

**New Orleans Jazz & Heritage Foundation Archive  
Oral History Collection**

**Interviewee: Nicole Lazard**

**003.PPF.083**

**Interviewers: Rachel Carrico**

**Date: September 7, 2017**

**Location: Army Reserve Center (Lazard's place of employment), 5010 Leroy Johnson Drive, New Orleans, LA**

NL - You know I'm camera shy, right?

RC - I didn't.

NL - Yeah, I am.

RC - Ok.

NL - That's why I told Mr. Mike [Mastrogiovanni, a photographer]. He's like, 'But she need' - I was like, 'Well, I'm camera shy.' That's why I don't like to be videoed when I second line. I quit.

RC - I see.

NL - But ok.

RC - I see, I see. Well thank you for doing this, despite your camera shyness. All right, we're rolling.

NL - Long as I don't have to look at the camera, right?

RC - Yeah, you don't; you can look at me. I'll sit right here.

NL - Ok, ok.

RC - I'm gonna hop up here periodically and just double check and make sure it's still working, but yeah. So, ok, vitals, just the name, date of birth, and where you were born.

NL - My name is Nicole Lazard, 8/14/69, I was born in New Orleans, Louisiana.

RC - Ok! And, so Nicole, can you start by just telling me about your family? And in particular, if there were, in your family, people who were in social aid and pleasure clubs, musicians, people who liked to dance, either second line or otherwise -- [00:00:54]

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NL – Yes. I have two deceased relatives that used to belong to the Jolly Bunch [SAPC], my aunt and my uncle. My uncle also was George Mattio [?], he used to dance for the YMO, or the Young Men Olympian [Jr. Benevolent Association].

RC – Mm.

NL – And he also belonged to the Jolly Bunch, and Mary Mattio, also.

RC – And what years would that have been, cause the Jolly Bunch hasn't been around for a while, right?

NL – Oh, they been around a long, long time.

RC – Uh huh.

NL – I think that was, like, in the '80s. that was in the '80s.

RC – Yeah, you're right, and before that, they had been parading for, what, since the '20s, maybe? Or --

NL – I'm not even sure --

RC – Yeah.

NL – -- cause I was in my teens then. [00:01:31]

RC – Uh huh.

NL – So I'm not even sure.

RC – Yeah. Ok. So you had an aunt and uncle who were in the Jolly Bunch --

NL – I had an aunt and uncle, yes.

RC - -- and the YMO.

NL – And the YMO, yes.

RC – Ok, ok; and tell me how you got into second lining; was it through them, or?

NL – It was actually through my mom and my other uncle, my aunt is deceased right now, so they used to go every Sunday. And I used to be at church, so when I got out of church, they used to be passing in front of the church, and I wanted to go, but then my

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dad used to tell us, 'No, you can't go, it's dangerous out there,' stuff like that. So I'd just go back home, and then I'd hear the band sometimes on a Sunday when church wasn't let out, and me and my friend Terry Scott [?], we'll go dip out there and dance on the porch of the church and go back in. [laughter]

RC – Oh man! Which church was that?

NL – That was uptown. So I don't know which parade it was, but every Sunday a parade would pass down Washington Avenue and stuff, but we'll be at the church, and we'll sneak out there --

RC – Wow.

NL - -- and go. Yeah.

RC – Do you remember which church it was?

NL – I'm not even sure, cause that was her church; I used to visit her church. [00:02:29]

RC – Ok, ok, ok. And what kind, was it a Baptist church?

NL – It was a Baptist church.

RC – Mmhmm, mmhmm. On Washington Avenue.

NL – On Washington Avenue.

RC – Ok. Did you ever get caught sneaking outside?

NL – One time we got caught.

RC – What happened?

NL – Yeah. I had to come to church the next day, that Monday, cause they had Bible study and all this other type of stuff, me and Terry had to go, it's like – but it was ok. It was well worth it. And after somebody showed me a picture, like last year, of me and her on a porch dancing. We had yellow dress and white, so he's like, 'Isn't this you?' And me and Terry just bust out laughing, it's like, yes.

RC – When you were kids?

NL – When we were kids.

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RC – That’s amazing! Where, do you have any idea why they had that picture?

NL – No, she was like, she saw me dancing, and she told me that, ‘You look so familiar.’ And she was like, ‘You’re Mary Lazard, you sound like’ – no, actually, first she thought that was my mom, and I said, ‘No, that’s my aunt.’ And she’s like, ‘Oh, so you’re Mary Lazard’s niece.’ I was like, ‘Yes, Connie is my mom.’ And she was like, ‘Oh, you look so much like her, and you dance like her.’ I’m like, ‘Oh really?’ And everybody tells me that.

RC – But, did you never see her dance, or you just didn’t see the resemblance?

**[00:03:34]**

NL – I didn’t see the resemblance, that’s all. But I’ve seen her dance and stuff, but I never paid attention to her, we all just was dancing. And I just danced at family functions and stuff; I would never go to the second lines when I was younger.

RC – Right, right. Because your father said --

NL – Because of my father said.

RC – Mmhmm. And you said he said it’s dangerous out there.

NL – Yes.

RC – I mean, was it also seem as something, I don’t know, I don’t know how to say this – unchristian? Or --

NL – Only reason he said that is cause my mom, my mom used to get on top of buildings and all of these things, and he fell one time, and she broke her wrist. And he said, it was then, so she came home holding her wrist, I remember this, and we had to go take her to the hospital. I remember this. Then, you know, the next Sunday, she went back out there, with the cast on.

RC – Of course she did. Yeah.

NL – Mmhmm.

RC – That’s, that’s really fascinating, that you say that, cause today, I almost never see women climbing on top of things. Young girls, yes.

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NL – Yes.

RC – But it's almost always men. I always wondered if women ever did that.

NL – Yeah, my mom used to do that.

RC – Mmhmm.

NL – She would climb up on stuff, and all this. She'll do that now. It's like, 'No, you can't do that.'

