

Laine: Yes, I was born here in the city of New Orleans on the twenty-first day of September, 1873, the year of 1873, on the 21st day of September. I will be making eighty-four years old this coming September, God spares me.

Russell: When did you start in music?

Laine: Oh, I started in music when I was right a young kid, I used to play on tin pans until ah, the Cotton and Sugar Exposition were here [World's Industrial & Cotton Centennial Exposition opened Dec. 16, 1884, closed June 1, 1885 Dabney "100 Great Years"], oh that's been seventy-odd years now, and I was about eight years old [11 years old] when they bought me a drum up there, a field drum, after they had finished and left from here, see, they closed here and, ah they sold out everything they had up there, [Audubon Park, then "Upper City Park"], all kinds of instruments and stuff, and I managed to get a field drum, ever since that I've been playing music. And ah, I got to be real good on them, and ah I organized a band. There were no bands in this town then, no white band at all, no wheres around, and I organized this band and I called it a ragtime band, we played pretty good music, and ah well it shows ya, we musta been playin' pretty good that I wasn't idle no time at all. Pretty nigh on every night I had an engagement to fill out, and it got so that I organized five bands. And I had them bands goin right on, and I had all young boys, all school children like myself, and ah we had a fella by the name of Meade, a professor, he was a cigar maker, he was a professor of music, real good, real good professor, he played most any kind of any instrument. Well he came down several times, he used to teach us. I had a nice place where we all us kids would hole out for rehearsal. So, long come political parades, one thing and another you know, I start to get engagements with them, and ever since then I've been playing music up until the first [World] War.

Russell: Yes, there were no brass bands.

Laine: Oh yes, there was brass bands.

Russell: There were brass bands?

Laine: Yes, white brass bands. I remember one, one colored band, I remember that, but ah, but the all white bands, they had Professor Braun, and ah Broekhoven and ah people like that, white bands, ah, ah, brass bands. They used to play funeral marches and stuff like that too, and I got so that I got in that line too, playin' funerals, and I played a many of 'em, I'm tellin you that. Yes, I played for the Young Excelsior's funeral, I played for Crocker's funeral. I played

Retyped

Laine: for the Workmen Benevolent Association, I played for lots of 'em, and ah, all funerals, and I made a success of it, if I do say that myself.

Russell: You certainly did. Everybody agrees to that.

Laine: Because you kin, you kin go way back, and way back and get my record from any of 'em, old, y--old and young, they'll tell you just what I was doin and what I wasn't doin, and how I played music, how I didn't play. I've had lots of ups and downs. Lots of times I had lotsa trouble to get my money, after playing a job you know. Finally, I got it. And paid off my boys like nobody's business, just paid 'em off.

Russell: Did you play for Mardi Gras parades?

Laine: Mardi Gras? Oh, good gracious, I don't know how many year's I didn't play for those. Oh, I played every, every, every, year, for the Mardi Gras parades, played balls, picnics, dances, all likes of that you know, weddings, and all sorts of stuff like that. And ah, the most of--the most of my work used to be a Milneburg, used to play out there every, every Sunday two, three bands I had engaged out there, every Sunday at Milneburg, then from Milneburg, I'd switch over and go on one of these parks, either the Southern Park, or the Suburban Park, or the Crescent Park I had jobs like that you know, and I played at night. Come from Milneburg, go right on these other jobs and play, and finish out my contract.

Russell: Where were those parks, I don't know the Southern Park.

Laine: Southern Park, yes .

Russell: Where was that?

Laine: Out at the old bayou, Bayou St. John, back old Bayou St. John

Russell: Near Spanish Fort?

Laine: No, no

Russell: Not that far

Laine: Not that far, no, no. I played Spanish Fort, played Bucktown, played all around there, West End, all around yeah--

Russell: At Bucktown, did they have any clubs or out on the camps?

Laine: Yes, they had clubs, they had lots of clubs, two--well I say lots of clubs I mean about three, three clubs that used to engage different bands, and one thing and another, and ah, course most of the time I played for them too, you see, that, that, the reason they couldn't

March 26, 1957

Laine: get me is if I had a job somewhere, then they'd have to get another band, you see when they'd pull off a some kind of affair or another, a picnic or ball or a dance, or any kind of that sort, if they couldn't engage me, they'd have to engage another band, see, but as I said, I had as high as five bands going and that is the truth and the God's truth.

Russell: How big a band, how many instruments?

Laine; How many members in each band? Well, that all depends on--some of 'em used to want ten, some used to want twelve men in the band, you see, now when they'd want twelve, like on a Mardi Gras Day I'd have fourteen, fifteen men, you see, well I'd split the bands, then, take them from different bands you see, instead of putting out five bands I'd put out four you see.

Russell: When you had a ten or twelve piece band, what instruments how many trombones, how many trumpets?

Laine: Oh, two trombones, baritone [horn], tuba, and an alto [horn], cornet, clarinet, two cornets, and two clarinets, two drums, and sometimes I'd have saxophones in 'em, some of of the boys used to play saxophone, but I'd double 'em like that different pieces, different instruments in other words in each band you see. Now some bands used to have five players and I had one, this man that I'm speakin' about, Professor Meade, wonderful. on piccolo, wonderful he was on piccolo, and ah they used to ask for him plenty of times and I'd put him, fill him out in the band, they used ask for him, you know, that's how I used to carry on my business, strictly right and proper.

Russell: When you played for a dance at Milneburg how many men did you use?

Laine: seven

Russell: Seven?

Laine: seven men.

Russell: Do you remember, how, who, which instrument, what instruments did you use?

Laine: Well, I'd use clarinet, cornet, trombone, I'd use alto, bass fiddle and drums, double drums, you see and ah---Course, it would all depend on how many men they would want to engage, now.

Russell: Yes. Never used the piano much in those days

Laine: No, no, oh no, we never did use a piano, never did, piano playing wasn't in existance in my time. Oh, no, we never used piano, Now if I played a picnic, or anything like that, I'd

Laine: I'd furnish all brass, all brass. All blowing instruments, on a picnic no piano, no violins, or no guitars or no bass fiddles or nothing of that sort, all blowing instruments.

Russell: What kind of music did you play on a picnic. Did you--you used marches on the street, [He did?], did you ah, for the dance music, what kind of dances did they dance?

Laine: Well, they're playin lots of stuff right now that we played, that we ourselves that we played, and we had one man would compose, he was mighty good, he was a very very fine clarinet player, and that boy'd sit down and he'd memorize some, some a awful good tunes, you know

Russell: What was his name?

Laine: What's

Russell: Who was the clarinet player, do you remember his name?

Laine: Yes. He just recently died, I believe I've got his letter here just recently died, I got a letter from one of the clarinet players from California, and ah, he recently died. He was wonderful, his name was Baquet, [Achille], Joe Baquet

Russell: Oh, Baquet, Joe?

Laine: Yeg

Russell: Joe Baquet

Laine: I got his letter round here, probably I might show it to you before you leave and ah as far as cornet players, boy I've had the best the city could ever produce. Well, one of 'em just died here two weeks ago. That's my son.

Russell: Oh, yes.

Laine: Just died two weeks ago, he was a wonderful trumpet player, wonderful. But I've had much, if I do say it myself, I've had much better trumpet players than he was and he was grand.

Russell: Who were some of the others?

Laine: Yeah

Russell: Who who were the others?

Laine: Baquet, Lawrence Vega, and Manuel [Mello], and Zutzmann, few men like that, you know, [which Baquet on tp? Theo?] [who? - ZITZMAN, P. 11]. I had right now, it's hard for me to recall the names of 'em. It's been so long, you know. Now ah, as I said before I played up at Camp Beauregard during the way, the first war, I haven't played any since, since that.

Russell: Where was that, up the river or Huey Long Bridge?

Laine: Yes, up at, Alexandria

Russell: Oh, way up there

UP

Laine: At Alexandria, Camp Beauregard. Played up there. You see most of the men got --the most of them they were drifted, you see, and ah, in different camps they were sent to different camps, but in particular--this camp had got the most of the men of the bands you understand, and they sent for me to go up there, and ah, of course I volunteered my service, you know, I wasn't drafter or anything, I volunteered my service to go up there, and ah, they paid me fifty dollars and room and all I could eat, drink, and everything else. The best time I ever had in my life was up there, and they paid me fifty dollars a week.

