

Also present: Richard B. Allen, Paul R. Crawford, Mrs. Loyacano

This interview was recorded at 935 7th Street at the home of Joe Loyacano. Joe's full name is Joseph Loyacano. People used to call him "Hook" because of the nose. The story is told by Manuel Mello [August 3, 1959, Reel III, p. 16] that Joe and [Alfred] "Pansy" Laine used to kid each other about their noses. Joe adds that they got all their hair shaved off one time, with a razor, just for kicks. You could pull a silk handkerchief over their heads without its sticking.

Mrs. Loyacano tells that when they were playing at that time the music wasn't called Dixieland, it was called ragtime. Then from ragtime it went to Dixieland and from Dixieland to Dixieland jazz. They put it in three stages, and now they are trying to put in the progressive. Joe was playing that when he first went to see her, which is nearly forty-five years ago.

Joe was in the business [of playing music] for fifty years when he gave it up this past January, 1959. He was born October 14, 1893. He will be 66 this coming October.

Joe didn't have any lessons when he first started playing trombone [or ever]. He started by playing a pianola, which was an electric piano that was pumped with the foot. He would pump with his feet and play trombone with his hands and mouth; he learned the trombone that way. The trombone was his very first instrument.

Joe had three brothers who played music: Arnold, Jack, and Bud Loyacano. Bud played mandolin and guitar, and could play some on drums, bass, and violin. Arnold played a little piano, bass, drums, guitar, mandolin. Jack played trombone; he was left-handed. Mrs. L. says they have a picture of him playing trombone left handed. Joe

started on the slide trombone.

When Joe first started he heard regular old time jazz songs, which at that time were called ragtime tunes. He doesn't remember the names of the tunes. "Fifty years ago is a long time to remember the names of any of them tunes."

Mrs. Loyacano says that next [after what ?] Joe went with the Margiotta Brothers with the Triangle band, and that he also played for Lou Rose.

The first band that Joe ever worked with was Jack ["Papa"] Laine's old Reliance Band. Then he worked with Pansy Laine. When he left Pansy he went to work with Dan Hughes, who used to advertise for Lou Rose's burlesque show by walking around Canal Street two hours every evening. The advertising job went on for about two years; they would advertise every night from six to eight. [Joe's daughter has some pictures.]

Mr. Allen thinks that Dan Hughes had a favorite tune; Raymond [Burke] had told him about it. Perhaps, he says, it was "Persian Rose," but Joe says not that he knew about. To Dan, any tune was his favorite tune. Dan had one eye and was a trumpet player. Dan finally wound up with the dogs at the greyhound races [as a trainer. or some such thing?].

Joe doesn't remember who was in Jack Laine's band when he first started. Joe was just sixteen years old and in short pants at that time. Pansy Laine had Leonce Mello's brother who played drums, [Sanford] Mello. They used to call him "Foots," "Big Foot," "Foots" Mello. Harry Shields played clarinet, Pansy played trumpet--Joe doesn't remember who was on piano. They had piano in the bands back in those days. When Joe played with Joe Ellerbush's band, they didn't have a piano. They used to play lawn parties where there were no

pianos, so they would have to use guitar or banjo. Joe Ellerbush was a trombone player--a terrible trombone player, but he went around as a trombone player anyhow. He was the boss man; he got the jobs, so he was the leader. Joe was playing ~~bass~~ fiddle [and?] bass horn.

Bill Gallity was playing a valve trombone when Joe started. You couldn't make the slides, glisses, on the valve any more than you could make it on a trumpet. Sometimes Bill played vamp; sometimes he played a little more complicated that vamp. Joe plays mostly vamp style, mostly bass parts on the trombone. There wasn't much range on the trombone; the range wasn't high at all; they played in the low register most of the time. [Then follows an unsuccessful attempt by PRC to find out JL's range on trombone.] Joe had never read a note of music; "This fellow'd say, 'We're going to play such and such a tune, let's go,' and I'd [hit them ?] the slide and we'd go ahead with it." Joe never took a lesson in his life. He went one time to take lessons from [R. H.] Wickboldt [see Prelude index] who happened to be the trombonist at the Orpheum Theater. He was a very good teacher, but after the first time Joe went to his house, he told him "Son, there is no use you coming here. I couldn't teach you anything. You are just a fraction of a second behind me all the time, and you don't know what in the hell you're doing. I don't want your money, because I don't need it. If I could learn you how to play trombone by music, I would learn you for nothing." Joe was so close behind him, he didn't know whether he was reading or playing by ear.

Mrs. Loyacano shows Mr. Allen a picture of Bertucci's Orchestra in Biloxi. Another picture is of Sharkey [Bonano] down in the Vieux Carré; Joe adds that it is Sharkey at the Silver Slipper. With Sharkey, who is on trumpet, is Mike Ryan on drums, Joe Loyacano on bass, Johnny Gregory on saxophone, and Johnny Miller on piano. Johnny Gregory

played alto and tenor saxophone, but RBA says it looks like baritone in picture. The Silver Slipper is now the Dream Room. The picture was taken during the Mardi Gras season; in the picture are the words "Welcome Mardi Gras." Joe says it was taken over twenty-five years ago. Another picture was taken in Biloxi, Mississippi in the Elks Club. Joe names Johnny Bertucci as playing trumpet, Harry Tozun [sp.?] on clarinet, Avery Lopozer [sp.?] on piano, Joe Loyacano on trombone, and Ellis Stratakos on drums.

An article entitled "Know Your Coast," with pictures and other things being shown, from the Biloxi paper dated Monday afternoon, December 29, 1958, says that the picture with Johnny Bertucci was taken in January, 1920.