RC – [laughs] So your mom is still second lining.

NL – She'll still second line, but she doesn't belong to a club.

RC – Uh huh, uh huh. That's amazing. And so about what age were you when you started going on Sundays with your mom and your other uncle? [00:04:48]

NL – I was about, I just came back from military, about twenty-three, twenty-four.

RC – Ok.

NL – I was hitting and missing, cause I was still in the Army here and there, and stuff, so I was hitting and missing. It wasn't until 2003, when I got settled in New Orleans, that I actually started going a lot.

RC – Ok. And that first, when you first came back, you said, you were going now and then, about what years were that?

NL – That was probably like – because I came back in '92, I was hitting and missing, and my last, '97, hitting and missing, and then I got deployed again, and then, 2003.

RC – Uh huh. And in those, the early '90 years, early '90s, do you remember any of the clubs that were parading then?

NL – They had, who was the ladies? They always had the Single Ladies. They had Single Ladies, they had New Generation, they had YMO, cause I always would come to town for YMO. They had --

RC – Was your uncle still parading with them then?

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NL – He was still parading with them. And it was this other club that no longer exists, it was a ladies' club, I can't remember their name.

RC – Ok.

NL – But yeah. But I always made sure I caught YMO; everybody goes to YMO. And the Lady Buck Jumpers, yes.

RC – Mmhmm!

NL – Always.

RC – Mmhmm. And so, were you, as a young person, you said you would dance at family functions --

NL – Yes.

RC – Right, but I don't know, were you passionate about dancing, or was this, did you think of it as a big part of your life when you were young, or no, just something

NL – No, it was just something we did. We would pull along Rebirth, or somebody, and then we'd just dance. The Pinstripes, and we'd just dance. So it was just like, it was just natural; you're having a party, you turn on the music, and you just dance.

RC – Yeah, yeah. Just gonna check and make sure this is still rolling. Oh yeah, we're good. And when you, in those, those times when you were deployed and coming back, did you take that music with you? [00:06:58]

NL – Yes. Cause we'll have parties overseas, and different states, and stuff, and they were like, 'You from New Orleans, huh?' Then it was like, 'You know how to second line?' It was like, everybody know how to second line, you can do that. It was like, 'Nah, we don't know how to do it.' So people would just be, like, Googling stuff and everything, and just saying stuff, cause you know they didn't have YouTube and stuff, people would just be looking on the internet and seeing different things. And I was like, 'Yeah, I can do that.' So they all was like, 'Hey, show us how to second line.' 'You can do it!' So we'll be second lining, everybody play different music.

RC – Oh, fun. [laughs]

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NL – Yeah.

RC – Was there an exchange, did people have different music, like where they came from?

NL – Oh yes, everyone.

RC – Yeah?

NL – Yeah. And with that salsa and stuff, too, I learned how to do that. And they said merengue and all that stuff, mmhmm.

RC – Oh, that's awesome. Yeah, I could see the second line and the salsa merengue stuff, it could go very well together.

NL – Yes, yes.

RC – Yeah, yeah. Oh, that's cool. So, you belonged to many social aid and pleasure clubs, currently, and have even more in the past.

NL – Yes.

RC – What was the first one that you joined? [00:07:59]

NL – CTC Steppers.

RC – Uh huh, and that stands for Cross the Canal.

NL – Cross the Canal, yes.

RC – Mmhmm. And about what year would that have been?

NL – I joined them in 2003, yes.

RC – Ok, ok. And why that club in particular? Any special reasons?

NL – Because my cousin actually belongs to that club. So I just was like, I joined that club but I didn't join that club. I just go to all they functions and things, but I didn't parade with them until 2006, actually.

RC – Ok. After Katrina.

NL – So I just – yes, the year after Katrina, that I actually paraded with them.

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RC – Do you have any vivid memories from that particular parade, your first year with CTC?

NL – The first parade I rolled as a maid, actually, but then the next year I hit the street with them. It was just beautiful, because I wore the pretty dress and everything as a maid, and I'm just sitting up there --

RC – On the float?

NL -- and I'm just like, 'I gotta get down, I gotta get down.' So they was like, 'You can't get down! You gotta look cute up there!' I was like, 'I don't wanna look cute. I wanna be on the ground, I wanna be on the ground, cause I'm just feeling' because they had the Stooges brass band playing behind me, and I'm like, 'Oh, I'm ready to go, I'm ready to go!' So then finally like three blocks before the end, they let all the maids and the queen down, I raised that dress up and I'm working out, and it was like, 'She's dancing in heels!' I'm like, I'm not supposed to dance in heels? So I'm just, like, rocking the heels, cause that's what I was used to working and dancing in, it was like, wearing the heels and that's like, 'No, you can't be a maid, you can't be a queen; you have to be out there dancing.' So the next year, that's how I paraded.

RC – Mm! And when you said, 'That's what I'm used to dancing in,' heels --

NL – Heels, yes.

RC -- like what, is that from just like being at social functions --

NL – Just social functions, yes.

RC – Wearing heels. [00:09:36]

NL – Wearing heels, yes.

RC – Mmhmm, mmhmm. Ok, so the next year, you were on the streets --

NL – Yes, I was on the street.

RC – Uh huh, uh huh.

NL – And we actually wore burgundy that year, yes.



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RC – Ah, nice, nice. And do you remember what kind of shoes you had on with that suit?

NL – We had on – because all the women couldn't wear heels. I wanted the heels, so at least I had to go with the majority. So we had some little box heels and things. And I broke the heel off, and it was a box heel, I said, 'How I don't break the stilettos but I break the box?' They said, 'You were really working it.' That was my first time out the gate, it's like, I'm gonna act a donkey.

RC – Uh huh, uh huh. [laughs] And then so that, after CTC, then what was the next club?

NL – The next club was VIP Ladies. [00:10:17]

RC – Ok.

