

JOHNNY LALA  
I [of 5]-Digest-Retyped  
March 15, 1960

1

Also present: William Russell, Mina (Mrs. Bill) Crais;  
musicians, including Lala: Raymond Burke, Johnny Wiggs,  
Bill Craxia.  
Recorded at Crais' apartment? [708 1/2] Bourbon

Music: "Shine On, Harvest Moon"--includes rehearsal on verse and discussion of  
key (incomplete)

"Sweetheart" (incomplete).

"It Had To Be You" (with JL solo).

"Savannah" (difficulty finding correct chords for bridge). (incomplete)

JL says Lawrence Shields's brother composed a number about fifty years ago.  
under another name  
Talk about the original name of "Zero." Joe Oliver ~~is~~ recorded it. JL says the name  
the old-timers had for "Panama" was "Meatballs", and "Tigar Rag" was "Number Two"; he  
says something he scats (sounds like "Original Dixieland One-Step) was called  
"Meatballs." "March of the Bobcats" was originally "Maryland, My Maryland."  
Sidney Arodin called [ ? ] "The Crow" ofr something. "Sensation" was  
originally called "Tuxedo", because it was composed in the old tenderloin district  
[in the Tuxedo?] dance hall?; Tom Brown "and all of us" had a hand in it. Burke  
plays part of "My Little Persian Rose," [check the title against sheet music] saying  
he used to play it with [Alfred] Laine. JL asks Burke his age; JL says he himself  
is sixty-six, and that Tom Brown was older than he was. BC plays part of "Maryland,  
My Maryland". [RB?] scats bit of [Triumphal March" from Aida.]

Music: "Livery Stable Blues", same as "Barnyard Blues"--rehearsal with discussion  
of key.

"Melancholy Baby"

JL plays "Look At 'Em Doin' It Now"

JL says Lawrence "Larry" Shields, who was with the Original Dixieland Jazz Band,  
wrote the previous tune. [Check CoF 10"LP]. Talk about Larry and Harry Shields.

Music: "Please Don't Talk About Me When I'm Gone" (fade in on beginning)

"Please Don't Talk About Me When I'm Gone" take II on beginning. (INcomplete)

End of Reel I



JOHNNY LALA  
II [of 5]-Dist-Retyped  
March 15, 1960

3

big shots;" JL used to have [i.e., contract for] a lot of Carnival parades. Burke asks about a story which was related on Dave Winstein's [radio] program about Santo [Pecora]; various humorous remarks follow. JL tells of using a six-piece band including Santo [Pecora] to advertise prize fights, and of about sixty men getting into the fights by claiming to be with his band. He tells of having twelve-piece bands, with about five-six good musicians--himself, "Yellow" Nunez, Bill Gallaty [Sr.], others--in it; the rest were "dummies" (i.e., men used to fill out the band, but who didn't play at all). Emile Gonzales and others--"we had plenty drums"--played drums in the band. Beeny Mars [musician and booker] verbally disciplined JL for using the dummies. [BM booked this job?] Burke says Alfred Laine used to use dummies, too. [George "Happy" Schilling is mentioned in connection with Heineman Park [sp?], which became Pelican Stadium [where Fountainbleu Motel is now located--PRC]; *[later Bayou Plaza - Downtown/River Center (located at Laine)]* Crais says surplus goods were distributed there to people on relief [in the ~~thirties~~ Thirties]. The last time JL paraded was about 1919, when the [street] car personnel went on strike; Schilling had the job. They marched from the Arabella [Street] car barn to the Crescent Theater [near Canal]; then they were offered a lot of money to march back. When they got back to the barn, JL was so angry [hot, tired, etc.] that he bent his cornet around a post; to get a cornet to play his job that night, he borrowed a new one from Joe Oliver [Oliver left in (1918?). Cf. Walter C. Allen and Brian Rust, King Joe Oliver]. JL lived around Treme Market then Sidney Bechet lived on Orleans Street around the same neighborhood. JL