Joe learned to play trombone by music when he was working with Max Fink at the Little Club on Baronne Street between St. ~~XXXX~~ Joseph and Julia Streets. Max Fink used to play everything from cover to cover. Joe was playing sousaphone, and he would have to get the parts out because Max didn't want anyone to know that Joe was the only faker in the band. He would get the parts out for every tune, and he noticed that when he started at one cover and finished up at the other cover that every time he would hit one particular note it would be on a particular valve, so it finally came to Joe that he could read music. Nobody taught him a thing about reading.

When Joe was at Club Forest he went on sousaphone and bass fiddle.

Joe knew Peck Kelly when he was in Texas, but Joe never worked with him. Joe worked in Texas with Wingy Manone in San Antonio. Wingy Manone had in his band: Wingy on trumpet, Pee Wee Russell on clarinet, Humphries on drums, and a little short young fellow, a kid from Baton Rouge on saxophone. Wingy had a pretty nice band. Joe worked in Biloxi with Wingy at the Buena Vista Hotel and the White House Hotel.

At the Buena Vista, Wingy had Mike Ryan on drums, Bob Sackerman [sp.?] on saxophone--Sackerman got killed in Chicago in an automobile accident; he would be a good age by now. Wingy played trumpet, [Jack] Teagarden played trombone for a while, Henny Brunies played trombone for a while, Joe doesn't remember the clarinet player. They had a pretty ~~XX~~ good line-up of men.

Joe played with Duke Yantis in Cincinnati [Ohio]. Duke was at the head of it; it was a local band which he took from here to Cincinnati to play at the Gibson Hotel for four weeks. That was over thirty years ago, because Joe's daughter wasn't born yet and ~~W~~ she is now thirty. Then he went to Memphis, Tennessee with Max Fink, where he left Fink and came to New Orleans to work at Club Forest, where he worked for twenty-two months without stopping. First he worked at Club Forest with Charlie Fischbein and then Jules Bauduc came in and took over the band. After Bauduc left, Duke Yantis took over. Tony Almerico worked in the band also on second trumpet. Paul Crawford says it must have been one of his first jobs. Red Bolman played first trumpet. Joe says Red was a very fine trumpet man. Red never had a band of his own that Joe knows of, but he was a good trumpet man. Only thing, he skipped bars--he would jump a bar. He was one of the best they had around here. Joe worked with one of the best trumpet players who ever hit this town: Emmett Hardy. Mr. Allen says Monk [Hazel] talks about him all the time. Monk was a personal friend of his. Joe worked with Emmett, Norman Brownlee, Billy Braun [sp.], who was on mellophone. Norman Brownlee played piano, Emmett Hardy played trumpet, Chink Martin played bass, Joe Loyacano played trombone, Chink Martin's brother [Wm. Abraham?--Soards 1926] played guitar, Harry Shields played clarinet, Alonzo Crumby played drums. Emmett Hardy played like Louis Armstrong plays today; Hardy was way ahead of

everybody. Joe remembers when they played on an excursion boat on Canal Street and when Louis Armstrong heard him he walked over to the rail and shook his head and said, "That's the best I ever heard in my life; there ain't nobody gonna touch that boy when he gets a little older." Hardy was only a kid; he died when he was just twenty-one or twenty-two years old. Hardy's picture is in the Parisian Room. Joe's brother had a picture of him.

Joe made some records with [Abby] Brunies at the Halfway House. Joe didn't make "Since You've Gone" or "Tell Me Who." Mr. Allen says ~~XXX~~ there are only two which have trombone on them and they are "Barataria" and "Pussycat Rag." Joe made those two with Brunies, which were made with the same men as in a photograph just being observed. [Leon] Roppolo is identified. Nina Picone was not in that band; Joe didn't know Picone at that time. Joe played regularly at the Halfway House. [There is a full seven piece band with two saxophones in the picture, Mr. Allen says.] Joe says that the two saxes were only used for the recording. Joe identifies Charlie Cordilla, who was a steady member of the band, Leon Roppolo [just added for record, according to RBA], Abby Brunies [cornet], Billy Eastwood [guitar], Joe Loyacano, Leo Adde X (who jumped off a truck and drowned himself in the Industrial Canal--Adde was a wonderful drummer), Mickey Marcour was on piano. Roppolo was the top clarinet player of the time; he was always a very good man. Mr. Allen asks if he was very sick when the records were made, but Joe ways he was all right. Red Long, who is dead, used to be Brunies' piano player; Red composed quite a few numbers; Mrs. Loyacano said that Red sang. Bill Whitmore played piano with them for a good while. Joe worked at the Halfway House for about three or four years. The band worked about five years in all in the one spot, which sold nothing but soft

drinks and sandwiches, during prohibition. Chris Rabensteiner owned the place [Rabensteiner Bros. Restaurant--102 City Park Ave., Soards 1929?].

Joe worked mostly spot work because he worked in the daytime and didn't want too much work. When Joe was with Norman Brownlee and Emmett Hardy, they would work spots every night in the week. They worked from the lower coast in Algiers all the way up to Harvey, and they worked from the X [Jackson] Barracks to Carrollton Avenue, in the city. They got most of the fraternity work on this side of the river. They had most nights tied up with fraternity dances. There was very little music during the daytime then. Joe played picnics at Milneburg, West End, and Bucktown; mostly on Sunday. They would catch the train at eight-thirty and be ~~XXXX~~ there at nine and play until six. They made two and a half [dollars] for the whole day; that was top money at that time.

Joe played at the St. Charles Theater with Jimmy Wakely. He was a hillbilly entertainer who wanted to take Joe to California with him. Joe lost a golden opportunity for not going with him. He offered Joe three thousand dollars a year plus recording dates and pictures which didn't take in the regular job. Joe didn't care about it because he had children here and didn't care to leave.