NL – So I paraded with them. So that was uptown! So I started from Cross The Canal, then I came uptown.

RC – Way downtown, to --

NL – To uptown!

RC – Ok.

NL – And people's like, 'You can't do that!' I'm like, 'Why I can't do that?' They were like, 'How you gonna go from Cross the Canal uptown?' I said, 'I was born and raised uptown.' 'Well why you didn't start uptown?' Because my cousin asked me to come downtown, so that's what I did. 'When?' So it was like, when you can't – no, it was like, 'It's my money; I'm gonna spend my money where I want to spend my money.' And that's what I did. And I paraded with them for two years.

RC – Uh huh, uh huh.

NL – Yes.

RC – And then, ok, and so then, now there's a bunch of others.

NL – Yes, there's a bunch of others.

RC – [laughing] You wrote down your list!

NL – I wrote down my list!

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RC – Uh huh.

NL – So now I'm currently with Single Ladies, and I actually was supposed to parade with Single Ladies. My friend was parading with Single Ladies, and she wanted me to parade with her one time. So that was four years ago. So I was like, ok, and then she got sick, and she couldn't parade. So I got stuck there, I had already paid my money, so I had to dance. So she was like, 'I'm gonna come back next year.' And she didn't come back. So, the lady lost a lot of her club members, so it was just me, and her, and one other lady, and her grandson. So that's who only parades. So I've been with her for the past four years.

RC – Wow. And that's uptown as well.

NL – That's uptown. Then I went to Single Men, and that was where Richard Anderson called me up and asked me to come parade with him. So that was two years ago. So I paraded with him that year, he asked was I coming back the next year, and I paraded with him, because it's only one female, one young girl, Terrylyn Dorsey, she parades with them, and then myself. I'm the only other lady that parades with them.

RC – Yeah, I find it really notable that it's called the Single Men, but it doesn't just happen to be a club of men, that's the name --

NL – It happened to be a club of men, but they added her as the princess.

RC – Ah. A-ha, a-ha.

NL – So then I was the other lady to parade with them.

RC – Right. And the women they invited are [laughter] really excellent dancers.

**[00:12:23]**

NL – Yes.

RC – So, yeah, yeah, that's a really good parade.

NL – So then I have Valley of Silent Men; I parade with them for the past years. I'm the first woman, they said I made history to parade with them. I'm the only woman.

RC – Cause they've been around for a really long time.

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NL – Yes, a long time. I gotta learn their history, cause I just paraded with them, so I didn't learn their history.

RC – Uh huh. I just remember seeing on their banner a couple weeks ago what year they were founded. I don't wanna say, because I don't want to be wrong, but I remember thinking, 'Oh, they've been around a long time.'

NL – Yes, yes. But I got involved with them because of Bam Bam, is Mr. Leon Anderson, Sr.? He's deceased now? He was part of YMO, and he told me, 'Oh, I remember your uncle, and your mom, and all that.' He said, 'Young lady, you gonna do great things in this second line world.' I'm like, 'I'm just having fun.' He say, 'That's the thing: have fun what you do.' He said, 'Block out everything else; just have fun.' So when his son like, 'You come and parade with me?' Right, yup. And they was just like, 'Yes, yes!' Everybody just like, 'My daddy smiling down on you, cause' – and I posted, I was like, he said, 'Now you work out and have fun, young lady,' cause that's what he always tell me, every time I come out and parade he come out and see me, and that's what he tells me. [00:13:34]

RC – Hm.

NL – So then, I parade with Lady Wales, this is my first year parading with them.

RC – This year coming up!

NL – This year coming up, mmhmm. My first year parading with them. And I was invited by two of my friends that parade with them, this is their first year parading with them, so they was like, 'Hey, we never parade together; let's parade together this year.' So I'm with them.

RC – Ok.

NL - Then I paraded one year with the Original Four Ladies, that was [NAME UNCLEAR], with CTC, and VIP Ladies.

RC – Ok, ok. [laughs]

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NL – So, they're disbanded now. So, my final club that's in December, New Generation. So, he used to have a big group, I was their queen in 2008. So, then I always found, because I had a relative with them, so then, when he lost all his members, it was just him, they were calling him the one-man gang. I remember, the first person to parade by themselves, pay for the whole thing. So it was him. So, now it's him and I.

RC – Mmhmm, mmhmm.

NL – And that's been for the past five years.

RC – Uh huh, uh huh.

NL – And that's it!

RC – [laughter] Just those.

NL – Yes.

RC – And those, am I correct, are all those clubs uptown except CTC? **[00:14:42]**

NL – All those clubs are uptown, except CTC, mmhmm. So when you see my thing, you always see 'Uptown Girl' on the back. When I paraded with CTC, I always had 'Uptown Girl' on the back. They was like, 'Hey, you can't wear that decoration, put that on,' I'm like, 'Yeah, I'm an uptown girl.' So when I, my family did t-shirts, and I put on there, 'Bridging the gap.' So I had on there UPT and CTC, and I had a bridge, and I had me splitting on it, on the t-shirt. [Carrico laughs] I was bridging the gap.

RC – I love it!

NL – Because people from uptown only wanna parade uptown, people from downtown only wanna parade – so, my money spends anywhere. So [Carrico laughs] that's what I do.

RC – That's right. If you have any pictures of that t-shirt, I would love to see that, yeah.

NL – Yes, ok.

RC – Ok. Since you brought up your decorations, I'd love to hear about those, cause they are very unique, and elaborate, sometimes. So there's a vision.

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NL – There's a vision.

RC – So tell me about your decorations.

NL – Well, you know my decorations different from everybody else, cause I'm the only female. So I try to make it lady-like, and then when people are like, 'Well, why you parade with this club, why you parade with that club?' So one time I did a [WORD UNCLEAR] on my decoration, because it's my money. So I put money on it! And that's where it come from. Where people been saying something, then it's like, 'Oh, she's a lady.' So that's, two weeks ago I paraded, I had the comb and the brush and the banner, and the mirrors on there, so, that's where it come from. Other people give me ideas, they'll say something like, 'Hey, let me see how I can put that together.'