Allen: What were the double drums? What were the double drums, how did you work that.

Laine: The double drum? Well, it's just like, they have em right now, they run around--double drums, bass drum, you know, the snare drum, and different apparatuses goes with it you know like the bells, and crackers and tambourines and all the like, that sort of stuff you see

Russell: There was a foot pedal on it

you know on a dance job, is that what you mean, or what

Laine: No, there wasn't

Russell: On a dance job, when you'd use a foot pedal on the bass drum, is that what you mean?

Laine: Yes, oh yes, oh yes foot pedal, oh yes,

Russell: What do you mean by the double drums

Laine: Just the foot pedal under the they worked just the bass drum, they work like they do now, single the snare drum was single, on a stand, of course, you know, a drum stand and the bass drummer worked with a foot pedal, see. And now, pedals, we ah worked them in those days were different a whole lot than what they are now. It was over head spring, over the bass drum was a spring, you know, see, there was no, spring or traps still to the foot, no spring. It was all in the top.

Russell: It went up over

Laine: Yes, over, you see, that's the kind of apparatus they had then, yeah but

Russell: Did you use cymbals, did you use any wood block or any other trap--wood block

Laine: Yes, we used wood block, yes, yes.

Retyped

Allen: Did you ever use two drummers for dancing?

Laine: Two drummers? For a ball yes, for a big ballroom we'd have ten men for a big ball. We'd have a snare drum player, and a bass drum player separately, see. Yeah, now, say they only wanted something like say 8 men, well we'd furnish 8 men, but we'd include the double drum, as ~~one~~ more man, that would be nine pieces, eight men, nine pieces, and that's how we used to get paid for nine pieces, see.

Allen: I see.

Laine: But, as I said in a large band, now something like picnic say ~~at~~ for instance say West End, a big picnic at West End, or Southern Park or the Audubon park or some place like that with ten men, and the most of it would be out in the open-open pavillions, see. Have to use that ^{it} have to use use two drums, see, had to use a snare drum player, myself snare drum player and a bass drum player, himself, you see.

Russell: Which did you usually play in a parade and at those places, did you play snare drum?

Laine: Either

Russell: Either one different types

Laine: Either one. But unfortunately (?) I've got to say this that my band, all my men you know, the minute I'd be off a bass drum, they could feel it. They'd eat the head offa me to get back on that bass drum, wouldn't let me play snare drum in the streets, at all, you know on the march. I had to play bass drum. And of course I went along as I told you and made a success of it. In fact I couldn't fill the engagements I've had so many of 'em, well I, it might have been that I was the only band, white band in the city, you see, and I never played for any other because there was no other for me to play with. Had to play all my own stuff, you see, get my own engagements, and all that sort of stuff, and ah, of course by me belonging to a few organization, at that time, you understand, it was a great deal of help, see. (Sigh) The folkd all the old folks belong to the Ladies Violets or the Ladies Gardners and all that, they would hire me and play at the Perfect Union Hall and all a round, don't you know, for balls and stuff like that see, through those, see, and through myself and my organizations, see, they'd help me out considerably. They lot (?)

Allen: When you were young did many musicians play by ear?

Laine: Yes, we all played by ear. All of us until we got this man Meade and Perkins. Man by

Laine: the name of Perkins, and then he begin to learn us note, see, a good deal of the boys they picked up note wonderfully, see, and some of 'em couldn't, they couldn't knock it in their heads, but you could play a tune no matter what tune you played, and let them hear it just once, and the next time you go over it, why they gonna play it the same as you got it on spots, ***.

Allen: How old were you when they started reading.

Laine: Oh, I dare say around, well, as I told you, I had them ranging from 8 years to fourteen, fifteen years old in the band. Well, I dare say when they started reading, musta been about-- well, I kinda think 'round about seventeen-eighteen years old.

Allen: 17 or 18

Laine: Yes, because that's the time I remember that around that time, that Meade, this Professor Meade, he ah, got to come around and hear us rehearse and one thing another and then he started, teaching 'em by note. Wonderful, wonderful professor, wonderful if I do say it myself. Also this man Perkins, Dave Perkins. He died here about 12 years ago, ten twelve years ago. [Check this]

Allen: You were playing by ear before 1890?

Laine: Yes, yes, yes, yes

Allen: Before 1890

Laine: Yeah

Allen: I think that's very important. You know, some people

Laine: Well in fact, before we, when we started to playin it was not nothin but ear, all ear music. Nothin else but. As I said, that this man Baquet he's a wonderful man, he'd sit down, wonderful, boy, at least, he'd sit down in his shed, he had a shed, a woodshed, he'd get in that woodshed with-his clarinet, and you have no idea the stuff that he used to compose on that clarinet, and he'd come out you know and--by the way we had a place on I lived for years and years and years on Chartres and Mandeville, and I had a basement house there, and a wonderful place for rehearsal, well, come over to rehearsal you know and he'd in the help with between Perkins this Meade, and Professor Meade, they carry the band on perfeck, carried 'em on perfect. I used to have around 30 maybe 30, 35 children there, youngsters, all youngsters, you know. My old folks used to get angry me, for having 'em there you know, and (laughs) they played they

Retyped

Laine: played the mischief, you understand, course I include myself, I wasn't no angel.

Russell: Yeah, get a bunch of boys together and they're gonna have fun

Laine: Uh-huh

Russell: Now did most of your band live downtown here

Laine: Most of 'em did, yes, only a few of the men lived uptown, a few of 'em, very few of 'em lived uptown. Now, some of 'em, some of 'em right now is in New York, some of 'em are in at ah Cincinnati, I gotta a band, some friends of mine was in a band in Cincinnati, and ah California, got a few of 'em out to California, they're out in California, a few of 'em. Ah, yeah, clarinet players, I had the best in the town. The best in the town.

Russell: Did the Shields boys play with you sometimes?

Laine: Who?

Russell: Harry, uh-Larry Shields

Laine: Shields boys . I hope to tell you, they were children then, yeah

Russell: They came from uptown didn't they

Laine: Yes, yes, yes. Cassard and all those boys from uptown, see

Russell: What did Dave Perkins play, what did, did he play drums, and everything and

Laine: No, no, the only mastered three instruments that I know of all the while that was trombone, tuba and baritone. That's all I ever knew to play, trombone, tuba, and baritone.

Russell: I heard he played drums and everything else, too, sometime, but mostly

Laine: Well, he might have, but not with us.

Russell: Not with you-brass band(?)

Laine: No, no

Russell: Trombone

Laine: No. Not with us. In facts I never heard of him ever playin on drums or any thing. Now whether he did, that's beknown to me. Yeah

Campbell: What were some of the first tunes that you heard when when you you were when you and the other kids were

Laine: What was the first tune

Campbell: What were some of the first tunes that you heard, as a boy

Laine: Well, the first I heard was when I first played we got on the street was-it was some-

Retyped:

Laine: thing like ah Cuticura Whiskey, a sort of alikker, you know likker song, too, and was out then, and ah "Good Old Summer Days" that come out after that, you know, and ah, ah, let's see there was ah, "Kentucky Days" see ah, all the likes of that sort of stuff was so much of it that you won't remember way back like that, you see. Especially when you're not prepared for anything, you understand if you're prepared for it, prepared for it, well, then you know just where you are at. Played lots of it, I played up un till the first war, and since then I've never played any more instruments, never put my hand on any more, in fact I, give all my instruments away that I did have. The last instrument I had was a bass drum that I bought, oh, my God, I forget how many years now, that's when Werlein was on Canal Street when I, I made that a present to Dr. Souchon

Russell: Oh, he has it

Laine: Yes, made that a pres---the cynbals and the traps and all that sort of stuff traps and all, foot pedals and all that sort of I give it to him, see. I had no more use for it, you see

Russell: How big a bass drum did you carry on a parade

Laine: On a parade

Russell: Yes, how big a --regular big size or did you use a smaller one

Laine: No, regular size, regular size 36 inch drum

Russell: 36

Laine: 36 inch

Russell: 36 inch? That's unusually big

Laine: Yes, regular size most as big as the top of this [table]

Russell: Use a 28, now.