Johnny Lala  
II [of 5]-Digest-Retyped  
March 15, 1960

4

talks of working for Johnny Quarrella, brother-in-law of Sharkey [Bonano], around 1910-12, at Milneburg; Quarrella objected to Sharkey's sitting in with the band, but JL persuaded him to let Sharkey stay. JL says Sharkey went broke in the Thirties, that no one worried about him then, that he can thank Hyp [sp?] Guinle [operator of the Famous Door Lounge] for bringing him back [to public notice]. JL says Sharkey is three or four years younger than himself, and that he is now sixty-six. Crais says Sharkey has told him that he wanted to play clarinet. JW says his people could afford only a cornet, so he took that. JL says Sharkey didn't replace some cornet player who later became famous as the first cornet player with the Original Dixieland Jazz Band. [SB told RBA that he replaced Frank Christian as cornet and leader of a band when Christian went to New York. SB says that he has had his own band since this which was his first job. RBA] Nick LaRocca was the first cornet player with that band, and with its predecessor, Johnny Stein's band, in Chicago. Ray Lopez went to Chicago about the same time, but was not the first cornet player with the ODJB. Lawrence Veca died before all the fame for jazz happened; Veca was a very hot cornet player. Burke mentions Emmett Hardy. JL says the only three hot men in New Orleans then--JL, Emil Christian and Veca; the year was about 1910-12. JL says Emmett Hardy played a New Orleans style; he didn't play like Bix Beiderbecke, but tried to copy Beiderbecke. [Cf. Monk Hazel, reel ?] / Talk of Beiderbecke, Red Nichols, [Jimmy] McPartland. Talk of be-bop. JL says his son plays be-bop. BC and Wiggs express their opinion of modern music.

JOHNNY LALA  
II [of 5]-Digest-Retyped  
March 15, 1960

5

JL tells of traveling with a nine-piece band in West Virginia, of the money they made; Ted and Art Weems were then traveling with the Mason-Dixon Orchestra, would sometimes play the same towns JL was playing. JL was the highest-paid man in ~~his~~ group, although he didn't entertain or sing, as all the others ~~did~~; he could play piano when the pianist sang or did his routine. [RESTRICTED] *[until death of Santalucci]*

Music: "All By Myself" (Beginning fades in. Talking. Coughing.)

JL says something about saxophones, when they came into jazz bands, and that he played C-melody sax.

Burke mentions the tune, "Get Out And Get Under the Moon". Crais asks about the tune, "I Never Knew What [A Little?] Moonlight Could Do".

Music: "Don't Leave Me, Daddy", (Interupted) written by Joe Verges, probably still playing at Victor's Cafe [deceased since this interview--PRC].

Crais~~x~~ mentions the tune, "Smokey Mokes." [~~sp?~~]

Burke plays the verse of "Hot Lips". He says the Dixie Daisies, or somebody like that, recorded "Get Out And ~~Get~~ Under The Moon", but nobody ever made a good recording of it.

Music: "Who's Sorry Now?" (Incomplete) (See next tape)

End of Reel II

JOHNNY LALA

6

III [of 5]-Digest-Retypéd

March 15, 1960

Also present: William Russell, Mina [Mrs. Bill] Crais; Musicians, including Lala: Raymond Burke, Johnny Wiggs, Bill Crais.

M Music: "Who's Sorry Now?"

"Sweetheart"

JL mentions the tune, "Lonesomest Gal In Town." Burke plays a bit of "Peggy O'Neill."

Music: "Girl of My Dreams"

JL talks about his [chord?] organ.