RC – Huh. The, last year with Single Men, you had the ummm, the illuminated decoration.

NL – Oh, the lights!

RC – Yeah, the lights.

NL – Yeah, it was themed lights out.

RC – Lights out, mmhmm.

NL – Because that was gonna be my last year parading with them, so that's what it said, 'Lights out.'

RC – Oh, I see. And you had a switch, you could flip and --

NL – Yeah, switch them on. And you know the actual bulbs actually worked too, all you do is pull them, and they'll actually light. [00:16:28]

RC – I remember, it was also Saint Joseph's Night that night, right?

NL – Mmhmm.

RC – So did you go out?

NL – Mmhmm, I went out, and everybody want to play with the light, press the button, pull the switch, press that. Yes.

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RC – Sure, yeah. That was so clever. Who makes your decorations?

NL – Terence, with New Generation, he makes my decorations.

RC – Mm.

NL – Everybody call him Big T, yeah, but his name is Terence.

RC – Ok, ok. What's his last name?

NL – Terence Williams, yes.

RC – Mmhmm, mmhmm.

NL – But yeah. He puts all my decorations. I bring this stuff, I say, 'Put this together.'  
It's like, 'You always come up with some difficult stuff. You!' He said, 'Mostly everybody gets squares or circles; you come with this and that.' But my favorite costume, when I paraded two years ago with him, I had the baby dolls, my aunt made my costume, she made the suit, she made the baby doll a suit matching me, and I had the fan to match me and the baby dolls.

RC – Wow!

NL – Yes.

RC – And where, the baby dolls were on the fan, or where? [00:17:19]

NL – The baby dolls were on my clothes, yes.

RC – On your shoulders.

NL – And the woman figure was on the fan, dressed in the same stuff.

RC – Oh, wow.

NL – Yeah, everyone loves that. Every time I do a gig everyone's like, 'I want you to wear the baby dolls!' You remember I don't always wear the baby dolls; I have some other great ones also. [laughter]

RC – It's the favorite.

NL – That's the favorite, yes.

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RC – Yeah. So, what kind of, you said, ‘When I do a gig’ – we were talking a little bit before I turned the camera on, and you do a lot of charity things, and --

NL -Yes.

RC – Yeah, talk a little bit about that.

NL – They have, what’s the program, it’s for helping the kids read and stuff, getting them more into reading, that’s what Miss Laurence programmed, the book reading program.

RC – And she’s with Lady Rollers?

NL – She’s with Lady Rollers, but now she’s with, no, she’s no longer with them, I don’t think. She’s with the Lower Ninth Ward Steppers, yes, she’s with them now.

RC – Ok.

NL – So she runs, you know she’s known as the book lady. [Carrico laughs] Yeah, she’s known as the book lady. So she goes around the neighborhoods and gives books, and so she hosts these functions and things where, literacy night? And she reads to kids, and they serve food and stuff. She usually get a grant from that. So she called me like, ‘Hey, you know some kids over there,’ I was like, ‘Hey, you need a volunteer?’ So I go and I volunteer with her, so I have my own business that’s called All About Fun [WORD UNCLEAR], so it’s kids, I go and bring costumes over there, and I dress up in the costumes.

RC – Mm. And then do you dance, do you put on music?

NL – I dance. I actually have routines for different characters, like I won’t do the popping, butt shaking thing, because I cater to kids.

RC – Right. [00:18:51]

NL - I do the nae nae, the Mickey Mouse dance, hot dog diggity dog and stuff, I do all of those dances.

RC – Uh huh.

NL – Yeah.

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RC – And you have costumes?

NL – I have costumes, I have all of those costumes! I have Mickey, Minnie, Donald, Daisy, everybody.

RC – Wow.

NL – Yes.

RC – Wow! That’s amazing. And when did that come about, when did you start doing that?

NL – I actually started doing that in 200-, in, wait, in 2007. When I was in North Carolina.

RC – Ok, ok.

NL –Yeah. And I just stumbled upon that, because I was at a friend’s birthday, well, she was planning her child’s birthday party, and so she was like, ‘Man, these things are so expensive, my child want Mickey Mouse and stuff like that.’ I was like, ‘Let me go online, see.’ And I went to this warehouse store online, and everything, and I bought the costume, I said, ‘Don’t worry about it, I got you.’ She like, ‘You gonna buy a costume?’ I’m like, ‘Don’t worry about it, I got you!’ So I showed up and I did the party for her, and stuff, so everybody’s like, ‘How much you charge?’ and stuff, be like – oh! So I got thrown into a business! So when I came to New Orleans, back home and stuff, my sister was having a party, so she was like, ‘I need Daisy and this and that.’ Be like, ‘No problem, I got you.’ So that’s what I did.

RC – “I’ve done this before.”

NL – Yes!

RC – Uh huh, uh huh. [00:20:07]

NL – So then, I was like, people started requesting me, and I was like, ‘I could make money off of this.’ So I start putting the routine together for the different songs, I give ‘em candy bags and gifts, so.

RC – Wow!



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NL – Mmhmm.

RC – Well, that’s amazing. Probably everybody asks you this, but how do you have time for all this?

NL – Time management! I’m a great time management.

RC – I believe it!

NL – Yeah, just like I have these notes, I write stuff down so I know where I have to be.

**[00:20:33]**

RC – Uh huh, right. Cause we’re, you know, we’re at your office, of your full-time job.

NL – Yes, of my full-time job! [laughter] Yes!

RC – Let me make sure – ok. So, you grew up uptown, and do you still live uptown, or?

NL – I actually live on the West Bank, but my parents live uptown.

RC – And family members still around New Orleans?

NL – Yes, everyone around New Orleans. I have a sister right around the corner, that’s where I was when you called me.

RC – Uh huh.