Campbell. What kind of drum was that, the first one you got from the Exposition

Laine: A field drum

Campbell: What is that

Laine: 'A field drum, it's a drum, it's, it's not a--like these kettle drums are, it's a drum a high drum like that, it's a a great big high drum, In other words it's a 14 inch shell.

Russell: Yes, did it have snares on the bottom too?

Laine: Yes, oh yes

Russell: Regular snares like all the military snare drums

Laine: Yes, oh yes. Regular field drum, you know what they have in the field, in the army in the field, see, That was the first instrument ever I got, see

Campbell: You were about 8 then?

Laine: Yes, might've been a little better, I dunno, I ahhh but I was very, very young then, very very young, yes, and ah of course what made it all the best for us all we used to get a gang of kids and go around the streets, paradin at nights in the evenings you know, after school was out we'd get home and get supper and wash up and stuff like that and get ready and we'd go out and have a little parade. On the street we'd go around for blocks and blocka and blocks, you see and parade. Some with tin flutes and so on you know and that's how we began to go along, see

Campbell: Mostly home made instruments, mostly home made instruments?

Laine: Yes, most of 'em home made

Campbell: Well, what kind of instruments did the other kids have?

Laine: Well, the other kids had sort of a cane outfit, their daddies use to make 'em canes, cane flutes and stuff like that, out of cane you know. And ah then, it got so that we got ah, the boys got to buyin the old second hand instruments outa the--out here Rampart Street, [Hock Shops] you know, it used to be full of all kind of old instruments up there, and they'd toot-toot-toot-on 'em till finally they begin to make a success, and ah, as I said before we have this Basement hall to ourselves and understand at my house and we'd rehearse in there, play all kinds of stuff whether it went on good or bad, till it--we made a success of it, which we did.

Campbell: When you were a kid did any of the other kids have any kind of home made string instruments.

Laine: Well, yes, some of 'em had guitars, violines, and played bass fiddle and banjo, I had two banjo players, had two good banjo players. One of 'em now, right now is ah you might have he's livin right now, he's playin uptown. Now, there's a man, Chink Martin,

Russell: Oh, yes

Laine: Yes. You heard him, huh. I just cite you a little thing. . . I had a tuba player and he took sick on me. I had a band playin a Wild West Show, that is an engagement to play a Wild West Show, and this man took sick on me, he was a tuba player. See? And ah this Martin

Laine: was sort of violin and guitar player. So ah, I went to this man, you know, and I asked him about lendin me his tuba he wasn't able to come out on the job. And to fill the job up I got this tuba and I stuck it in Chink Martin's face, he's plays the tuba now, don't you see. We.., this man Meade and--he came down several times after that. Now for instance, say I played which I did, I played about three jobs before they found out I was playin this Wild West show, you know, they come down and he showed Chink Martin a point or two on this tuba, perfected (✓) you know, he was a wonderful tuba player. Well, he went on and went on till my God then, I didn't need no other tuba player. (Laughter) And he's playing tuba today. He could of-mighty good bass player, too, you know, string bass, mighty good. Good guitar player, wonderful, banjo player, wonderful. Yeah, he's on tuba now, playin on tuba right now. Now there was a boy you'd have no idea, you have to take him by the hand to jump him over a gutter (laughter) when I got him. He'll tell you himself, get to talking to him. He'll tell you, he'll tell ya the whole of it, yeah. Well, that's how I made a tuba player out of Chink Martin. Then I had another man by the name of Zitzman, he uh. He had some kind of a play on Poydras Street [See Soard's 1905] you know, some wholesale place, or an other, and ah, came to me one day, and he asked me, he said, you know he says I'm trying to play on alto a little bit, he says, you know I can play an alto pretty good, he said, I make seconds pretty good, but I never played with no band. A young fellow, that is his father, his people had this place on Poydras Street and he said, Mr. Laine, he said, I'd like to get in your band, he says, I just want to play with you, I don't want thin, I don't want to get paid, but I just want to get along, learnin', so I said all right, and I stuck a tuba his face. Gettin' along. Built up. Until they took him in the army and he died. Made a perfect good tuba player. Oh, yes, I had an Italian boy from over the river, but I had wonderfully tuba players between Perkins and this old man ^{Alessandra} Alexandra, an old Dago, we used to ball him "Wire Face" because he had whiskers. He was wonderful. That's Professor Alessandra's father, you might have heard of him, Manuel, Manuel Alessandra.

Russell: I believe I've heard the name, yes.

Laine: Well, how, I had him on clarinet togin the band when he was a child too, if ever you see him meetin you just tell him about it and he'll he'll tell you, yes he will I yeah. I went along like that up until I told you the first war, and then I quit music altogether.

Allen: ~~I believe I've~~ What about the Mello brothers?

Laine: They're perfect good musicians, they wasn't no question about it, Manuel and Leon. Two good musicians, Leon's wonderful trombone player, and Manuel, Manuel one of the good corne players, good horn, good, he played a wonderful trumpet. He's living, yeah, Leon's is dead, h brother's dead

Allen: I've met Manuel

Laine: Yeah, Mamuel's living, I was speaking to a man here a week ago, just before I got sick a little, I was sick for a few days myself, and I met him goin' up to the doctor, I met him again during the boys' funeral, you see. We never meet, we don't hardly see one another only an occasion of that kind, a wedding or a funeral or some thing that a value or somet ing then we meet one another, you see.

Allen: What about ah, are any of the Cassoffs aroind? Cassoffs, you know the trombone player, Jules.

Laine: Jules Cassoff?

Allen: Yes

Laine: Yes, he was a trombone player

Allen: Yes

Laine: Yes, yes, Casaard you mean, Jules Cassard.

Allen: Cassard

Laine: Yes, Joe Cassard's brother, Detective Cassard, I had him playin with me too, Joe played bass field, he--he died here a couple of years ago, too. The old man, you know, died, his oldest brother, Jules Cassard's brother, now Jules is with the race horse, he's out working with the, travelin with race horses. He's some kind of a tout or another for race horses, you know. I saw him round about I guess about, well I'm here in this place now about five years, about four years and a half ago, since I've been here. Just shortly after I came here I saw him. Yes, he came in town here and I saw him. They hunted me up and he come to see me.

Campbell: When you first started playing, were they playing ragtime, then, or did that come along later on?

Laine: No, no, we called that, we we, all that stuff that which we played we called it ragtime, and went right on ragtime until they changed it to jazz. Then they began to call it jazz. but

Laine: it's really ragtime stuff. See, the music they play today they got too much swing it it for me, you understand. We didn't have as much swing in the music in them days you know. In other words, we played almost straight stuff. Now and then, we might have a little change, a little racket in the music, but today they got that pat-ta-ta-ta-pat-ta-ta-ta---it's awful, it's awful--- I've, I do declare, to say this myself now, ah, I played music and ah, there is two bands, I hate like the mischief to mention them, but anyway, there's only two bands, in this town here that play the same kind of stuff as I played, I told you about it.

Campbell: What were they again, those two bands?

Laine: Well, ah, Bobeobo [Barbarin], wait a minute, what was Paul's name, Mother?

Mrs Laine
Mother: Barbarin and Lewis. George Lewis and Paul Barbarin

Laine: I mean Paul

Mrs Laine
Mother: Barbarin

Laine: Barbarin and Lewis. They played no different, no different, if you you set down and listen to them play music you can say right away well, I heard Jack Laine's band play that, in that same style, same way. All you have to do is just sit down and listen to them play one tune, and you can say heard, you heard the style I played music in.

Russell: Just about pretty near the end of this reel.

Allen: All right.

End of Reel I

Retyped:

Allen: I met him.

Laine: Huh.

Allen: I met him, Gus Mueller. Baquet, A. [chille] Joe died November 20, 1955.