Most of the musicians had day jobs because you couldn't make any money playing in the day. If you were lucky, on Sunday you might play a picnic. Joe worked in McGinnis Cotton Mill as a loom fixer. Tony Sbarbaro worked down there with Joe. Also there was Joe Lala who worked there and played trumpet; he was the foreman. Steve ~~XXXXXX~~ Boudreaux didn't work in the mill. Steve was the drummer for the Margiottas. The musicians did manual labor during the day. Mr. Allen says that goes hand in hand with playing music. Joe worked in night

clubs for a while from 10:30 at night till 4:30 in the morning for thirty-five dollars a week. Joe worked at Pate Herman's playing the bass with Bill Bourgeois's band. ~~XXXX~~ Joe played at Dixie's Bar of Music when it was on St. Charles Avenue with [Yvonne] "Dixie" [Fasnacht], a girl piano player, and himself, three pieces. [clarinet] ~~X~~

Mr. Allen asks if one of Joe's brothers worked with Jimmy Durante. Joe says no, but that one of his brothers worked with another great comedian. Mrs. Loyacano says that Arnold worked in Chicago with nearly every big thing that there was. He was ~~XX~~ with the first ones who went up with the Dixieland band along with Tom Brown [in 1915--Blesh ?]. [See Arnold Loyacano summary]

At the picnics, you played from nine in the morning till six in the evening. You played a few tunes and then you stopped, got a drink or a sandwich, and then went back to playing. You played anything you wanted to, you were the boss, no one to tell you anything. You might get a request where someone would ask you to play a waltz. There was no piano at the picnic. They would play polkas, fox trots, one-steps, waltzes, lancers, varieties. Joe doesn't remember every playing any quadrilles.

The Triangle Band was a spot job band. It was [the band of] the two Margiotta brothers, Sado [Salvador--now known as Sam] and Tony Margiotta. Joe played trombone with them for a while, and then Leonce Mello took his place when he quit. Joe quit when they had a little run-in about a job he had gotten them; the Margiottas were late, and Joe was bawled out for that. ~~TONY MARGIOTTA~~ Tony Margiotta played the trumpet. Sado is still alive and plays clarinet with the police band. PRC played with Sado at Monroe. PRC adds that Sado's wife has been real sick, and he hasn't heard much of him. Sado married Steve Boudreaux's wife after Steve died. Steve was the drummer with the Triangle Band. [Valentine] Valle Reith [Soards, 1926] was the

drummer when Joe played around the city with Dan Hughes.

END OF REEL I.

[Allen:] We were talking about Dan Hughes, [Valentine] "Valley"
Reith was the drummer, then?

[Loyacano:] Yeah. "Valley" Reith played drums.

[Allen:] And who else would be in the band, do you remember the
other members?

[Loyacano:] No, I don't remember the other members of the band.
All I remember is Dan Hughes, and Clem Camp--he had a patch over
his eye; he was the clarinet player. Hughes had one eye, and Clem
Camp had a patch over his eye; he was the clarinet player.

[Allen:] Is he still around, Clem Camp?

[Loyacano:] No, I don't know, I don't know whether he's still living
or not. I played trombone, and "Valley" Reith played drum, my
brother played bass horn, and that was all.

[Allen:] Which brother was that?

[Loyacano:] Bud. My oldest brother.

[Allen:] Sure got to see him.

[Loyacano:] Yeah. Well, you can see him. He's in the [Old Folks']
home on Jackson [Avenue] and Brainard [Street].

[Allen:] Well, I'll stop by there and find out if it would be all
right if I was to bring the tape recorder.

[Loyacano:] Yeah. He's up on the second floor. He'd be glad to
see you.

[Mrs. Loyacano:] Boy, he can give you some dates and--

[Loyacano:] Yeah. Because he's got a good memory; my memory is very
bad.

[Mrs. Loyacano:] Since he had a stroke in his head. He had a stroke
in the two years ago and his mind don't, you know, just keep agoing
all the time. He just got to stop to think of what it is and what it
ain't.

[Crawford:] He gets tired.

[Mrs. Loyacano:] Yeah, yeah. The doctor said the brain has been injured and he didn't know to what extent, and that's why sometimes he remembers and sometimes he doesn't.

[Allen:] Do you remember any of these Henry Fillmore trombone pieces, like "'Lasses Trombone,' 'Miss Trombone' 'Sally--'"

[Loyacano:] No, I never played none of that stuff.

[Allen:] Never played none of that stuff.

[Loyacano:] Never played any of it, no.

[Allen:] Did you ever play "Joyce's 76th"? It was a march.

[Loyacano:] No.

[Allen:] I just wondered. Did you work in brass bands much?

[Loyacano:] No, uh-uh. Mostly in six or seven piece band.

[Allen:] I was wondering who your favorite trombone players were in those days.

[Loyacano:] Well, my favorite trombone player in that time was Jack Teagarden. I thought Jack was about the best there was anywhere.

[Allen:] He can still play. I heard him--

[Loyacano:] Yeah, he's still the best for me.

[Allen:] A couple of months ago.

[Loyacano:] What do you say?

[Crawford:] He's fine.

[Loyacano:] Yeah, he's--

[Crawford:] I hear he's going to be down here before long.

[Loyacano:] Yeah?

[Mrs. Loyacano:] He's going to play at the Dream Room.

[Allen:] Yeah.

[Loyacano:] He's still top man for my money.

[Mrs. Loyacano:] I'm going to take you down there to see him. I never

was in a night club since I married, and that's forty years. But we're going to go down there to see Jack at the Dream Room.

[Loyacano:] Yeah.

[Allen:] When you started on trombone, though, were there any good trombone players here then?

[Loyacano:] No, not that I remembered of. The only one that I remember was Henry Brunies. He played fair trombone. And Bill Gallaty, well, he played valve. He played a fair valve trombone, see. This Joe Ellerbush, well, he was a horrible trombone player, but he--like I tell you, he was the leader of the band, so he was the boss man, and he was the trombone player.

[Allen:] What about Dave Perkins? Did you ever hear of him?

[Loyacano:] Yeah, brother Dave. Sure, I heard of Dave Perkins.

[Allen:] What did he play like?