NL – Picking up this here, mmhmm.

RC – Cool. And in terms of, speaking of time management, obviously the clubs do things throughout the year other than parade on Sunday --

NL -Yes, yes.

RC - -- so what are some of the other activities that you’re involved in?

NL -What was it, like three weeks ago, I think it was three weeks ago, with Single Men, we had the back to school drive, and we gave out over two hundred and seven books tacks. I’m participating this Sunday with the Lady Buck Jumpers, where they’re doing a back to school giveaway because it was cancelled, so I’m actually putting on a costume, and I’m giving out toothbrushes and hand sanitizers and kleenex, so, and I’m volunteering for that too.

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RC – Mmhhh. Which costume, do you know?

NL – I'm not sure yet! First I was thinking about doing Mr. Tooth, but everybody doesn't know who Mr. Tooth is, because I want to do Mr. Tooth because I'm giving out toothbrushes.

RC – Sure.

NL – Then I was thinking about Doc McStuffins, but then it was like, maybe you should do some up to date, and stuff. So I may do one of the trolls, and I may still do Doc McStuffins. If I can get my daughter to come participate with me, if she's not working.

RC – Uh huh. How old is your daughter?

NL – Twenty-two.

RC – Is she into the second lining, the second line culture as well? [00:22:14]

NL – No, she's not. She'll come and support me, but no, she's not. No.

RC – Do you have other children?

NL – Yes. They're not in the – well, my grandbaby! She's the queen this year. She's three. She's the queen for New Generation.

RC – Wow!

NL – Yeah, she's the queen this year.

RC – Youngest queen ever, maybe. She may be making history, too.

NL – No, actually, Nat's daughter was the youngest queen, cause she had her little baby, I think the baby was seven months.

RC – Uh huh, uh huh.

NL – Yeah.

RC – Wow!

NL – Yeah.

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RC – So, I wondered if you might have, this might be a hard question to answer, but I just wondered if you had one really vivid second line memory, that kind of sticks out in your memory, of all, you know, all the parading you've done, either in the second line, or inside the ropes, with the club. Is there one that's, I don't know, really special for some reason?

NL – I actually enjoyed, two years ago, when I paraded with Single Ladies, and it rained. We got soaked. Cause actually, it was crazy that, we was supposed to parade the week before. It started raining, and so we was like, 'We gonna cancel, we not going like that in the rain.' So it rained early in the morning, and then it just stopped. Everybody's like, 'Y'all need to go ahead and parade! Go ahead and parade, parade.' But we had already cancelled with the police. So we couldn't parade. So, again, we scheduled it for the next week, it was like two weeks later, so we scheduled. Came out the door, sunshine. The middle of the parade, phew! It poured down rain. I said, 'I just paid seventy dollars for this face!' But the girl did a very good job! My makeup didn't run or anything. I was still looking cute at the end of the parade.

RC – Wow.

NL – So they had the puddle water, I'm swimming in the water, Mr. Mikey [Mastrogiovanni] caught a video of me doing this in the water and everything. Standing up, the rain is coming down, and I'm acting a fool; that was the best parade. The rain always makes the crowd just get really hyped and stuff. Any time it rains, that's gonna be the best parade.

RC – I agree. Seems like the people who are out there in the rain are really dedicated --

NL – Yes. [00:24:11]

RC - -- and it kinda brings up almost this childlike sensation --

NL – Yeah.

RC - -- of just playing, cause you just wanna let go.

NL – Yes, you let go, you're splashing in the water, it's like, yes, no holds barred.

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RC – Yeah, yeah. I love the rain, too. It kinda rained a little during Valley of --

NL – Yes!

RC – Not too bad.

NL – On and off all day, on and off. I spent all that money on my decorations, they got all wet. But that's ok. Cause I only use them twice.

RC – They still look good. You couldn't tell.

NL – Oh, you couldn't tell?

RC – They didn't look like they'd been destroyed in any way.

NL – No, but the rain, when it came down, one time it came down hard, and it wiped off one of my umbrellas, so I just, well, took my brush, so I just thought, cause I had the mirror, so I just started playing with it, dancing. And they thought it was all part of the routine. But they just, almost the rain had took that off! At least the glue. And I was just having the fan, and putting it, 'Check your makeup cause it's raining, check your makeup, check your makeup,' and I'm dancing. Had a great time.

RC – Yeah, it looks like the art of improvisation right there, right?

NL – Yes, yes!

RC – Work with what you got. [00:25:12]

NL – Yes!

RC – You know?

NL – Yes, yes.

RC – That's amazing. So, I wonder, what has second lining meant in your life, from belonging to social aid and pleasure clubs, being a part of this culture, what has it meant for you in your life?

NL – It's a way to like, as far as with the different functions, you get to meet new people, you get to just have fun, relax. It's like, when I go out on a second line Sunday, it's like, working all these hours, sometimes I'm here five o'clock in the morning, I get off eight,

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nine o'clock at night sometimes, working on different things. So then when Sunday, I go to church, I live for Sunday. When the second line comes, it's like, oh my god, where is my stress relief, where is it? That's my stress relief. When you're out there, you don't think about anything; you don't think about what you're gonna eat, when you get home, you don't have to worry about any kids, it's like your mind just be free.

RC – Ah. Sorry, that's my fault, gonna turn off this. Yeah! That's, I think a lot of people would agree with that point of view --

NL – Yes.

RC -- a lot of people come out as, what did someone call it, almost like footwork therapy or something --

NL – Yes.

RC - -- it's almost like, yeah --

NL – And then I work out, when I go out there on Sunday and I dance, and I dance really hard, to get the cardio up. So I'm gonna have to show up at PT on Monday. [PHRASE UNCLEAR]

RC – Ok. Well, I don't know, it's on the camera, but I'll

NL – Oh! So I'ma have to do PT on Monday! [laughter] [00:26:37]

RC – When you were young, or even just like in 2003, when you started really coming to parades on the regular or whatever, or, I don't know, even your whole life, was there ever anyone that you, like, sort of modeled your dancing after, anyone you kind of admired the way they moved, or even just their energy, or, you know, how they danced?