Russell: Oh, tell us a little bit about that band you took to St. Louis, 1904, was it,

Laine: Yes, that was 1904, that was the Exposition, St. Louis Exposition

Russell: Yes, I remember. My uncle went and brought me a program

Laine: We had a nice time up there, played up there for ah, up there in ah--Grand View

Russell:

Laine: Hotel, I think it was, they turned it in---they sold it it belonged to ah--apple--ah man named, that was running a place called the Irish Village, a and ah, they turned it into the Grand View Hotel

Russell: You played at the hotel

Laine: Yes, yes

Campbell: How, how did he hear about your band, who hired, who hired your band to go up there.

Laine: Well, you see, during Carnival time, they used to come down here from St. Louis and all around all around north you know, that's how the bands got up north, they come down here you know, and listened to the bands different bands playin in these parades, you see, then of course this this--this--see the manager or the leader, you know, and give an engagement right away, see, Well that's how they know it. Like I played for years and years up until like I tell you I stopped playin music for the Biloxi Firemen on the 19th of September. I go over there every year, every year I go over there, the 19th of September, and ah, I ah, play for the Firemen. Now, they came here on a Carnival one Carnival--no, it was a political, political rally, and they were here that night and we played this parade, and ah they committee from the Firemens in Biloxi, you know and we disband on Basey-Basin Street, and ah one of the charmen of the Committee come up to me and he speakin to me about playin for them in Biloxi, you understand, so I accept his his ah engagemrnt and give him a contract and we went up there, and we played for years and years and years. And ah, I had different bands, then. Different organizations up there, Firemen would hire the band, you know.

Campbell: What kind of party was it, was it a picnic or an outing or what?

Laine: No, No, a parade.

Campbell: A parade.

Laine: Yeah, all the fire companies decorated you know, ah,

Campbell: So they hired you to play the parade.

Laine: I don't know. It's a pity my wife is sick I'd show you some of them pictures.

Russell: Well, that's all right, don't bother to upset things. Did you play much in the district?

Laine: Who's that?

Russell: Did you play much in Basin Street very much?

Laine: Oh, yes, yes

Russell: Where did you play?

Laine: I played--for all those nightclubs you mean?

Russell: Yes

Laine: Oh, yes, I played for those played for Phillips, I play for Dennison, played different places.

Allen: How long has this Baquet, says A. Joe, is that Achille?

Laine: Achille.

Allen: But they call him Joe out here I guess

Laine: Yes, that's Achille

Allen: It's the same man

Laine: Yes. That's Gussie Miller, that's from Gussie Miller, he's another clarinet player, see one of the clarinet players. Oh ah course I had Shields on clarinet too you know, the Shields boys on clarinet too you see. Well, I had to have 'em because I had five bands goin pretty regular, you see. Well and you get to talking with them boys and they can tell you about Jack Laine.

Russell: Do you remember Leon Roppolo, did he play with you?

Laine: Yes, yes, yes, Roppolo, yes. He died in the crazy house.

Russell: Yes

Laine: He was a good clarinet player.

Russell: Tell us a bit about the Brunies family, George and Merritt Brunis

Retyped:

Laine: They're wonderful cornet players and trombone players, wonderful, wonderful. They played cornet and trombone.

Russell: They started with your band

Laine: Richie played cornet, Henry played trombone, Merritt played cornet, Abbe played cornet, and the Kid, played, Georgie played alto, then he switched to trombone, Georgie began to play trombone and stayed on trombone.

Russell: When did you first get to know them?

Laine: Just by playin around, just by playin around. They'd come to see me, you see 'cause I, they know that ah they know that ah we used to have all them kind of little rallies and stuff around you know, and it got so that that ah it got in the papers different papers, you understand, and these and youngsters they'd come around and see me, don't you see.

Russell: Did Tom Brown play in your band?

Laine: Yes, I had Tom Brown many and many a time, Yes Tom Brown played with me, Tommy's brother too, his brother played

Russell: Oh, Steve?

Laine: Steve played too.

Allen: What instrument?

Laine: He played bass fiddle. Bass fiddle

Russell: Yeah

Allen: What about those Brunies boys, what were they like to work with, could you keep them under control, all the Brunies boys?

Laine: Yes, yes, yes, had every one of 'em under control (Much laughter)

Allen: That's hard to believe.

Laine: This is really a facts now, here's something for you while you're bringing that up. I picked this man up, this ah, LaRocca. Now he's another boy that never been with a play no horn ^{at all} at all. I picked him up brought him in the band, made a good cornet player out of him pretty horn, pretty good cornet player. As I told you before they used to pick 'em, pick the bands out in Mardi Gras on Mardi Gras. I'm gonna show you where they double-crossed me, LaRocca did, I feel that way any way. Some fella from north came down here and wanted to speak to the leader, and get the band to go north. He jumps in and takes my place, see. That was on a Mardi

Retyped.

Laine: Gras night, and since it's---I had this, I had a band, arranged with the Brunies boys in it but they hadda split the band. Now he sent one of the Brunies boys to play in his place with me and my band, cause I had a large band that night, fourteen men, you see. And ah, that's how he went up north, then he went up north. And after he got up north you understand, I quit like I said during the first war. Well, they begin to take the men that they could pick up you know to go up there with him, you see. That's how this man, Barber-LaRocca done me.

Russell: Did Tom Brown go up before LaRocca?

Laine: Yes, Tom Brown went up there, yes, I believe Tom Brown went up--no I think LaRocca went up there before Tom Brown, I meant, because ah I simply tell ya, this Brunies boy came in the parade that night and he said to me, "LaRocca sent me in his place". I sez "Yeah". I said "All right". I didn't see anything till after the parade then I found out where LaRocca, ^{what he'd} ~~what he'd~~ done, see-- But Tom Brown I believe went up after him. Not so long after. In fact, I'll tell ya', I'm really, to tell the truth about it, I don't remember that now so much, but I do remember that the first man that I know of going up there be LaRocca.

Russell: Can you tell us some of the marches you used to play on the parades? Did you play Sousa marches or who wrote the marches, or what kind of music on the parades?

Laine: All marches, we played all marches, like "Under Arms" and stuff like that you know, military marches most of them.

Russell: Military

Laine: Yes, military marches, most of them, see. And ah, well, of course, now and then we'd pitch in such stuff as "Did you ramble" and all that sort of stuff on the street you see. It all went in marches, march time you see.

Russell: What did you do on a funeral, what kind of music?

Laine: Oh, we played like "Rock of Ages", and ah, well, funeral marches, different funeral marches, we played you know. Lots of 'em I can't remember just now, but we played them. We played them.

Campbell: How far back did--do those tunes like "Didn't He Ramble" go? Do you know how far back they go.

Laine: No, I don't. I wouldn't know

Campbell: Was is something that, you always heard?

Laine: No

Campbell: Or, do you think it came along later on?

Laine: No, we heard it, we heard played

Campbell: Even as kids you mean

Laine: Yes, yes, we heard it played somewhere or another and we played it, you know, and like a "Hot Time in the Old Town" and that sort of stuff, you know, all them old, all that old stuff you see, quite a number of 'em.

Russell: What about "Tiger Rag". Do you remember when you first played that?

Laine: Do what

Russell: A tune they call "Tiger Rag"

Laine: This tune they call "Tiger Rag"? Well, that's a that's a tune we numbered as "Plarine"

Russell: "Plarine". [Fraline]

Laine: And this LaRocca changed it to this. "The Livery Stable Blues" and all the likes of that sort of stuff, he changed all of that stuff, see, had different names for them,

Allen: How much did they change it, just the name or?

Laine: No, new parts, just the name. That's all.

Allen: Did you ever play the "St. Louis Tickle"? that number

Laine: Tickle, no "St. Louis Blues" you mean?

Allen: No, this was one that came out with the Exposition

Laine: No, I don't remember that.

Allen: That was a piano piece I think mostly

Laine: Oh, a piano piece, well if it's from piano copy it seem to me that we ought to know something about it. But we never, never did play with a piano. Never did. We never did have a piano. No. Now, all old stuff, why we used to play all stuff, from I guess was sang and played by piano years before we start to play it too, I reckon, lots of stuff, you understand.