[Loyacano:] He played fairly good trombone.

[Allen:] Was he a straight reader, or was he jazz?

[Loyacano:] Yeah, strictly straight, strictly straight. He didn't play no Dixieland, not to my knowledge.

[Allen:] What about these other fellows, were they Dixieland trombonists?

[Loyacano:] Who was that?

[Allen:] The ones that you're talking about, like Henry Brunies.

[Loyacano:] Yeah, Henry Brunies was, he was Dixieland man.

[Allen:] Bill Gallaty, did he play Dixieland?

[Loyacano:] Little bit, not too much. Bill was more on the legit side.

[Allen:] Did he read all of his stuff?

[Loyacano:] No, not that I know of. I don't think Bill ever read in his life. I'm not sure, but I don't think he did.

[Allen:] But he played that legit style?

[Loyacano:] Yeah.

[Allen:] Were there any outstanding trumpet players that you remember then, or?

[Loyacano:] Emmett Hardy.

[Allen:] He would be the one you'd name.

[Loyacano:] He'd be the tops, yeah, he'd have been the tops, positively the tops.

[Allen:] What about before him, were there any good ones before him?

[Loyacano:] Well, Tony Margiotta played fairly good trumpet. He played pretty good trumpet. Dan Hughes played pretty good trumpet. Pete Dintrans played pretty good trumpet.

[Mrs. Loyacano:] And you played with what-you-call-'em, Angie Schellang, didn't you play with him?

[Loyacano:] Oh, he was a drummer. He killed himself. [or was murdered ?] He killed himself about six months ago. He played with us in [Max] Fink's band when we was in Memphis at the Silver Slipper.

[Allen:] Who were some of the good drummers then?

[Loyacano:] Well, Leo Adde was a good drummer. Von Gammon was about the best. And Emmet Rodgers was a pretty good Dixieland drummer. Buck Rogers [spelling ?] was a pretty good Dixieland drummer. Monk Hazel was a good Dixieland drummer.

[Mrs. Loyacano:] In fact, Monk Hazel is our boy's godfather.

[Loyacano:] And Steve Boudreaux was a pretty good drummer too.

[Mrs. Loyacano:] Thirty-five years ago, Monk Hazel--

[Allen:] I wanted to tell you, before I forget it, I saw Eddie Edwards a couple of months ago.

[Loyacano:] Yeah? He was a trombone player.

[Allen:] He looks like he's doing pretty well.

[Loyacano:] Yeah. He used to play violin when I was going to school. He used to play the march for us to march up in the room, on the violin.

[Allen:] What school was this?

[Loyacano:] Jackson School, Jackson, on Terpsichore and Magazine.

[Allen:] Oh, yeah.

[Mrs. Loyacano:] He must be old, then, if he's old--

[Loyacano:] Well, that's how old he is. He's old as I am, every bit of it, if not older.

[Allen:] By the way, did you ever play any music in church, or anything?

[Loyacano:] In church?

[Allen:] Yeah. For the churches?

[Loyacano:] No.

[Allen:] Church dances, or anything.

[Loyacano:] No.

[Allen:] What religion are you, by the way?

[Loyacano:] I'm Lutheran.

[Allen:] I know they sure are jazzing up a lot of hymns now.

[Mrs. Loyacano:] Yeah.

[Loyacano:] Yeah.

[Allen:] Spirituals and stuff they call them.

[Loyacano:] Yeah.

[Allen:] I just wondered if any of those tunes were picked up that way.

[Loyacano:] No, we didn't play any, not years ago.

[Mrs. Loyacano:] Most that he played was lawn parties--they used to call them lawn parties. You'd get out in somebody's back yard and dance on a tarpaulins. That's what you used to have to dance on.

[Loyacano:] Yeah, them was lawn parties.

[Allen:] Did they sell drinks at lawn parties.

[Loyacano:] Sure. Did they sell drinks! Why sure they sold drinks.

[Mrs. Loyacano:] Beer and everything.

[Loyacano:] Sold beer, whiskey, anything you wanted you could get.

[Allen:] Did they have a charge to get in, of any kind?

[Loyacano:] Yeah, sure, admission charge to get in and dance, two bits a ticket.

[Allen:] Were you born in this neighborhood, by the way?

[Loyacano:] In this neighborhood? No, I was born on Thalia and Magazine, that's down, 1364 Magazine Street.

[Mrs. Loyacano:] [Unintelligible] ever since we married, though, and that's forty years.

[Loyacano:] But I've been up here about forty years.

[Allen:] Were there many musicians in the neighborhood?

[Loyacano:] In this neighborhood?

[Allen:] No, in that neighborhood when you were growing up, did you know many guys right from the--

[Loyacano:] I know the Margiottas lived right around the corner from me; Boudreaux lived right around the corner from me.

[Allen:] Seems like a lot of people came from this neighborhood who played music.

[Loyacano:] Yeah.

[Allen:] What about the Prima boys, did you ever work with any of them?

[Loyacano:] Leon and Louis? Yeah, I worked with both of them. I worked with Leon on the Avalon Club out here in Metairie. Worked with Louis when he come out there with Leon.

[Mrs. Loyacano:] You worked at the Pumpkin too, out by the Lake.

[Loyacano:] I didn't work with the Primas at the Pumpkin, though

[Allen:] Who was that with, at the Pumpkin?

[Loyacano:] I worked at the Pumpkin with Leo Adde on drums, and myself on--what did I play, trombone or bass?

[Mrs. Loyacano:] Trombone, I think.

[Loyacano:] I think bass fiddle, bass and sousaphone.

[Allen:] Did you ever work any jobs with Deacon?

[Loyacano:] My brother?

[Allen:] Uh-huh.

[Loyacano:] No. I worked in Chicago with him. I worked at 58th and State in Chicago with my brother.

[Allen:] Whose band was that?

[Loyacano:] That was Bill Brady's band.