JL mentions Joe Oliver and Buddy Bolden; he says he heard Bolden, that Bolden played in the Dixistrict. Wiggs asks if JL told him Bolden stuck a gas pipe in his cornet for a mute, or if [Norman] Brownlee had told him that. JL says there were only metal mutes [straight mutes, of the type called the Conn metal mute, a small, pear-shaped affair--PRC] in the old days, not all the fancy mutes available now. Joe Oliver played on the same style as Buddy Petit, says JL. JL says they all played like Louis Armstrong; Wiggs said Freddie Keppard didn't play like Armstrong. Wiggs says there were two styles. Wiggs says there was a Joe Oliver style; Keppard played "corn". JL says Keppard was more powerful than any of them. Wiggs says Keppard's recording sound like Johnny Dedroit. JL says Keppard played good, was wonderful. He suggests that he got away from it playing with big bands. JL says Petit, Kid Rena, others were just noisemakers, men who could play in only one key. Burke says Rena played good in the old days, regardless of how his recordings sound (made when Rena was in his declining years [1940]). JL says they didn't know how to improvise, they were just "windjammers." JL says Oliver, Armstrong and Keppard were the only good ones. Burke mentions [Alphonse] Picou, who is on the records with Rena. <sup>JL</sup> JL says Picou played

JOHNNY LALA  
III [of 5] -Digest-Retyped  
March 15, 1960

7

with them, in a white band. JL says years ago all the [colored] clarinetists played "C" clarinet, even "Big Eye Louis" [Nelson]. General hub-bub. Burke mentions Sharkey [Bonana], [Johnny] Dodds. Talk of E-flat clarinet, E-flat cornets. JL mentions a fine trumpet player [Bob Etheridge?] Vincent Lopez took into ~~his~~ band in 1918; Lopez is still playing, still has a band; is about age of JL, perhaps a little older. Jack Webber, New Orleans clarinetist, who played some theater, says Burke, is mentioned; Burke has seen him lately. Wiggs mentions a trombonist- ~~Bunny, Bonny~~ Mel? [RBA], Berry, [check <sup>D</sup> Detroit story in The Second Line] Berenson, or something--who played at the Palace Theater, before Santo [Pecora], took solos, etc. Burke says Webber played at the Ringside, that "Curley" Lizano [sp?] (alto sax, still living) [died October 1967]) played there, too. <sup>(234) Ampex 950 (c. 13 mins in)</sup> Wiggs says Lizano played with Brownlee, too. Joe Provenzano, clarinet, is mentioned. Johnny Provenzano, cornet, is dead! Johnny Provenzano was not a jazz man. Dantagnan played straight melody on the sax, but ~~x~~with a kick. Joe Loyacano [the alto player?] is mentioned. Henry Knecht (still in union, thinks Crais) is mentioned; Burke says he was on the Tony Parenti records. George ["Happy"] Schilling is mentioned. Answering Crais, JL says the La Vida club was on Burgundy, between Canal and Iberville. Wiggs says there was another, on Iberville, next to the Fern Dance Hall; Wiggs played there with Parenti. It is decided that ~~there~~ were two locations of the La Vida. Burke mentions a club operator, "Bussie" Fernandez. Lyric Theater is mentioned. The Haymarket Cabaret was behind Maison Blanche, next to the Palæe Theater. The Turk and the Oasis are mentioned. There was a murder committed at the Haymarket, [so music, other than