Russell: Who wrote those old

Laine: Like for instance say--"Little Bunch of Whiskers ---on a young man Grew", and all that sort of stuff, now that's years and years back, see,

Russell: Who wrote those old Dixieland pieces they call them today, like "Clarinet Marmolade."

Retyped.

Russell: and "Livery Stable Blues," "Tiger Rag."

Laine: That's all stuff we, that's all our stuff

Russell: Did you have the music for it or did you just made it up by ear

Laine: Made it up by ear, this man Baquet, that I'm telling you about is the man this boy right here that died recently, that boy, him and this man Vega and Manuel Mello they'd get together you know, cornet and clarinet, boy, they'd plan some stuff, make your hair stand on your head and go oh, boy, go as hard as the mischief with the crowd, throw the house down, throw the house down, yeah.

Allen: They play loud or soft, or what?

Laine: Oh, we played pretty loud and then when we come down to the trio, the chorus, you know we played it in piano, regular piano pitch. Yeah,

Allen: Did you ever play any lively numbers at funerals or was it all slow?

Laine: No, lots of well loud and soft both, you understand.

Now stuff that we used to play the likes of "marching along" and stuff like that marches like that was nothing, no trios much in it see, all loud stuff, but we got along this man Baquet and this ^{Darkins} ~~Perkins~~ I'm telling you about, he arrange it so that we first, first chorus, first chorus he'd play it in the piano pitch before you understand, then put it on heavy in the second, see, but we used to play that loud music all along till we got there fellas in there see, to show us. Because they were old heads in music, they read music and one thing and another, they were old men you see, whole a older than any one of us, see

Allen: But you would play "Marching Along" at a funeral, you'd play a brass band number at a funeral? Did you ever play any of those numbers at funerals.

Laine: Well, no goin' to a funeral? Played all marches dead marches, you understand funeral marches, in other words, regular funeral marches. Yeah, we played all of that, but going to a funeral, we played different stuff, goin' and coming back you see. We wouldn't play no thing like that, but going to a the cemetery or wherever they're gonna bury a person, we'd play marches, funeral marches.

Campbell: Do you remember any of those dead marches? Remember what they were?

Laine: Well, right now, I don't know. This man I'm a telling you about, this LaRocca, he had

Laine: whole bunch of this stuff after the boys began to learn a little bit note you understand, whole lot of stuff that he had incared. So we never bothered with it no more and he kept it.

Allen: What did you play comin back from the----?

Laine: All kinds of stuff. All kinds of stuff. Ragtime stuff, any kind of stuff, see. Ahhh, coming back and going to a funeral, until we'd get a block away from the corpse' house, see and ah we'd play ah, ah drums just drums don't you know, certain beat on the drums--Pum, Pum, Pumpum, Pum, (etc.). See it's that kind of stuff till we get to the corpse house, then we'd stop, and ah, they'd carry out the corpse, well we'd play different marches carryin out the corpse.

Russell: Then comin back you'd play the ragtime.

Laine: Yes, yes, yes, right after we left to the cemetery, we'd play the ragtime stuff.

Comin back. All kinds of stuff, anything that we cared about there, we played comin back see,

Russell: Yeah

Campbell: Were there parties after the funeral, or did the band just break up when it got back?

Laine: When we got back?

Campbell: Yeh

Laine: Oh, we played, whatever organization it is up to their hall, you understand, where we start from, and we, we returned back to the same place where we start from, see. Now for ~~the~~ instance, say the Lees like the Lees in Gretna, well that was a mighty big organization, lots of times we used to play for them, maybe two or three times a year, funeral, large, large organization, they had a beautiful hall, see, well, we'd met all at the hall and go to the corpse house and then from the cemetery come back and disperse at the lodge hall. Yeah,

Russell: I was going to ask a few things about your drums, on the street, what kind of sticks did you like to use? When you played snare drums, did you use pretty heavy, what kind of sticks?

Laine: Well, there were both--there were two sizes, there was a light pair for orchestra work and a pair for street work, see. Two sizes, it was heavier stick for street work.

Russell: Did you have a cymbal on the side of your bass drum.

Laine: No, on the top

Russell: I mean, up on the top

Laine: On the top

Russell: With a wire beater

Laine: Yes

Russell: Like they use today ~~[How would he know? He's no second liner]~~

Laine: Yes. When we started - uh - I had two cymbals, you understand, then I started wired

Russell: Wire, use to use little cymbal

Laine: I made a net ring out of wire, heavy wire, and I used that as the cymbal. It went
around mighty good. ^{Now} Some of some of us you see right now they got a cymbal on the side see. In
the orchestra played the trap drum double drum, the cymbal was on the side.

Russell: Did you use cow bells over?

Laine: Oh, yes, sleigh bells, cow bells, all the likes of that.

Russell: all of those traps

Laine: Yeah. What tickles me, we used to have some of these bells that ice cream man used to
have them days, goin around ice creamin' and they'd be nailed on a plank, stick, a long stick
you understand, and they'd be shakin them things goin along "ice cream man", see, and until
they began to get bells on the horse and mules underneath the saddle, see. But they'd go
along shakin these bells, see, so that's the way I picked mine up from, see, say, I'm gonna bu
me a set of them things and make a trap out of one of 'em myself, I got the leather, and stuff
and I made a pretty good set and I used them, and I used to bounce them on my kneew. Yeah,
pretty good

Russell: Did you ever use a slap stick?

Laine: Yeah.

Russell: Did it have a little ratchet?

Laine: Yes, yeas

Russell: that turned around

Laine: Used all that kind of stuff, we used to use whisles, boat whistles,

Russell: Whistles and all that

Laine: Yeah, used all that stuff

Allen: When would you use your whistles. On special number or just ----

Laine: Well, it wouldn't be exactly special numbers, but we'd use 'em when we felt like it would take, you know, take a place to play 'em, such as, spot in the music you understand, the tune, see, we figured well, a boat whistle might go in this. Then we'd play the boat whistle, and it was up to me to do that see. So that's how I played that. Now ah, we had, we had ah, a sort of a box that I paid five dollars for it. I guess you buy them things now right now about \$15. and ah had it was all hollow on the inside, we used to call it a Chineese drum

Russell: Oh, yes, sort of a wood block or a temple block. Sometime people call them dragon or something.

Laine: Yeah, Yeahs, I had one of those, used to play them too, In fact, all kind of traps like that I'd feel like, you know would take the place ina tune--in a number, well I'd try to get it, see, if not, I'd try to make one

Russell: Did you ever use those brushes, wire brushes?

Laine: Yeah, for your drums?

Russell: Yeah

Laine: Yeah

Russell: You have those

Laine: Yeah, I never cared about them things, made too much sandy-like on my drum, too, much sandy-like

Russell: Yeah, yeah,.....I don't like 'em either

Allen: When did they come out, about what year?

Laine: Oh, they came out--good many years now, them things is, but I don't remember when they come out. But ah, as I told you I never did, in facts I used them but not too much not too much because I didn't care for them, see, I didn't feel that I'd get the right tone, out of a drum with those things, I didn't feel that way. And another thing that you see they, they got a certain beat right now if you notice one steady beat, right now the drum players, a steady beat, there's no changes, no changes in the drum players, a steady beat, one beat [beats] just steady. You notice that after this you pay attention to it. You'll see it's steady beat. Now me, I'd make rolls, in mine, you know, Now lots of rolls, lots of plumping, one thing and

Laine: another and all sort of that where it would where it would count something on the tune, ⁱⁿ
in the number, you see where it would fill out the proper place. That's how I played. I bought
a bass drum, as I told you, before, the boys used to get redheaded, when I would have somebody
else playing on the bass drum you see, they wouldn't like it they wouldn't like it atoll. Now
I had this Joe Steavens, they call him "Ragbaby" he died in New York. Called him "Ragbaby".
Now there was a wonderful trap drum player, wonderful, if I do say it myself, I think he was
about the best in this man's town, regardless of his brothers, he had five brothers, trap drum
players, he's got some children right now in the district [Vieux Carré] playin trap drums, right
now I believe a fella by the name of Joe Stevens, too after his daddy's name,

Allen: I've heard of him, they tell me he's about as good as you're going to find now.