[Allen:] That's news to me. Any other New Orleans fellows with them?

[Loyacano:] Yeah. Georgie--what's his name?

[Mrs. Loyacano:] Freddie Williams was playing up there too--

[Loyacano:] No, no. Freddie Neuroth was playing trumpet. He was a New Orleans man.

[Allen:] Oh, yeah.

[Loyacano:] My brother was playing drums, I was playing trombone, Bill Brady was playing piano. And I don't remember who was playing clarinet. We only had a five-piece band. I played with Yellow Nunez too in Chicago. Do you know Yellow Nunez?

[Allen:] Through the records. And I think I've met his son..

[Loyacano:] Yeah.

[Allen:] He made a lot of records.

[Loyacano:] Yeah, I played with Yellow.

[Allen:] Whose band was that?

[Loyacano:] That was Yellow Nunez's band.

[Allen:] His own band.

[Loyacano:] Yeah.

[Allen:] Did you record with him?

[Loyacano:] No, no, I never made no records.

[Allen:] When was your first recording session, by the way?

[Loyacano:] My first recording session was with Abbie Brunies, that I can remember.

[Allen:] And did you make any more records, until the 1940's?

[Loyacano:] Yeah. After I left Brunies? Yeah, I made some records with Sharkey--I think I made some with Sharkey--I made some with [Tony] Almerico, that's about all.

[Allen:] Do you remember any of the tunes you made with Sharkey?

[Loyacano:] Huh?

[Allen:] Do you remember any tunes you made with Sharkey?

[Loyacano:] No, I don't remember any of them.

[Allen:] Was that in late years, or was that during the thirties, or what?

[Loyacano:] That was in later years.

[Mrs. Loyacano:] [Unintelligible] That's my daughter.

[Allen:] Yeah.

[Loyacano:] Yeah, that was in later years.

[Allen:] Let's see. Oh, when you started out, were they playing bass, or sousaphone? String bass?

[Loyacano:] When I started out, I was playing trombone.

[Allen:] Yes, but the other guys, were they playing string bass?

[Loyacano:] String bass, yeah, mostly string bass.

[Allen:] Were there any sousaphone players then at all?

[Loyacano:] They had a few, but they used to call them bass horns at that time, they didn't call them sousaphones, they had upright bass horns. You know, about so big, they was upright, never had

no big bell on them.

[Allen:] Do you remember who any of the outstanding bass players were?

[Loyacano:] No. Finats [Mario Finazzi], an Italian fellow by the name of Finats.

[Allen:] Mario.

[Loyacano:] Mario Finats, he was about the best.

[Allen:] We know his sons.

[Loyacano:] You do?

[Allen:] I was talking to his son last night.

[Loyacano:] Yeah?

[Allen:] Sam.

[Loyacano:] Yeah, well, his daddy was about the best.

[Allen:] We'll have to play this for them.

[Crawford:] His sons are each about as wide as that sofa over there.

[Loyacano:] Oh, God.

[Crawford:] Well, I mean they're great big guys.

[Loyacano:] Yeah, yeah. Well, Finats was a big man himself, you know.

[Crawford:] They run a tobacco service on Decatur Street, you know, fill cigarette machines.

[Loyacano:] Yeah? Well, Finazzi was a big, heavy-set man himself. But he'd blow a sousaphone, it'd sound like a bass fiddle. I mean not a sousaphone, but a upright bass. It sound just like a man, I remember one night, he come when we had a four-piece job, in a house, a house party, and they sent him on bass. He come in there with this big bass horn. Jesus Christ, what are you going to do in here? You'd blow the walls off this place. "Don't worry, everything will be all right," he says, "Dont't worry about nothing." So we started to play. Man, sounded just like a bass fiddle. You couldn't tell

whether it was bass fiddle or a sousa--a bass horn.

[Allen:] Who did he work with?

[Loyacano:] Who, Finazzi? He worked with anybody, anybody that'd hire him.

[Allen:] Oh, yeah. I just thought you might remember some special bands that he played with.

[Loyacano:] No, I don't, I don't.

[Allen:] Say, who is "Whiffle" Rogers? I'll have to get those Rogers straight.

[Loyacano:] "Whiffle" Rogers? That's Emmett Rogers's brother.

[Allen:] Yeah.

[Loyacano:] There was Emmett, there was Buck, and there was "Whiffle". I don't know what "Whiffle's" right name was, but they used to call him "Whiffle." Why, I don't even know why they call him "Whiffle."

[Allen:] I think he worked with you at Tyler's, somebody told me. Is that true?

[Loyacano:] Tyler's Beer Garden? Yeah, yeah, with Mike Trapani's band.

[Allen:] How old is Mike Trapani? He's got a pretty good age, huh?

[Loyacano:] Mike Trapani's got a pretty good age. He's got a business here on Second and Annunciation.

[Mrs. Loyacano:] He's got a big grocery store.

[Loyacano:] He's got a grocery and meat market.

[Mrs. Loyacano:] Mike's in his fifties.

[Allen:] What instrument was Mike playing?

[Loyacano:] Mike played trumpet.

[Allen:] Trumpet.

[Loyacano:] Trumpet, yeah.

[Allen:] Well aren't there some other ones in the family?

[Loyacano:] His brother Joe plays saxophone, and clarinet.

[Allen:] What kind of a place was Tyler's, then?

[Loyacano:] Tyler's was a beer garden.

[Allen:] Uh-huh.

[Loyacano:] A beer garden.

[Allen:] Did they charge admission?

[Loyacano:] No admission, no. You just went in and bought you[r] drink.

[Mrs. Loyacano:] It was right by Audubon Park.

[Allen:] That's the place with the big tree in the middle of the floor.

[Loyacano:] Right in the Park, right in Audubon Park, there, right off of Magazine Street.

[Allen:] When I went there they had a big, I think it was an oak tree, growing up through the middle of--

[Loyacano:] Yeah, that's right. Through the middle of the building.