NL – You know, I like Miss Linda [Porter] from the Lady Buck Jumpers, so it was like, I used to love her club. I still love her club and stuff, it's just like, because they always wore heels, they were just so fashionably dressed, and you look like, yeah! That's what it is.

RC – Mmhmm.

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NL – And then, you know, cause they was just so well dressed, the hats, and the clothes, and then they had this energy about ‘em, they were just like, bouncing, bouncing, bouncing! It’s like --

RC – They weren’t walking a runway in those clothes.

NL – No! No, they weren’t. They was just getting down. I’m like, I can do that!

RC – Mmhmm. Ok, so we have to talk about the heels. Because you prefer --

NL – I prefer heels.

RC - -- to dance in heels?

NL – Yes.

RC – Talk to me about that.

NL – It’s crazy!

RC – Tell me why.

NL – It’s that, because when I get off work, I put on heels, all the time. So I go out, I’m wearing heels. Flats hurt my feet. So it’s like, I can dance in all type of shoes, but I feel more comfortable in heels, like I have more stability, I don’t know why, people’s like, that’s crazy. I dance in the flip-flops. I figure with dancing, you have to be universal, be able to change costumes. And so, I prefer the heels. And I feel, you know when you put on heels, you got to be upright. So I just want to be upright. Cause tennis shoes, you know, like sitting at your desk, you be like, all grumpy. So, I just love the heels! It seem like I can do more in the heels. **[00:28:18]**

RC – Yeah, and you even, you really use them, you even walk on your heels, sometimes -  
-

NL - Yes.

RC - -- too, correct?

NL – Yes. Yeah, I test ‘em out first. Have to test ‘em out first.

RC – Yeah, absolutely.

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NL – Yeah, you got to test them out. So I can only bounce on my heels a little bit, depends on how wide the heels are, so. But if I have on a wedge heel or something, I can get all the way on the heel, so you know when you change the shoes, your style of dancing changes.

RC – Mmhmm, right, it's a prop --

NL – It's a prop, yes.

RC - -- you play with --

NL – But a lot of people don't know that, because some people can only dance in tennis shoes. If, you see a lot of people out there only dance in tennis shoes. Or some people that's in the club, they have on heels, but you won't see 'em dance. They might do a one two step, because they're not used to that, and I wear heels every day, so that's why I'm used to that.

RC – Mmhmm, mmhmm. I find it really remarkable. I think it's really hard to dance in heels, but --

NL – Well you got some dancers in the heels, like Renata Hampton [?] they used to parade for the Buck Jumpers, Sholanda Adams, they used to parade for the Buck Jumpers. You have about five people that I know that can get down, they can go from the heels to the tennis shoes, you can do the flip-flops – they gonna work 'em. [00:29:21]

RC – Mmhmm.

NL – And you'll see 'em work them heels even harder.

RC – Right, right. And, I always wonder, too, if there were, sometimes, I wonder, like, did you double dutch as a kid, or does any of that like footwork stuff ever come into your second lining?

NL – I double dutched as a kid, but I, it's like, I don't know, I just feel the music. I don't even – because, like, people try to copy what I do and stuff. They can copy a few steps, cause I'm gonna do the same couple steps, but then I turn it around and stuff, do stuff and

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then it's like, 'Wait, you didn't do the last time.' I know, I don't know where that came from, either; my foot just went there, it has a mind of its own.

RC – Mmhmm.

NL – It does! You know when you're dancing, you don't know, it's like, I might just do something stupid, and do one leg that way and one leg this way, it's like, I don't know. Cause my friend Larry, cause, that's my [WORD UNCLEAR] is like, 'Ni, show me how to do this.' So I'll show him how to do it. Then we'll do it, then I'll switch it up, he's like, 'No, you can't be switching it up on me!' Like, I don't know. Cause I might not feel like doing it that way, and my feet may not want to go that way that time.

RC – Yeah, yeah, that's right, like we're talking about your improvising with your --

NL – Yes.

RC -- you know, with your decorations and such. You just gotta be open to what's gonna make the decisions in the moment.

NL – Yes! [laughter] [00:30:34]

RC – Well I think that's one of the things, you know, yourself, and dancers that I really love to watch, and just kinda love their energy, you can tell they're just really open to responding --

NL – Yes.

RC -- to music, to people around them, to what they're feeling, you know, and that it's just, it's a really beautiful expression.

NL -Yes.

RC – Yeah, when people are open to that.

NL – Yes.

RC – Yeah. Just want to check our time, cause I want to make sure – ok, ok.

NL – Doing good.



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RC – And, I mean, so, if you had to have, or were going to give a definition of what second lining is, what would be your definition?

NL – Free expression. That's it. A stress reliever. That's it. Just free your mind. Do what you like.

RC – What about footwork? How would you do define footwork?

NL – That's easy. Whatever you do; if you do a one two step, you got footwork, cause it's your feet! They doing whatever you doing with your feet.

RC – They're working.

NL – There's no, there's no right or wrong way to second line. Because no two people is gonna do it the same. It may look like we're doing the same, but you're gonna see, somebody's gonna put a twist to it. So. It's all what you feel.

RC – Mmhmm, mmhmm. Do you think it's important to have, to like have some command of your footwork if you wanna be, you know, if you wanna be a good second liner, if you wanna, like, really get into it, is it important to have some command of your feet?

NL – What's called a good second liner? I don't know what's a good second liner. I don't think there's no such thing as a good second liner. People have different styles of second lining, because, like, uptown have a different style from downtown. So, it's all depends on where you're raised at. And the people you're raised around. What type of style you gonna develop. So I don't think I even actually have a style, because I've paraded with uptown and downtown, so it's like, I don't know, cause I still do some stuff people do downtown, some people do uptown. And I throw 'em all together. So. [00:32:46]

RC – What characterizes uptown and downtown? How do you distinguish?