Laine: Yeah

Allen: Down in the French Quarter

Laine: That's right. I'm tellin you now because we had ah Stevens, all them all them boys,
you know, they all drum players, everyone of 'em, there wasn't any of 'em played any--yes there
wuz one of 'em played cornet, Jake, fella by the name of Jake Stevens, he played cornet, the
only one. But all the rest of 'em even they sons, all drum players, all trap drum players,
single drum, but outside of that, outside of that man, Jake, the brother, played cornet,
played trumpet.

Allen: Did Leo Adde ever work you? ^{with}

Laine: Who?

Allen: Leo Adde, know him?

Laine: No, I don't.

Allen: He grew up uptown, he worked with Raymond Burke a lot, and Abbe brunies and Johnny
Miller, all those fellas,

Laine: What was his name

Allen: Adde

Laine: Adde, was Leo or Joe Adde?

Allen: No, Leo. Leo

Laine: What did he play, clarinet?

Allen: He played drums.

Laine: Ohhh, yes, yes, he played with the Halfway House at the West End there. Yes, yes, yes, yes, I know who you mean now, You see, as I told you these fellas get outa my memory-entirely. Some of them walks up to me right now just as sure as there's God in heaven, one of the boys come up to me at my boy's wake and he "Hello Jack", he says to me, shoved out his foot, and I grabbed it and shook it, see, [laughter]. And he said, "Do you know me?" I says, "No, I don't", I said. "I might have at one time". He says "You don't know me really? You ain't changed atoll, only you got old," he said, to me, "You got old, too, I guess". He said "Oh, yes, yes, yes, My name is Johnny Lala." Good Jesus I like to fall through the floor.

Allen: uh-huh

Laine: There was a trumpet player, My name is "Johnny Lala." After I broke up the band he went with ah, with a fella by the name of Mitchell and George-uh from u] at up at Shrewsberry oh, I can't think of his name now--Martin Clancy.

Allen: Is Johnny Lala, was he related to anybody that had night clubs. You know, there's a John Lala that had a nightclub back on Franklin St.

Laine: On Franklin St. Lala?

Allen: There was a Lala that had a nightclub back on Franklin and Iberville

Laine: No, I have been all around there and to tell you the truth I don't remember that. I played all around in there

Russell: Well, this was a place, that was a place for colored, I think the Big 25

Allen: Johnny T. Lala. It was a colored nightclub

Russell: It was a colored

Laine: Oh, a colored nightclub

Russell: Had a lot of gambling

Laine: Oh, oh probably that because I didn't go, you know I didn't go around them places like that.

Russell: It was owned by some other Lala, some Johnny Lala.

Allen: It was owned by John Lala

Russell: I think it was a different

Laine: by Johnny Lala

Allen: Yeah, I think it was

Laine: You see this Lala and his father, Mike Lala, was a cornet player, and you understand that's how he come to pick up cornet too because he his daddy used to let him play now and then on his horn, you see, and ah, he played with Mike Lala, and he had a butcher ah, a butcher stand in the Tremé market for years and years and years, so ah, the boy began to learn and butcher, too, and he worked in there. Now they--up until right now he's workin in one of these food stores.

Allen: I know of three Mike Lalas here in town that play cornet. There's three of 'em now.

Laine: Well, I only know

Allen: They're too young for you to know

A couple of them

Laine: Oh, I only know two. Joe Lala and Johnny Lala, cornet players, two Lalas. By the way, his daddy Mike Lala, well, he was an old man, you know, couldn't played in my band, see. Tell yo, it wasn't very hard, no, to pick up these boys and make 'em learn. They learn so quick. So fast, it'd make your heads swim. Really. They get a trumpet or some kind of an instrument today; next week they can blow a couple notes out of it. Yeah. It seem like they that used to dig take for it you know, they'd wanta learn quick, with their whole heart and sound, see, be a musician, that's what they intended to do and that's what they did.

Campbell: This was a pretty musical city, wasn't it? In those days..

Laine: Yes

Campbell: Heard music all over

Laine: Yeah. Boy, you have no idea. We went through country places and all kinds of places like that playing music, you know. Today they got all kinds of country bands, now school bands, and one thing and another, in the country and all now, you see, and we used to make righthere, right, you might as well say, a rocks throw from here. Slidell every 14th of July Bastille Day, boy they'd offer you any kind of money to bring a band over there, really. I wouldn't take a job in the city for nobody on that day, that's, myself in particular, but the other bands yeas, I'd go over there on that day, we'd play over there, I'd furnish 8 men over there and well, that ah, we'd get ah ten dollars each man, and we'd get ah railroad fare paid over, there was no buses or nothing like that, you know, there wasn't anything like that--railroad fare paid and the hotels stop and eat and drink, and all that stuff, paid ten dollars a man and we used to play 7 hours.

Retyped*

Campbell: Where was that?

Laine: Slidell. Right here in Slidell. It's close right across the lake, Slidell. Boy the paid big money, big money for a band on the 14th of July

Allen: Did you ever work with any ah, ever have any of the Loyacanos workin for you? Any of the Loyacano family?

Laine: Yeas, yes, ah, ah, there was Loyacano used to play tuba. Buddy, played tuba with me. Yeah played tuba with me up until, well as I told you, the war, after that I quit playin musi

Allen: What's his real, name, Buddy?

Laine: Buddy. That's all I know of him, Buddy, I never knew that he had any other name, Buddy, only thing we used to call him Buddy.

Allen: Was he related to Arnold?

Laine: That's Arnold's brother. He's now at Jackson. ^{that} no., Jackson Ave. & Brainard St., a rest home

Allen: Oh.

Laine: Yes, his he got a, he had a stroke, yeah

Russell: Did you ever get to Chicago to play, you never did play in Chicago, did you?

Laine: I had too much engagements here, used to send men up there, yeah but I couldn't leave myself personally. As I told you about playin in St. Louis, I hadda go up there, I had to. Because there, there they had arranged it so that ah, well they had the bands, what they needed to do and what they didn't have to do and all that sort of stuff, and ah, because the, the fella I had, he died too, not so long ago, and ah, I put him up there as leader, you see and ah, he ah, he said, he said, Well look, you better come up there with me, he says, or do something, he said, play awhile, then we kin git you someone else come up there in your place I said all right, and I went up there and I arranged everything and I up there about six weeks, I guess, something along that, see, and I got disgusted up there, you see my bands, and down here runnin' by this boy and that boy and all that stuff, but still they went along, pretty good, had no complaints, when I came back, none, none of 'em, none, contracts was comin in right on, see but nevertheless, I should been here and I was there, and now when they want me to go to New York and Chicago and places, no I turned it down, I wouldn't go.

Russell: Did you usually your name, the band, the Reliance Band, did you have other names.

Laine: Yes, yes, had the Tuxedo, Laine's Band, Reliance Band, then I had what they call the Formal, Formal Band. See. Then I had an extra band that had no name at all, that was in case I would have just enough engagements you know to put three or four band that extra band, you see.

Allen: Did you ever know anyone named Giardina, did you know many of those?

Laine: Yes, Tony played with me, clarinet.

Allen: He was very good, I wish he had made some recordings.

Laine: Now, Tony was, Tony was good. And he lived down here. He was a barber

Allen: I used to go out to here him at the Happy Landing sometimes

Laine: Tony Giardina

Allen: He was good

Laine: He was good, Tony was all right

Allen: What about this fella they called "Yellow" Nunez?

Laine: Oh, boy, wonderful, just like Baquet. Wonderful. He ah, I sent him to ah New York, he played up in New York there, my boy had the band up there in New York you know.

Allen: He went up with Alfred

Laine: Yeah, yeah, yeah, went up there

Allen: Do you know who all went up at the same time?