[Allen:] Yeah, Monk took me up there during the War. [Actually immediately after World War II] I was down here in the Navy.

[Loyacano:] Yeah, well that was Tyler's Beer Garden. Owned by Captain Tyler, tugboat captain.

[Allen:] What kind of a band did Jules Bauduc have? Was that a big reading band, or was it--

[Loyacano:] Yeah, it was a ten-piece band. Ten-piece band, he had out at Club Forrest.

[Allen:] Did they play much jazz in it?

[Loyacano:] No, no, no it was mostly reading. Played special arrangements, Bauduc's own special arrangements that he had.

[Allen:] Gee, I don't want to keep you here too long. You got any questions, Paul?

[Crawford:] No, I hardly ever have any, and I just sort of follow what's going on.

[Loyacano:] Yeah, that's the best way, Paul, and keep out of trouble.

[Crawford:] Oh, it's not that, it's just that I don't know anything.

[Mrs. Loyacano [speaking simultaneously with PRC]:] He was with Tony [Almerico], though, for the last seventeen years. He went back to bass. He could play bass as a small boy. His daddy had him on bass when he was about nine or ten years old, his daddy played music.

[Loyacano:] [simultaneously with Mrs. L., immediately after PRC] Yeah.

[Loyacano:] Yeah, I used to play bass when the old man used to carry a box around with him, on his shoulder, so I could stand on it, and reach the bass fiddle.

[Allen:] What did your father play?

[Loyacano:] Guitar, violin, bass.

[Allen:] Was he a reader?

[Loyacano:] No, no, no. Strictly by ear.

[Allen:] Did he play with Dixieland bands?

[Loyacano:] No, no, no, no, uh-uh.

[Mrs. Loyacano:] Just a bunch of Italians got together.

[Loyacano:] They played mostly waltzes and ballads, pretty ballads and waltzes. They used to go around serenading people at night. You know, you'd be in your bed, sleeping, twelve or one o'clock at night, they'd be out and they'd go to your house and they'd pull out the instruments and they'd tune up. and they'd say, "Let's go," and they'd start playing, and they'd wake you up. If you was the right kind of a person, you'd say, "Come on in, get a drink." They went in, they got a drink, and maybe stayed a half hour or so, went off and went to somebody else's house and did the same thing. But you can't do that now. They'd put you in jail for it now.

[Mrs. Loyacano:] But he played--that was his first instrument playing was bass, I know his mother told me a few years ago.

[Loyacano:] Yeah, bass fiddle was my first instrument.

[Allen:] Did you have any uncles or aunts, or anybody else that played?

[Loyacano:] Brothers

[Allen:] Just your brothers. And your--did you say your sisters used to play?

[Mrs. Loyacano:] His sisters used to play music.

[Loyacano:] My sisters and brothers played, yeah. Sisters played a little piano, little guitar.

[Allen:] Well, the Brunies didn't live too far from you, huh?

[Loyacano:] No, the Brunies lived on Jackson Avenue.

[Allen:] That wasn't too far.

[Loyacano:] No, that wasn't too far from me.

[Allen:] Yeah. They had a family band too.

[Loyacano:] Yeah.

[Mrs. Loyacano:] Oh, gosh, yes.

[Loyacano:] Yeah, they had a family. They had uncles and aunts and everybody else in his family played music.

[Mrs. Loyacano:] The Schillings lived right around here too, Georgie Schilling and his brother lived around this way. And Gus Zimmermann, he used to--you played with Gus Zimmermann.

[Loyacano:] Yeah, well, he was a trumpet man too.

[Mrs. Loyacano:] Uh-huh. And the Heintz.

[Loyacano:] Heintz brothers, yeah. Eddie Heintz.

[Mrs. Loyacano:] Gus Heintz.

[Loyacano:] Gus Heintz.

[Allen:] Who was that Zimmermann that played the piano, years ago,

before Roy was ever on the scene. Tony, or Tom? I can't remember now. [See They All Played Ragtime]

[Loyacano:] I don't remember.

[Allen:] Tony Parenti mentioned him a lot.

[Loyacano:] Zimmermann?

[Allen:] Uh-huh.

[Loyacano:] No, I don't know him.

[Mrs. Loyacano:] You played with "Ragbaby" Stevens, didn't you?

[Loyacano:] Oh, yeah.

[Allen:] Did you name any outstanding clarinet players? That was something I was going to ask you about.

[Loyacano:] [Leon] Roppolo was outstanding. Charlie Cordilla was a good clarinet man, but Roppolo was the outstanding clarinet man. Charlie Cordilla played nice clarinet. He was with the Halfway House.

[Allen:] Uh-huh. What about saxophone in that time?

[Loyacano:] Saxophone? Charlie Cordilla played good saxophone; "Rap" played fairly good saxophone too. [Nunzio] Scaglione was a good saxophone man.

[Mrs. Loyacano:] You played with Howard Voorhies.

[Loyacano:] Howard Voorhies was a trumpet man, "legit".

[Allen:] You know, somebody I was wondering about was this guy that worked with Avery Loposer in the Crescent City Band. Eddie Powers, I think?

[Loyacano:] Eddie Powers was a tenor man. Tenor and bass. He played bass sax and tenor sax.

[Allen:] They used bass saxes around here then, huh?

[Loyacano:] Well, Eddie Powers played bass sax, yeah.

[Allen:] How was he, how did he compare with those fellows?

[Loyacano:] Well, he was pretty good. He was a pretty good bass

man and pretty good tenor man. Played mostly "legit" stuff, though, you know, no hot stuff.

[Allen:] Any outstanding solo piano players around that you heard?

[Loyacano:] No, no. Mickey Marcour, well, he was just an ordinary piano player in my estimation. Just played ordinary piano. His brother played hillbilly violin, Oscar Marcour played hillbilly violin.