NL – On one side of Canal Street, and the other side of Canal Street. [Carrico laughs] A different ward.

RC – But what kind of second lining do people do uptown, what would you see and be like, oh, that's, you know, they were raised uptown, I can tell by the way they dance.

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NL – Downtown, you gonna see ‘em rolling on the ground.

RC – Ok.

NL – Uptown, you gonna just see a lot of footwork, you gonna see a lot of footwork. Downtown, you gonna see a lot of, like I said, stooping on the ground, and jumping up and down and stuff, like – uptown, you gonna see a lot of footwork. They feet gonna be moving.

RC – That’s so funny, I’ve heard people describe almost the opposite thing in answer to that question, like, ‘Downtown is really about footwork; uptown you’re gonna see a lot of, like, yeah getting on the ground, and jumping up and down.’

NL – But you have more clubs uptown than you have downtown.

RC – Mmhmm.

NL – But downtown have more support, it’s more family downtown, because everybody’s gonna come out to see them downtown.

RC – Mmhmm, mmhmm.

NL – But not so much uptown. Because, I don’t know why, it used to be different. But I guess because a lot of the bars uptown have closed, so it’s nowhere for them to hang out and things.

RC – I see, I see. Does that, do you think that might also have to do with, I don’t know, people, I don’t know, after Katrina, or being, having to move for different reasons, are families not in uptown the same way we used to be? Or -- **[00:34:10]**

NL – Yeah, because a lot of people is not uptown anymore, that’s, you know. That’s a problem. A lot of people have moved out, so.

RC –Yeah. And of course they come back for the parades.

NL – They’ll come back for certain parades, for the big parades, that’s what they’ll come back for. Everybody comes back for the Lady Buck Jumpers, because that’s around the holiday, Thanksgiving.

RC – Right.

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NL – So everybody comes back for YMO because you have six divisions. So, everybody's gonna come back, so you have some more people.

RC – Right, right. But it's not the same as people just being in the neighborhood --

NL – Just being in the neighborhood, because some of the neighborhoods are gone and stuff.

RC – Right, right. Yeah. Talked about all that, we talked about – ok. So, I wanted to, the clubs you in, they're all called social aid and pleasure clubs, or --

NL – Social aid and pleasure clubs.

RC – Are any of them social and pleasure or they're all social aid and pleasure clubs?

NL - They're social aid and pleasure.

RC - Uh huh. Is that my phone again? I thought I turned it off. Excuse me, I'm sorry. It's telling me to check in for my plane. [laughs] I'm gonna put it on, put it on airplane mode, and then it will turn off. Ok.

NL – You know, sometimes they may say they're social aid and pleasure, some of them will just say they're social and pleasure club, but you know, mostly the second line clubs are social aid and pleasure. Then you have the social and pleasure clubs are just like the motorbike clubs and stuff like, or just the girls that hang out and do things.

RC – Right, right.

NL – So that's the difference.

RC – Right, right. And what do you see as the social aid part of the clubs? **[00:35:59]**

NL – When they back, when they feeding the homeless, they giving the back to school, and giving the free haircuts and things like that, and doing the literacy night, and things like that.

RC – Mmhmm, mmhmm.

NL - That's the aid, and then you know that they come together and to help, like, if you short on money for the burial of your family members, they donate for that.

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RC – Mmhmm, mmhmm. It seems like maybe fewer clubs might do the burial part these days, huh?

NL – Yes, like YMO, they actually have they cemetery, they do that. But a lot of the clubs, they actually do, when you pay your dues, there's actually a fund, a bereavement fund that we donate every month to, so if you're short on, everyone should give ten, twenty dollars, whatever the club asks for, and you put it in a pot, so if somebody gets sick, we'll deliver flowers, you had a baby, we buy different things, the funeral, we give whatever we collected for that time, and we give the help.

RC – Mmhmm, mmhmm. And then, so then the other side of the coin, right, the pleasure part.

NL – The pleasure part.

RC – What's the pleasure part? [00:37:01]

NL – I be working so much, I don't know what the pleasure part; they be having dances and things like that, so I be in and out of town, so really, I just pay my money, I be on the meeting, on the phone call, at the meeting and stuff like that, so they tell me what I gotta pay, ok.

RC – Uh huh, uh huh. And what about, what about the parade, the social aid and the pleasure part, or both?

NL – I think it's both, because you're giving back to the community, get to see all this hard work, because sometimes you do fundraisers and things, and you let the people see where their money is going, what we spent your money on. On some of these things. Yes, we gave you school supplies, we fed the homeless, but we did use a part of this money to hit the streets. So, to show you that we appreciate it, so, here it is, your day. We paid for this street for four hours, so you can enjoy yourself. Cause people be mad if they don't have no second line, you know that? If a second line, 'Why y'all cancel?' They come up with all these assumptions. Oh, they didn't have the money, and stuff, they should have said stuff, or their shoes didn't come in, this and this and that, why. But, you never know why a club cancels. It's not always financial. It may be the shoes didn't come in, but you

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on the same – you can put on any pair of shoes, but when you went and picked out this certain outfit, you need these certain shoes.

RC – Better to cancel the whole thing and reschedule --

NL – Yes.

RC - -- than to come out half dressed, basically.

NL – I don't care, I can come out with a pair of jeans and tennis shoes on. But some people, they got to have their fancy hair, their fancy clothes, and stuff. Or they not gonna hit the street.

RC – Mhmm. Yeah. And when your, you said when you go out there, it's kind of like a stress reliever, right --

NL – Yes, yes.