JOHNNY LALA  
III [of 5]-Digest-Retyped  
March 15, 1960

8

singing?] was barred; no dancing, either. JL says for about three years brass instruments were not allowed in the cabarets; only violins, pianos, etc. were allowed. Charlie Fishbein, violin, still living, played in those places; he played straight. Howard Voorhæes, trumpet, is mentioned; Bill [Winfred--PRC] Voorhies, pianist, is mentioned; Eldon Voorhies, saxophonist and possibly pianist, is mentioned. Norman Brownlee, still living, is in Pensacola, Florida. Wiggs mentions Steve Loyacano. Brownlee is president of the Pensacola, [Florida] [musicians' union] local. Crais mentions Bill Smiley [drummer]. Burke mentions Bill Whitmore, who had lived in Miami, saying that he died. Wiggs says he and Tony Parenti went to see Whitmore in Miami, where they made some home recordings; Wiggs says Whitmore had a lot of his own tunes. Discuss Parenti, back in New York; Wiggs says Parenti played at New Orleans Famous Door, with the Dukes Of Dixieland. [RESTRICT]. Wiggs discusses plight of ~~the~~ musicians in New York; says the Republicans are the cause of the decline in business; says Democrats forced places to hire musicians; mentioned that he got his job at WSMB radio station because of Federal law. It is mentioned that Irving Fazola brother, Blue Prestopnik, died the preceding Christmas season. Crais says Blue's pianist, Connie Probst, is now running the band. JL says he gave Irving Prestopnik the name "Fazola"; when Fazola was learning clarinet, JL told him to go play with the Italian band, the "fa-sol-la" band, to get experience; Lukie Schiro [clarinet] also rehearsed with that band. Burke says he believed Pete [Procope?], deceased, started [       ? ]. Mina Crais says Schiro still comes to the [New Orleans] Jazz Club meetings and plays occasionally. Wiggs says Schiro was the clarinetist who worked with Buck Banville at the American Legion [Gentilly Post--also called the



JOHNNY LALA  
III [of 5]--Digest--Retyped  
March 15, 1960

9

Plum Plant--PRC]. JL says Banville is married to his aunt. Crais asks about pianist Red Dingman; Burke thinks he died. JL says Banville has a gold-plated Harry B. Jay trumpet given to JL by Louis Armstrong, and to Banvill by JL. Rotary valve trumpets mentioned: Burke had one he sold to Al Rose; says Abbie [Brunies] played it all one night across the lake [Biloxi]. JL says he, Abbie, Merritt and Henry [all Brunies] started together. JL played with Papa Laine while still in short pants; when he started playing, it was with Laine. Laine had so much work he had three bands--Number 1, Number 2 and Number 3. Laine got the jobs because he was the only man who could get "hot" men. The year was around 1910. The bands were hot, what were called "ragtime bands" [what would be called jazz bands today--PRC]. They played for everything--including funerals, over in Gretna. The band had three trumpets: JL, ["Papeete"?], [one other]; a [colored, Italian fellow?] playing baritone [horn]. Wiggs says the people were more broad-minded in those days than now. Dan Hughes played ~~xxx~~ in a later period; JL says Hughes didn't play very well, that he always picked good men for his bands. The band [not brass] JL was in used the following instrumentation: bass, guitar, drums, trombone, trumpet [i.e., cornet] and clarinet. The repertoire was the same as now, except the old bands played verse and chorus, instead of just chorus, as is usual now. The bands were called ragtime bands then; the term, jazz bands, was given to that type of bands by people in the North. They played for dancing. Happy Schilling's band [with JL] was the first jazz band to join the union; they were admitted to membership without fee, just so there would be "hot" men in the local. JL joined the union in 1913, was expelled for playing with non-union men. He went back in

JOHNNY LALA  
III [of 5] -Digest-Retyped  
March 15, 1960

10

[with Schilling?] when Jack Pepitone [former president of the union] fixed it up. Location of the union offices then was in Exchange Alley, between Canal and Iberville; the offices were later at 305 Royal ; JL and his father were stockholders in the building, and received five hundred dollars each when it was sold. JL's father, a trumpet player, was one of the organizers of the musicians' union in New Orleans. Santo Giuffre was also one of the organizers. The union here began about 1890. Burke says his grandfather, old man Jules Cassard, (not Jules, the trombonist and bassist) played music, but doesn't think he belonged to the union; JL remembers that Cassard (deceased) played violin, wore a derby and played alto [horn in brass bands?] with him. Burke's uncle, [also] Jules Cassard [Jr.], was in the union; the younger Cassard is still living, in Florida. JL remembers that the elder Cassard played picnics at the Fairground with them. Burke says he himself used to play with the Italian Band [think he means he played along with them, perhaps as they paraded, as he laughs after saying it.]. JL remembers Professor Costa [father of Tony, Mike and Sammy Costa, all local musicians-PRC], who lived over the river, and now lives on Magazine Street. Crais remembers playing for Costa in a St. Rosalie parade over the river; says it was very long. Burke's uncle Joe [Cassard] played music; his uncle Leo [Cassard] also played guitar, he was brought into the union by JL; Burke says Leo still plays, around Carnival time, when he gets jobs. Burke's uncle, [Who was 'Dook' Cassard?] [Jules?] Cassard, wrote the words to the tune, "Angry." [RESTRICT]. Gilbert was back in New Orleans, a few years ago; he has a habit of kissing people, including men, especially those who know JL (the last according to Wiggs). [RESTRICT] Crais mentions guitarist Coco Hymel [sp?], a fine guitarist; Crais heard ~~he~~ Coco was traveling with