[Allen:] And, let's see, we've been over everything but banjo and guitar, I think. I didn't ask you--

[Loyacano:] Well, Billy Eastwood was the banjo player. Billy Eastwood was the only banjo player that I knew.

[Mrs. Loyacano:] Maybe you'd be interested in looking at that picture. That was Tom Brown in--years and years ago. A lady gave-- a man brought that. He said his brother died and that's how come we got those pictures, some of them. He gave them.

[Allen:] Oh, this is the band that recorded, I think.

[Loyacano:] That's Tom Brown's band.

[Allen:] Johnny--this is Bayersdorffer's Jazola Novelty Orchestra. Gee, I can't even tell what paper this is from.

[Mrs. Loyacano:] It's from a Picayune.

[Allen:] It's from an old Picayune, "Spanish Fort Jazzers." Well, that must be about 1924, that's when they recorded.

[Mrs. Loyacano:] Whenever they recorded, that's when that would be, because that's been a many year ago.

[Allen:] Let me read this exactly. On top of the picture it says: "Spanish Fort Jazzers." And underneath it says, "This is the Bayersdorffer Jazola Novelty Orchestra, at the new dance pavilion, Tokyo Gardens, at Spanish Fort."

[Loyacano:] Yeah.

[Allen:] "Left to right, Martin Abraham, sousaphone; Leo Adde, drums; Steven Loyacano, banjo; Johnny Miller, Piano; Charlie Scaglione, clarinet; Tom Brown, trombone; Johnny Bayersdorffer, cornet;" and man, he looks different, Johnny Bayersdorffer.

[Loyacano:] Oh, yeah, they all look different.

[Mrs. Loyacano:] [Unintelligible]

[Allen:] Tom Brown you can recognize, because he never changed too much.

[Loyacano:] Yeah, he never changed.

[Mrs. Loyacano:] The man died recently, and his brother found those two pictures of Joe at the Halfway House, and the other one, and he brought it. So I want [unintelligible]

[Loyacano:] No, what's-the-name gave me them pictures--Weber.

[Mrs. Loyacano:] Weber. That's what I say--his brother died and he gave you those.

[Loyacano:] Yeah, [Johnny] Weber gave me those pictures.

[Mrs. Loyacano:] I want to give it to Mrs. Brown, because she had asked for it. Did you ever go get any kind of recordings from her? I know she can give you anything and everything.

[Loyacano:] Boy, she can give you a lot of dope, yeah, because--

[Mrs. Loyacano:] She can give you history that you never knew about. She lives right there on the next corner.

[Loyacano:] Yeah.

[Allen:] I'm going to have to talk to her again. I know her.

[Mrs. Loyacano:] She lives on 8th Street.

[Allen:] I used to know Tom, too.

[Loyacano:] Yeah, he was all right; Tom was all right.

[Allen:] Who was Weber, was he a musician?

[Mrs. Loyacano:] No, [unintelligible] he just liked to collect all

those things, and he had those.

[Loyacano:] No, he just--

[Allen:] What's his first name?

[Mrs. Loyacano:] Johnny. I don't think--

[Loyacano:] Johnny Weber.

[Mrs. Loyacano:] You would know him, he had just collected them.

His brother had died. His brother had a barber shop, and he used to just keep all those things for the year and year of old time people, everything. He gave us pictures he had of us that we never even knew existed. But they used to take them, and he had them.

[Allen:] Boy, we'll have to go talk to him too. He'd probably tell us things that the musicians wouldn't remember.

[Mrs. Loyacano:] No, he died, you couldn't find out nothing--

[Allen:] Oh, Johnny is dead.

[Mrs. Loyacano:] The boy that had them, he passed away recently. And they were throwing the things out, and the other brother found them.

[Allen:] That's awful.

[Crawford:] You know Steve Brown?

[Loyacano:] Who?

[Crawford:] Steve Brown.

[Loyacano:] Yeah, sure. Steve Brown's a bass player.

[Crawford:] What do you think of his playing?

[Loyacano:] Wonderful. One of the finest bass players that ever hit the--that left the city of New Orleans.

[Allen:] I agree with that.

[Crawford:] Was he, did he play a bowed bass, or--

[Loyacano:] He played both, bow and pick. Yeah.

[Allen:] Well, how do you hit the bass, I mean when you pick it.

[Loyacano:] I pull sideways on my strings.

[Allen:] Do you have your thumb back against that backboard, or tail-piece--

[Loyacano:] I have my thumb against the headboard, that way. And I pick this way, away from the strings.

[Mrs. Loyacano:] He heard him play, he know.

[Loyacano:] I never pick the strings out with a slapback.

[Allen:] Well, who featured that slapback in the old days?

[Loyacano:] Oh, God, most everybody that played bass played--that's what we called woodblock bass.

[Allen:] Oh, yeah.

[Loyacano:] That time they used to play woodblock on the drum. Every drummer had a wood block, and he'd play the wood block and it'd be the same as a guy playing the bass; it would sound the same thing, slapping the strings against the finger board of the bass.

[Crawford:] Who do you think started that fingerboard slapping?

[Loyacano:] I don't have any idea, but everybody I knew that played bass was a fingerboard slapper.

[Crawford:] So it was a long time ago.

[Loyacano:] Oh, yeah, including my own brother. He was one of them too. He used to pop the hell out of the strings. Make them hit the fingerboard.

[Allen:] Who was that, which brother?

[Loyacano:] Bud, my oldest brother. That's why they used to call it the wood block bass. No matter how--the guy playing wood block on the drum would be playing the same thing as the guy was playing on the bass, practically the same thing; you couldn't tell whether he was playing the wood block or whether it was the bass player.

[Crawford:] Looks like he could have saved his fingers and just let the wood block--

[Loyacano:] Yeah, let the wood block do the work, that's right.

[Mrs. Loyacano:] I don't think you're going to have to ask him much more 'cause the tape's gonna to run out shortly.