Laine: Well, no, I couldn't exactly remember now, but ah, I know it was Ragas, I believe, a fellow by the name of Ragas was with him, yeah, and ah N^Unez, another fella by the name of Miller, too, was on piano, some Miller, was on piano---I don't remember any more exactly, you understand

Allen: What did Ragas play

Laine: Piano

Russell: He was with LaRocca, then later, too

Allen: Is that the same one worked, was that Henry Ragas?

Laine: No

Russell: Oh, it's a different one?

Allen: There were several of em. Laine: Oh, there were several Ragas. Yes, several of em. Allen: Wasn't one of the Stevens called Tim Stevens? (End of Reel II)

Retyped:

Russell: I'm gonna have to run along. You all keep going

Laine: Yes, several times, he came here a few times, see, so. That--Music was a wonderful thing one time ago. Oh, boy, day and night I'd be going. Now, there's a coincidence, if you was to tell a man he played five to--five jobs five engagements in one day, he'd laugh at you

Russell: Yeah

Laine: He'd laugh at you, huh? I would myself. Now when I played in the mornin' for Dr. Capdau when he was on Rampart and and Elysian Fields, in the mornin on a Mardi Gras morning, I played an advertisement for him for ah, antiseptic, tablets, all the boys was in a kind of advertisement you know with different drugs marked on it, see. And we jump from there, we played the Merry Widows' ball in a wagon, advertise in a wagon the Merry Widows' Ball. In a wagon. From that we jumped in and played the day's parade, Mardi Gras parade. That was, after we got done playing the Mardi Gras parade we played at a sort of an interview of markers on Frenchmen Street, played a night parade, and after the a night parade, I played the ball.

Russell: Five, five jobs, I have to run along to get out to Metairie. Thank you very much and we'll--I'll see you all later. I hope your wife gets along fine.

Laine: Thank you, thank you, thank you

Russell: I'll see you all

Laine: Okay. I'll tell you, it's something hard to believe, but it's real facts, real facts, I played that review of the maskers on Frenchmen Street, that's Frenchmen and Decatur,

Allen: Did you play much jobs as advertising, do much advertising work?

Laine: Plenty, fights, balls, and stuff like that, oh, yeah, plenty, plenty. advertising wagon for fights, balls and stuff like that, you know, advertising wagons for football players, too, games, football players, and all that sort of stuff. I've played lots of of advertisin' wagons, plenty of 'em. I'll never forget the day that I played for the John Ruskin Cigar advertisement on Canal Street. I had a fella by the name of Fischer with me, playing clarinet, he uh was that kind of a nail or something on the side of the advertisement bounner, just ripped his pants all the way down. The guy that see, that you know he said, "Now, don't you worry," he says, wrote him a little note, he says, come and see me. Bought him a whole suit of clothes just for that suit got ripped down there. Yes, sir, bought him a whole suit of clothes See Jazzmen

Campbell: Would you play those advertisements by, in one particular spot, or would you move all around.

Laine: No, all around town

Campbell: On a wagon

Laine: Yes. All around town--not, not standin nowheres atoll. Nowheres atoll. Now like, I say we played ah, Wild West Show, well, we played standin on a corner, see, at nights, at nights, before the show, see

Campbell: Near to where the show was

Laine: Yeah, yea. It's on the corner for instance, say the show was in the middle of this block here, we'd play [at] either corner

Campbell: uh-huh

Laine: See, and in the day we'd advertise the show in the wagon.

Campbell: Did you hear many of the colored bands. Did you hear of many of the colored bands?

Laine: No

Campbell: At the time?

Laine: No, I remember only of 'em, that shortly after I I ah organizes. His name was Green, but there was another fella that I can't remember his name right now, he ah, he had a pretty good band, had a military band, and ah. I can't remember his name. Oh, I--

Allen: What did he look like

Laine: Yella fella, short yella fella. Y_eah. He had a pretty good band.. He had a pretty good military band.

Allen: What was it called, The Imperial, or the Onward or the Excelsior or something like that?

Laine: Who's that?

Allen: What was the name of it, The Imperial, or The Onward, or the Excelsior?

Laine: No, I didn't remember the name of his band atoll. You mean this fella's band. No, I don't remember of it, I don't remember.

Campbell: Where did you hear the band?

Laine: Around town.

Campbell: Just in the streets you mean

Laine: Yeah. Played Sunday

Retyped:

Campbell: Uh-huh

Laine: He played funerals. That's the time it was a rage for a colored band you know, played funerals, for colored--

Allen: Perez, or Moret, or something like that, did he have?

Laine: Yeas,

Allen: One of those Creole kind of names

Laine: Yeah, Paul Mares. No, No, not Paul Mares.

Allen: Perez

Laine: That's it, that's it. He had a band, he was the leader too. He had a band. This fella, I can't think of his name right now, it's right on my memory, too, his name is. On the tip of my tongue, ah,

Allen: It'll come to you. You'll think of it when we leave

Laine: Yeah-yeah, I'll think of it. Well, he had a band, and ah, in fact after he started there was two or three bands started, there was a fella by the name as I told you Green, fella by the name of Green started the band, he started the band when he lived on Chartres, between Mandeville and Spain. I remember him well. Cause it was in my locality, see. And he started a band, and he went right along with it, made pretty good, see made pretty good, yeah,

Allen: Do you know Tom Early? I guess you must.

Laine: Who, Early? Tom Early? Well, I hope to tell you I know Tom Early, Guitar and bass player, lived on Royal Street.

Allen: He still does, 1200 block. He's still there

Laine: He's still there? huh?

Allen: Yeah. I see his neighbors, you know, and he comes around to Raymond Burke's place

Laine: Well, you ask Tom about me,

Allen: We'll go by and see him maybe [We didn't]

Laine: You ask Tom about me, Tom will tell you a whole lot about me.

Allen: Did he work for you?

Laine: Yeah, Tom played music with me, yeah

Allen: I've hard 'em talk about the Harmony Band, you know

Laine: Yeah

Retyped:

-31-

Allen: He had that band.

Laine: Yeah

Allen: Do you know any of the Rosenmeiers?

Laine: No. Rosenmeiers.

Allen: Rosenmeier. I think they worked for him

Laine: No, I ~~didn't~~ don't. I know the Korns, Marcus and Marty Korn

Allen: What did they play

Laine: Trombone and clarinet. Marty played clarinet, Marcus played trombone.

Allen: I see, how did they sound? Were they--they worked with you, they played by ear mostly.

Laine: Yeah, yeah, they worked with me, yeah, they worked with me, then I used to have, when I uh, uh, speaking about, about Biloxi, ah I took Marcus up there in a band. We played for the Elk see and he was with my bands at the same time, see. So we were up there at the three days Biloxi, Played for the Elks Convention. Now, ah, as I said ah musicians today, there's so many of 'em that played with me, I really can't remember them any more, see. I can not remember they atoll. You put out ah, you put out fifty men or something like that, you know, fifty boys in a band, or fifty--sixty, like that, and keep in them a-goin you'd to have be with them all the time to remember them.

Campbell: Yeah.

Laine: See,

Allen: You had a lot of managing things to do, you had to manage--

Laine: Oh, yeah, yeah, well, you see, I wouldn't have to do all the managing myself Manuel Mello, you see, and now like Vega and my son, they'd run a band, you see. They'd manage it an' all, all they'd to do is get instructions from me. See I'd give 'em the instructions and give 'em the contract and everything else, well they'd collect and sign and give receipts and all that sort of stuff you know what I mean, they wouldn't need me there them, you see. Yeah.

Allen: Was Vega a ragtime player? Or was he a reader, or which?

Laine: Yeah, oh a very good ragtime player, very good, very good, yeah. In fact as I'm telling you well--- him and Manuel Mello, in fact were the first two kids that I picked up on

Retyped:

Laine: horn. Then I began to get my boy practising and one thing and another this fella, ~~###~~ Meade and Perkins pulled him through, you understand. Then got Johnny Lala and boys like that, you know to play. Well Brunies's, and all, they used to be with me all the time, the Brunies boys, the Brunies boys, especially Georgie Brunies, Georgie Brunies never left my home, always home, sleep, eat, drink and everything else, right there at home, the old lady washed his clothes and everything else, he wouldn't leave. See. His mother'd ring up, you know, the only way you can get him to come, is Mrs. Brunies to come on down and drag him outa here, the only way. Only way to--Oh, all right, the best of care as far as that, that's all you want to know, the best of care. Say I'm worried about him, huh, you don't have to be worrying when he's underneath my wing. Mrs. Laine's wing either, she'd take care of them kids like they like they belonged to her. Yeah.