JOHNNY LALA  
III [of 5]-Digest-Retyped  
March 15, 1960

11

Mae West some time ago, but has heard nothing lately. Burke talks about pictures [photographs]; mentions one he bought of [Alfred] Laine's Wampus Cats. JL says Laine was nicknamed "Hook" [also "Pansy"--PRC]. Mina Draais asks about a house detective; Burke says he is Charlie [Chew?, Que?], a pianist. Wiggs and Draais talk about Coco's great rhythmic drive.

End of Reel III

JOHNNY LALA

IV [of 5]-Digest-Retyped

March 15, 1960 Also present: William Russell, Mina [Mrs. Bill] Crais;  
musicians, including Lala: Raymond Burke, Johnny  
Wiggs, Bill Crais.

Clem Camp [clarinet] is mentioned; JL says he played with Dan  
Hughes, is still living.

Music: "Angry"  
"You Tell Me Your Dream"  
"Mr. Sandman"

Burke mentions Emile Christian, Augie Schellang; Wiggs says Johnny  
Bayersdorffer took his place one time on some job.

Music: "I Can't Begin To Tell You" First few bars only.

blues in the key of F.

Guy Lombardo is mentioned; Crais says he has heard that Lombardo  
made some early recordings attempting jazz. [As Louisiana Rhythm Kings?  
RBA]

JL says Gussie Mueller ~~played with~~ Paul Whiteman; Mueller, clarinetist,  
was in New Orleans not long ago, and was at a jam session at Edmond  
[Souchon]'s; Wiggs said Mueller played and was recorded, had a nice  
style. JL says he and Mueller and Achille Baquet played with ["Happy"]  
Schilling. Mueller went with Tom Brown [to Chicago?]; he left Brown to  
go to New York [and Whiteman?] and never returned, <sup>[to New Orleans]</sup> [except for visits].  
Talk of Tom Brown, comparing some of his traits with those of [RESTRICT].  
Crais quotes Arnold "Deacon" Loyacano as saying Tom Brown was the first  
man to take a white [jazz] band out of New Orleans, but that, contrary  
to popular opinion, the <sup>b</sup> and didn't go to Chicago, but to Dallas or  
Beaumont, Texas, or someplace like that. Argument involving the names  
of Brown, Yellow Nunez, Nick [LaRocca]: JL says Nunez, Tony Sbarbaro,  
Henry Ragas, Eddie Edwards [and one other?] went to Chicago; Crais says  
Johnny Stein and Jimmy Durante played in a band together, and were

