never heard of that one; that's new to me.

[Crawford:] German place?

[Loyacano:] Huh?

[Crawford:] Was it a German place? Was it German?

[Loyacano:] I don't know.

[Allen:] Edelweiss, maybe.

[Crawford:] Maybe.

[Loyacano:] Odelweiss.

[Allen:] We'll look it up.

[Loyacano:] Odelweiss Hall. Used to be on the corner.

[Crawford:] We can find it.

[Loyacano:] Huh?

[Crawford:] We can find out, you know.

[Loyacano:] You got to play up there?

[Crawford:] Pardon?

[Loyacano:] You got to play up there too?

[Crawford:] No, I never have. I mean we just--

[Allen:] We'll ask somebody.

[Crawford:] We'll look it up, you know.

[Loyacano:] Odelweiss Hall.

[Allen:] We'll find out if it's still standing, or what.

[Loyacano:] I don't know if it's standing yet.

[Allen:] Which is the one downtown you played in, so far down.

[Loyacano:] What's the name of the place now? Arabi Social Club.

[Allen:] Arabi Social Club?

[Loyacano:] Yeah. Way down below the slaughter house.

[Allen:] The Toddle House?

[Crawford:] Slaughter house.

[Allen:] Oh, the slaughter house.

[Loyacano:] Below the slaughter house.

[Allen:] What was the roughest place in town?

[Loyacano:] Huh?

[Allen:] What was the roughest place you ever played in?

[Loyacano:] Roughest place?

[Allen:] Uh-huh?

[Loyacano:] No, I never played in no rough place. Uh-uh. We

find out a place was rough, that place was dropped (noise)--gone

[Allen:] Did you play in any very expensive type places, exclusive? High class? I don't guess the high class people liked jazz then, huh, too much.

[Loyacano:] I don't know.

[Crawford:] I don't think they liked anything, except being high class.

[Allen:] Maybe that's it.

[Crawford:] Did you hear some of the Negro bands, when you were young? You know, the street bands? Do you remember any of those?

[Loyacano:] [Original] Tuxedos, for one. And--what the hell is the name of that other band? Anyhow, Tuxedos for one. Man, that "Nigger" on the bass drum that was a drum playing fool.

[Allen:] Did you hear John Robichaux's band or--

[Loyacano:] No, it wasn't John Robichaux. Yeah, I heard him. It wasn't him, though. Tuxedo.

[Allen:] ^{But} Was John Robichaux's orchestra a jazz orchestra? Would you call it reader--?

[Loyacano:] No. Call them straight.

[Allen:] Just straight? What about Piron?

[Loyacano:] Piron? I never heard him

[Allen:] Never heard him?

[Loyacano:] No. Now, Buddy Bolden, I met him there, at Jackson and Saratoga. ^{But} King Watske [spelling ?]. You know King Watske, used to play a fiddle?

[Crawford:] He knows about him.

[Allen:] I've heard about him, but I never met him.

[Loyacano:] King Watske and Buzz Harvey. When I get done playing the bass, he shook hands with me; say "white folks, you're a bass

playing fool". What does that thing do? Take a--

[Allen:] That takes your voice, and it runs through that cord over here to the machine, and they put it on the tape. It gets magnetized, and then you can play it back. We'll play it back for you in a little while, if you want to hear what your voice sounds like. Maybe you'd rather not. The first time I ever played mine back I was really shocked. You get used to it, though, just like anything else. I wish you could remember the name of some of your favorite tunes from that time, but you don't remember much about the tunes.

[Loyacano:] "Number Two Rag"--that's about the only one I remember--
"Number Two Rag."

[Allen:] Would you play a two beat or a four beat in those days, or both?

[Loyacano:] Two beat.

[Allen:] Two beat mostly. And would you ever double that up?

[Loyacano:] No.

[Allen:] Never doubled it up at certain points in the music; would just keep a two beat going.

[Loyacano:] What do you mean, a two beat and then a--

[Allen:] I mean put a double rap in there or anything [unintelligible].
You know what I mean?

[Loyacano:] Sometimes.

[Allen:] Sometimes you'd put a double rap.

[Loyacano:] Yes. Want some water?

[Allen:] No, thanks. I think we've just about got it. Let's play him a little back, so he can hear it.