[Allen:] It's about to run out.

[Mrs. Loyacano:] Like I say, he played mostly with everybody. He played with Sharkey here; and he played with Johnny DeDroit for a while; and as far as spotting, he played with probably everybody that's mostly been in the Union; you know, spotted at some time or other--

[Loyacano:] Oh, I've spotted around with most everyband in the city of New Orleans.

[Mrs. Loyacano:] Until he went with Tony, then for the last seventeen years--

[Loyacano:] I was with Tony Almerico seventeen years. I stayed with him, spotting.

[Allen:] That's a long time.

[Loyacano:] Yeah, seventeen years with one band is a long time.

[Mrs. Loyacano:] I think he was the longest man in the band. He had Nina [Picone] and he had Bubby [Castigliola] before Joe went to work with him. Then he let those boys go, but he still stayed on with them after they came off the boat, and he's the longest man really what stayed with Tony for the time [he was working ?]. He had--Tony used to have [Abbie] Brunies playing drums with them until he died. What was his name, Daddy?

[Loyacano:] Who?

[Mrs. Loyacano:] The one died, played the drums with Tony, Brunies?

[Loyacano:] Abbie.

[Mrs. Loyacano:] Was his name Abbie too?

[Loyacano:] Sure, Abbie. Young Abbie Brunies.

[Mrs. Loyacano:] He played with Tony, I know.

[Loyacano:] Yeah, but he died. He died playing in Chicago, with Sharkey. He died in Chicago with Sharkey. Went on the stand and died of a hear attack.

[Allen:] I think he dropped dead in Sharkey's arms.

[Loyacano:] Yeah, yeah, in Chicago. [Died in Child's Paramont, New York City]

[Allen:] About your recording with the Halfway House, where did you make that?

[Loyacano:] At the Godchaux Building.

[Allen:] Did they have those big horns?

[Loyacano:] Not at the Godchaux Building, but in the block with the Godchaux Building. Upstairs.

[Allen:] Did they have those big horns then, or did they have the electrical microphones?

[Loyacano:] They have electrical microphones.

[Allen:] That's a long time ago, I know.

[Loyacano:] Oh, yeah, that's quite a while ago.

[Mrs. Loyacano:] Thirty-three, thirty-three years ago it was 'cause he made the record when my other girl had died--she was born that time. She's thirty-three years old now. That's how long that first record--he's made lots with Tony, records, and he made some records for Joe Mares, with Monk Hazel and them. I don't know--did they ever release those records?

[Loyacano:] No, they couldn't release them, because Rosemary Clooney sang, and Rosemary Clooney was an exclusive Columbia recording artist, and they wouldn't let the records loose. Joe ^[Mares] Mares made the records, and they wouldn't turn the records loose, wouldn't let them turn the records loose.

[Mrs. Loyacano:] Then Armand Hug. He played with Armand Hug; he made

records for Armand--

[Loyacano:] I made a record with Hug, yeah.

[Allen:] Uh-huh. Armand said how wonderful it was, you could just walk in the studio and hear those tunes and pick them up.

[Loyacano:] And play them. That's right.

[Mrs. Loyacano:] He's a good man, him. He played with the Loyacanos-- Steve and Joe and the other one--what was the other boy's name?

[Loyacano:] Freddie.

[Mrs. Loyacano:] Freddie. He played with them.

[Allen:] Well, are you all related?

[Loyacano:] No, no relation at all.

[Mrs. Loyacano:] All the Loyacanos are no relations.

[Loyacano:] No relations at all.

[Mrs. Loyacano:] Always played together, and not a bit of relation.

[Allen:] Practically had you nothing but Loyacanos in the band at one time, I guess.

[Loyacano:] That's right, that's right.

[Crawford:] Yeah, but what would you do with a fifty-piece jazz band?

[Loyacano:] Oh, God, I don't believe you'd be able to play jazz with fifty men.

[Mrs. Loyacano:] Oh, I think--I don't know if you played with Mike Lala, did you?

[Loyacano:] Yeah, sure [Old] Mike Lala, Black Mike [Lala] too.

[Crawford:] That's quite a long way, between Mike and Black Mike.

[Loyacano:] Yeah, you ain't kidding.

[Crawford:] Mike's working at the Door now.

[Loyacano:] Oh, he is?

[Crawford:] As relief band.

[Loyacano:] Oh, yeah? Who else, is Roy [Zimmerman] still down there?

[Crawford:] No, somebody told me Roy [Zimmerman] went with Roy [Liberto].

[Loyacano:] Yeah?

[Crawford:] Yeah, they had a real--

[Loyacano:] Pushout, eh?

[Crawford:] Yeah.

[Allen:] All Bourbon Street is changed now recently.

[Loyacano:] Yeah, I guess so.

[Crawford:] Monk went with Roy Liberto--

[Loyacano:] Yeah?

[Crawford:] Bob Coquille, Roy Zimmermann.

[Loyacano:] Oh, yeah? Bob went with them?

[Mrs. Loyacano:] Well, who are those they call the Confederate Colonels?

[Crawford:] Bill Crais, Armin Kay.

[Loyacano:] Oh, yeah? Armin Kay? What's Armin playing, trumpet or bass?

[Crawford:] Trumpet.

[Loyacano:] Trumpet. Good. Where are they working? About and around, eh?

[Crawford:] I guess.

[Allen:] They had a job and the guy didn't come up with the money.

[Loyacano:] Oh, one of them things, eh?

[Crawford:] Where, out on the highway?

[Allen:] Uh-huh.

[Mrs. Loyacano:] I told you it was Chef Menteur [Highway].

[Loyacano:] One of them no-cash deals.

[Allen:] Well, that looks like just about the end of the tape, huh Paul?

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Reel II--retyped
August 20, 1959

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[Crawford:] Okay, I'll just cut it.

JOE LOYACANO
END OF REEL II
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