[in

[in Chicago?] before Brown arrived there, <sup>[No]</sup> and that Nunez was in that band. Burke suggests Achille Baquet and the New Orleans Jazz Band [Cf. Gennett 78 rpm record]. (During the simultaneous talking, JL says that the things written [about the history of jazz] are all wrong.) Burke mentions Eddie Cherrie [clarinet] and ~~the~~ tenor saxophone; JL says he had a barbershop and that (although) he was considered colored) he played with Happy Schilling. Dave Perkins, very light-skinned, also played (trombone) with white bands. Buddy Bolden is mentioned; JL says he worked in The Distrast, but in no particular place--here and there, a week or so at the time. (Mina Crais reads list of personnel of Johnny Stein's band, fore-runner of the Original Dixieland Jazz Band); Johnny Stein, Yellow Nunez, Eddie Edwards, Henry Ragas and Nick LaRocca. Stein was later replaced by Tony Sbarbaro. Emile Stein is mentioned. [Cf. H.O. Brunn, The Story of the Original Dixieland Jazz Band, other book, various articles and interviews on above paragraph.] "Mulefoot" was another name for "Ragbaby" Stevens' Burke says Johnny Frisco, another drummer, was also called "Mulefoot." Wiggs says Frisco played with [Norman] Brownlee's band (when Wiggs was in it) on the steamer Capitol, participating in a battle of bands. Jules Cassard, trombonist (and Burke's uncle), also played wonderful baritone [horn], besides being able to play piano, violin and guitar. JL say Cassard went away from New Orleans a long time [ago?], and he stayed away a long time. JL says Ragbaby Stephens died in Chicago. Joe Stephens [played drums. RBA] is the son of Ragbaby, whose real first name was also Joe. [RESTRICT]. Dee Dee Stephens is mentioned; Louis Stephens is mentioned; Burke talks about Louis, who played in the Triangle Band. Burke says another Triangle member, one who died, was Tony Margiotta, trumpet player, brother



JOHNNY LALA  
IV [of 5]-Digest-Retyped  
March 15, 1960

15

Bertucci must be ninety to one hundred years old. Burke says Bertucci rode on a truck carrying Sharkey's band (with Burke in it) in Biloxi; ~~Says~~ the talk of white playing with colored--JL says the colored who played with white didn't play with other colored, only with white, except [Alphonse] Picou, who played with white and colored (he played with Jake Stephens). RESTRICT. A one-armed trumpet player, "Tweedy", is mentioned; Wingy Manone is mentioned. ~~BOBBY~~ Bobby Hackett is mentioned. Abe Lincoln (Crais' idol on trombone is mentioned.

End of Reel IV

JOHNNY LALA

V [of 5]-Digest-Retyped

March 15, 1960

Also present: William Russell, Mina [Mrs. Bill] Crais; musicians: Raymond Burke, Johnny Wiggs, Bill Crais.

When Emile Tosso "lost out" [i.e., lost the job as director of music] at the Orpheum Theater, he was replaced by Joe Rousseau; RESTRICTED.... Crais mentions the Galladora brothers, Peter and Alfred. Wiggs says they are now playing under Toscanini, that they play strictly that kind of music now. [Alfred Galladora is probably around Hollywood, doing movie music work and recording--PRC]. [RBA heard and met AL Galladora in New York City during September, 1964. He was substitute clarinetist (and alto saxophone) with the Dukes of Dixieland at the Metropole.] RESTRICTED.... Miff Mole is mentioned. JL says Parenti was with Ted Lewis a while. (Felix Finazzi, son of Mario Finazzi, tuba on the early Parenti records, is mentioned.)

Music: "Silver Bell"

[  
 "The Curse of an Aching Heart"  
 "When I Lost You" Medley  
 "I'd Love To Live In Loveland"

*?] (which I hope came out at the same time as the "Curse of an...")*

Before "grind dances" [i.e., taxi, or jitney dances], there were places which charged twenty-five cents to fifty cents admission, where persons could dance from eight p.m. until four a.m.; the bands working the halls would play one number, then take twenty minutes intermission, while beer and whiskey were sold.