Allen: Did they play regular cornets in those days, or were they different?--

Laine: Who's that?

Allen: In those days, when you started out. The cornet, was it a B-flat cornet?

Laine: Yes, all B-flats, all B-flats, only one E-flat, that was Johnny Provenzano, had one man, E-flat, one man, Johnny Provenano played an E-flat. It came directly from Italy.

Allen: I see.

Laine: It had side keys [Rotary valves] on it. The funniest thing you ever you see in your life. E-flat cornet, all the rest of 'em played B-flats. And the most of that music was played in ah in ah in a ball or a dance, we all in low pitch, all in low pitch. But out on the street, tear, it high pitch.

Campbell: Why was that? Why was that? You could hear it farther?

Laine: Yes, carried further, see,

Campbell: You don't need that in a hall.

Laine: No, no, no, no, wouldn't need that in the halls, see, that's why we'd play all low pitch in the halls, see. Now, we used to get the value of the music, see, in a hall better than you would in the street.

Campbell: Yeah

Laine: Yeah

Allen: You mean by low pitch, what key it was in, or whether it was loud or soft.

Laine: No, what key it be in, no matter what key it would be in, we'd play it in low pitch, oh, yeah, oh yeah, we transfer it right on down in low pitch. Why you have no idea, we played many a waltzes, it's written in waltz time I played it in march time.

Campbell: That's your telephone.

Allen: Yeah

Laine: Interrupt that box, I say, it interrupts your machine.

Campbell: Oh, it does?

Laine: Yes, oh yeah, Yes, this here. This is George Brunis

Allen: Right in the center. Is that Cordilla?

Laine: Yeah, that's Charlie. That's, that's how he had his band then.

Campbell: When was that taken, this picture taken Photo in Ramsey's Guide to Jazz on Long Playing Record

Laine: I wouldn't remem----I wouldn't be able to tell ya--That's how, that's the boy Alfred Laine,

Allen: Is that you here?

Laine: No, no. Oh, hear, yeah. Wait a minute. Oh, no, that's--no, no, that's ah that's this fella Babe Ragas this is Babe Ragas

Allen: Babe Ragas

Laine: Babe Ragas, yeah. Let see, I forget this fella. That's Georgie Brunis, that's Charlie, that's the boy. That's me.

Allen: That's you.

Laine: Yeah. Let's see, that band, that's. That's part of the band I sent to New York.

Allen: uh-hmmm

Laine: Yeah.

Allen: Charlie Cordilla doesn't play any more. He gave up playing clarinet.

Laine: Yes, he stopped playing.

Allen: I think he's drives a truck now, as I remember--

Laine: He don't play no more music.

Campbell: Was that taken while you were still playin?

Laine: Yes. Yes. Ahhh. Let's see, see, what band this is now.

Retyped:

Allen: Schilling, that's Happy Schilling

Laine: Oh, yes, George Schilling, yeah

Allen: Most versative musicians playing peppery melodies that are just dance compelling. If it's a hit, we have it.

Laine: That boy played with me, too.

Allen: Happy Schilling. That's a marchin' band. [another picture]

Laine: Yes, yeah that's that there when we were marching down ah Common Street. That-uh-at least Gravier Street from up-town

Allen: Uh-huh

Laine: Yeah

Allen: You had some young musicians, I can see in one picture

Laine: Oh yeas, oh after the bands was already organized pretty good more or less. We got all them parade' jobs. Now I wanted to show you but I don't know where them pictures are?

Allen: Is that you in the back with the drum?

Laine: Yeah. It was taken in the yard a couple of years ago, right here in the yard.

Allen: Uh-huh-----that's George?

Campbell: Lgughter.

Allen: Who's that? He looks familiar.

Laine: Merritt Brunies

Allen: Oh, that's Merritt

Laine: Merritt Brunies and Abbe Brunies, George Brunies

Allen: Looks like they got a bottle of muscatel (laughter)

Campbell: That Harry Shields?

Laine: Yeah, no, no, Shields ain't here. No, no, that's Joe Mares. Looks like Joe Mares. I can't see so well, I know "Head", "Head" Brunies was in the bunch. I believ, the day them came in

Allen: "Head" you called him?

Laine: Yes

Allen: How many Brunies were there anyway, there must have been---

Laine: Ooh, say, they was a fleet of 'em, yeah, they was a fleet of 'em. Know who this is

Allen: Oh, yeas, I know that one. That's a nice message that Gussie Mueller wrote you. I'm copying it down because that's, that's written proof, you know,

Laine: ah-huh

Allen: When he says that he's one of the many New Orleans boys who got their first break with you. That's a nice thing for him to say.

Laine: Yeah, that's when, that's when Georgie comes down yere, you know

Allen: uh-hmmmm.....I see.....Very nice.

Campbell: Did you play out at Pontchartrain at all for the camps?

Laine: Do where?

Campbell: I, out at Pontchartrain, out on the lake?

Laine: Oh, man, played Sunday, Sundays and Wednesdays at the lake. I played at ah ah the Washington Garden at the lake, on Wednesdays, and Sundays I played private picnics.

Campbell: What was Washington Gardens that camp ground or something

Laine: No it was a sort of, it was an old hotel,

Campbell: Oh the shore? or out

Laine: On the shore, an old hotel. Yeah, it was wonderful in my young days, I played it for the Washington hotel, Milneburg. It was wonderful, a wonderful place.

Campbell: What were the, what was the toughest parts where you used to play. Was Bucktown pretty tough in those days?

Laine: Bucktown? Yeah they had dancing pavillions.

Campbell: They did?

Laine: They had two two pretty good dancing pavillions at ^{B.} Bucktown

Campbell: What kind of people came to what were the people like who lived out there, what kind of people were they.

Laine: Pretty nice people, all nice people, but the most of the people was from the city.

Campbell: I see, they come out to hear a band.

Laine: Yes, they come out there you know. Come out there in street cars and hacks and stuff like that you see.

Campbell: Anything else you want to?

Allen: I was wondering about those fellas from across the river, like Brownlee. Do you know

Allen: Brownlee, Norman Brownlee. He might have been after your time, I don't know.

Laine: Brownlee, you know there was some of those fellows, as I told you I don't remember them any more, don't you know, by name or even the features, the faces and all. I don't remember them all, as I told you about this man, Lala, of course he's pretty good in age now. He's gray headed, and now, ah come up to me and he asked me, does I know him, and I says, no I don't. He had to explain to me who he was before I could recognize or know him

Allen: Well, he had a band across the river with Emmett Hardy.

Laine: Hardy?

Allen: Do you remember Hardy?

Laine: Yes, I know Hardy. No, I never played with Hardy, he never played with me, but I had a band over there before Hardy, was long, long before Hardy, yeah Well, Hardy seemed to be a pretty good fella, pretty good, kid, yeah.

Allen: That's about all I wanted to ask about, we don't want to take up too much of your time

Laine: That's all right. You see don't you know, I'm glad you
came, you know. That's you visits me anyway, you understand, so's could get
talkin' ^{to} you, see ^

Campbell: Well, it was a pleasure for us,

Laine: Yes, I won't doubt that

Allen: We always enjoy talking to you, I'll be sure and tell everybody I saw you, yeah, I'll see you at the next meeting anyway. [^] *[New Orleans Jazz Club]*

Laine: Yeah, I'll be up there, the good Lord sayin' the same. I'll be at the next meeting. We had a nice crowd up there, pretty nice sociable people. A very nice club. I like it, I like it. Ever since I joined it, I more than appreciate it. Yeah. Of course at that time I joined it, I met Dr. Souchon a few times you know and of course Loyacano, you know.