*c. 210* Music: "Meet Me Tonight In Dreamland" (c. 12 mins in)  
 "Peg of My Heart"

Discussion of musical tastes: Wiggs lectures on swing and fiffs; he says the bands of Count Basie, Benny Goodman and the Cas Loma are examples of typical swing bands. Wiggs talks about vaudeville, which he attended when young. He mentions Bee Palmer, who played at the Orpheum; JL says Santo, [Leon] Rappolo, and Emmett Hardy [Cf. Robert

*(see page 12)*



JOHNNY LALA  
V [of 5]-Digest-Retyped  
March 15, 1960

17/

Goffin, La Nouvelle Orleans,...] worked with her; Wiggs says before Hardy worked with her, she worked with a white band she had brought with her, and the band was fine. JW says ~~oan~~ hardly ever saw good white bands. JL says he worked with Bee Palmer in Chicago, at the Montmartre Cafe, about fifteen years after ~~he~~ he was in New Orleans. Wiggs says she sang in a dirty style--he explains that he doesn't mean dirty content, but that she sang in a jazz style. Wiggs was about seventeen years old then. JL mentions Raymond Lopez, says he left here in a band accompanying Blossom Seeley. When Wiggs went back to New ~~York~~ five years ago, to get back into the union, he met the trumpet player who was in the band accompanying Bee Palmer at the Orpheum. JL says that about 1918-1920, Sophie Tucker wanted him and Achille Baquet to come into her band; Baquet would~~n~~t leave town because he had his family here. Wiggs says that in about 1922, at the Academy of Music in New York, he heard a five-piece band which may have had Bix [Beiderbecke] in it; Burke says Bix came along a little later; discussion follows. Wiggs mentions the New Orleans Rhythm Kings, Paul Mares, artificial [should it not be called alternate? RBA] fingering.

Music: "Whispering"

JW discusses his taking time off [from <sup>a</sup>teaching].

Burke asks about the identity of a tune which Sam Margiotta and the Triangle Band played; Burke says even Margiotta doesn't remember the~~x~~ name of the tune. RB scats the tune. Crais is assured that "Ti-O San" [sp?] is a real tune.

End of Reel V

Interview with Johnny Lala  
 Reel III - Excerpt  
 March 15, 1960

Also present: William Russell,  
 Mina (Mrs. Bill Crais)  
 musicians, including  
 Lala, Raymond Burke,  
 Johnny Wiggs, Bill  
 Crais

Transcription: Mrs. Marie L. Spence  
 Check: Mr. Richard B. Allen

- 0660 [JL:] Joe Oliver, Freddy Keppard, all of them.  
 [BC:] You heard Buddy Bolden play?  
 [JL:] Why sure.  
 [JW:] Did he play back in the District?  
 [JL:] Why sure.
- 0665 [JW:] He did?  
 [JL:] sure.  
 [BC:] What places did he play?  
 [JL:] In the old Tenderloin District.
- 0666 [JW:] Didn't you tell me that he [Buddy Bolden] used to push a pipe, a gas pipe up in his horn for a mute or was that [Norman] Brownlee [who] told me that?
- 0670 [JL:] Well, [Unintelligible.] old-fashion [Unintelligible].  
 [RB:] They tell me that Joe Oliver used all kinds of mutes. [coughing]  
 [JL?:] Them brass mutes, that's all they used to have in those days- those brass mutes.  
 [JW:] Yeah, I know- I know. I know.  
 [JL:] They came with the cornet. You never had none of these-- none of these, no.  
 [BC:] You know you can't hardly find one of them brass mutes any-more. Man.
- 0677 [JL:] No.  
 [Unintelligible. Several people talking at once.]  
 [BC:] Man.  
 [JW:] Really hard. I was lucky to pick one up. I got--

[JL:] You take it. Shove it against the bell, halfway [in?]--  
with your hand,

0681 [JW:] With your hand, yeah. That's the way Joe Oliver used to play?

Tell me, do you remember whether Joe Oliver played like Buddy  
Bolden or not?

[JL:] He played on the same style as Buddy Petit and --

[JW:] You know that there were two different styles--

[JL:] Joe Oliver and Sam Morgan and --

[JW:] of cornet playing.

0688 [RB:] I imagine Keppard must have played like --

[JL?:] Keppard was the same way, yeah.

[RB:] Yeah.

[JW:] One was the style like Buddy Pe- like --

0691 [JL:] All like Louie Armstrong. They all played like Louie.

[JW:] Like -- like--

[JL:] They copied off him [Louie].

0692 [JW:] Wait, now, Keppard didn't play like Joe Oliver. Joe Oliver  
played like Louie, but Keppard -- there were two different styles  
that I remember; one was the Joe Oliver style, 'cause I never heard  
Buddy Bolden --

[JL:] Freddy Keppard was more powerful than any of 'em.

[JW:] But Keppard was a "corn" man.

[JL:] He was a --

0701 [JW:] He played "corn".

[JL:] Naw, he was --

[JW:] He didn't play that clever stuff like Joe Oliver and Louie  
played.

[JL:] Aw -- man, he did! Sure.

[JW:] He never played it on record.

[RB:] No, and he's on record.

[JL:] He died before he got famous.

[RB:] Keppard's on record.

[JL:] Freddy Keppard?

[JW:] Yes, sir!

[JL:] Freddy Keppard's been dead about thirty years now. [Restrict til death of

I'll show you a record. It's death

downstairs in your shop. [The Vieux Carre Music Shop, 706 Bourbon <sup>Johnny De</sup> <sub>Droi</sub>

Street] Haven't you got it?

[MC:] Yeah.

[Restrict til death of Johnny DeDroi-

Keppard

[JL:] Freddy<sup>^</sup> was wonderful.

0713 [JW:] He may have been stronger, and all that kinda thing --

[JL:] You see, after Freddy left here -- now wait now -- after  
Freddy left, he went up North and played with big, big musicians--

0719 big bands and everything. He must have got away from it.

[RB:] They said Petit played good horn. I know Rena played good  
horn.

[JL:] They was all noisemakers-

[BC:] Kid Rena?

[RB:] Yeah.

[JL:] All noisemakers.

[JW:] Man, I never heard him play anything.

[JL:] They all played --

[BC:] That's just nothing but the worst trumpet player that ever -

[JL:] They noisemakers --

[BC:] [set?] foot on the face of the earth.

0727 [JL:] They could play only in one key, them guys. They didn't know nothing.

[RC:] Yeah, one key.

[JL:] They didn't know how to supervi-- how to improvise or nothing like that. They were just "windjammers", you know. That's all.

0732 But the only one like Joe Oliver --

[RB:] They [caught?] the poor guy [Rena] on records though when he

| Restrict for 50 years

[JL:] Joe Oliver and Freddy Keppard and Louie Armstrong were only ones [Unintelligible?]

0734 [RB:] But Rena played good way back. I mean before he ever got -- They got him on records. And then they got him on there with [Alphonse]

0738 Picou and all them guys who didn't do him any good. You know what I mean.

[JL:] Aw. --- [No. that's --?]

[BC:] Maybe I just been listening to the wrong records. Of course, I've never heard Kid Rena play.

[MC:] That's the only one we've heard, the one With Picou.

[BC:] But, man, he is strictly bad.

[JL:] You know Picou used to play with us, you know.

[End of excerpt]

JOHNNY LALA  
IV [of 5]-Digest-REtyped  
March 15, 1960

RESTRICTED FROM PAGE 13.

Ragbaby got his name because he was never neat in his appearance;  
Crais says his son, Joe, presents a less-than-neat appearance  
regardless of what he wears. (No longer restricted)

JOHNNY LALA  
V [of 5]-Digest-Retyped  
March 15, 1960

~~RESTRICTED FROM PAGE 16.~~

Jae Assunto [with the Dukes of Dixieland and father of the two Assunto brothers in that band] worked in the orchestra under Rousseau, as did "Little" Balladora, clarinetist.

JOHNNY LALA  
V [of 5]-Digest-Retyped  
March 15, 1960

RESTRICTED FROM PAGE 16.

Wiggs says Tony Parenti got an offer to play bass clarinet with  
Toscanini, but nobody in New York will believe it; Wiggs talks about  
Parenti's ability. *JW says TP played "corny." BC says some  
his early records are corny*