RC - -- what is it, what does it feel like? Like, what are some words that might describe what it feels like to be out there, on the sidewalk, or inside the ropes, and the band's playing your song, or, and you're just like, like you said, letting your feet go, what does that feel like? [00:39:01]

NL – It's like, when I'm on the sidewalk, and the Stooges play this song, Chris Cotton wrote this song, it's called "Let's Dance," and it's like, I love this song so much. So I know I'm about to dance, and it's like, my whole body just gets real hot. And it's like, I develop this headache, and then all of a sudden I just cut loose. And I'm like, that is crazy. Every time this song come on, no matter which band plays it now, it just that my body get hot, I get a headache, but then I dance, and then the headache goes away. Off this song. It's called "Let' Dance."

RC – Just this song.

NL – Just that song.

RC – You release --

NL – But every other song, it's like, I feel the other songs, but that song, yes.

RC – Wow!

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NL – Yes, mmhmm.

RC – That’s like a real, like a physiological release.

NL – Yes.

RC – Wow. That’s incredible. Hm. And so that one’s very, very vivid, right, like very particular. [laughs]

NL – Yes, yes.

RC – Uh huh. In general, other than that song, in general, what are --

NL – In general, it’s just, I don’t know, it’s like, I don’t think about anything. I just hear the music. I pick an instrument, and I pick up on that beat, and that’s what I dance to. And I don’t see nobody. Cause even when I parade, people like, ‘I was hollering at you, I was trying to take a picture.’ Oh, well, you have to come here. Cause on parade day, I see all of these people, it’s like, I see you, but then I don’t see you, because, I’m like, ‘Hey, this is my day, I paid for this, I’m about to get my release on.’ This is my PT, so I won’t have to do it on Monday! [laughter]

RC – Exactly! Let me make sure. Ok, we’re good. I just hate for it to cut out and I don’t know, you know --

NL – Oh, yeah.

RC - -- I just want to make sure. Well, we talked a little bit about the difference between uptown and downtown, I’m circling back to that a little bit, but, do you see a difference between men and women? Or a perception of the difference between men and women and the way they second line? **[00:41:04]**

NL – Yes. Like, the men are gonna get on the building, they gonna crawl on the ground, they gonna roll in the mud, they gonna do all these things, and women just gonna be upright. You have some younger women that gonna probably climb up on the buildings, those are the teenagers things, but the older people, we’re not gonna do that.

RC – Mmhmm. And then in terms of, even just style, the way they dance, even if they’re not climbing up on stuff, do you see a difference there?

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NL – Yeah, you see a different style. It's like, I guess when certain people dance, they only listen to one band. So, they may listen to TBC [To Be Continued Brass Band], or they may listen to the Big 6, or Da Truth, and, you know, those are fast-playing [brass] bands. [snaps] But then when the band change up, and play a more traditional song, they look lost. So, in order to do your fast dance, you shoulda checked your history with those more traditional, and then that way you can actually dance to it. Because that's what they was started with, "Eat Off The Apple Tree" ["I Ate Up the Apple Tree"] and all these different things like that. So a lot of people can't dance to both styles of music, they're used to that upbeat.

RC – Right, and younger people --

NL – The younger people can't dance to it.

RC – Uh huh, cause maybe that's kinda all they've heard.

NL – Yes, that's all they've heard. So if a band comes out and play, like, with, what's the name of this, they're actually on Saint Claude, their big organization --

RC – Black Men of Labor?

NL – Black Men of Labor, you know, they play a lot of traditional. So, a lot of people stopped going to their parade, the younger people, because, 'I can't dance to them, they're playing that old music,' or 'That's a sad band,' and stuff. But, you got to remember that the club paid for that band. The club requested those songs. So you have to go with what the club asked for, and they pay for. So. That's what you find. So people only go to certain parades, if a certain band is playing. I don't care who playing! It's a free band, I don't have to work out on Monday, I'm going to that dance. [00:43:03]

RC – Yeah, yeah. And you can find, you know, you can find your groove in any of those songs, right?

NL – Yes, yes.

RC – It's not like faster is better, you just gotta find --

NL – Find your groove, mmhmm. Pick an instrument.

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RC – Mmhmm, mmhmm. I asked about the parade, if it's social aid or pleasure or both, and you said, you explained how it's kind of both. Dancing specifically, for you personally, or, I don't know, maybe not for you personally, maybe for the community, I don't know – is that, is the dancing social aid or pleasure, or both?

NL – [sighs] Hm. Dancing. With me, because people like, 'I love the way you dance, you this and this and' - I guess it's pleasure for them. Or if I'm not dancing, I'm walking, taking a water break, 'Why you not dancing? Why you, I like to see you parade.' Because it's time for a water break, I got to hydrate. So I think for some people it's pleasure.

RC – Mmhmm. It sounds like for you it's pleasure.

NL – Yeah, it is, it is. **[00:44:08]**

RC – And I guess the way you described the release and the, how to mental, stress reliever, right, that I suppose you could see that as a form of aid, or --

NL – Yeah, it's an aid.

RC -- social aid, but a way of, and even, I guess, what the parade does for the community in general --

NL – Yes.

RC -- a lot of people feel that, that this is a way to, to relieve stress.

NL – Yes, because like I say, when you cancel, they're upset about it! They're upset. So that's that aid for them.

RC – Right, right.

NL – Yes.

RC – Yeah. And there's something kinda, too, I imagine, significant, when you were talking about that a lot of people, a lot of families aren't uptown anymore, right, have moved away. I imagine there's also something significant about coming back to those streets.

NL – Yes.



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RC – And those places have changed.

NL – Yes. Because, you know, like before Hurricane Katrina, a lot of people were stopping at relatives' houses, that's where a lot of the stops was. So your relative no longer live there, so now, where am I gonna stop at? So now I gotta change my route and stuff, and then, I gotta stop at a bar now. So, me, I don't drink. So, it's like, how can I go patronize this bar, I'm gonna give you, I'm gonna drink a couple of sodas, cause if I drink more than two, I'm gonna be urinating all night. So, it's like, you know, you want to patronize people to open their doors to you, but when you have a club of people that don't drink, so, where we gonna have a stop, so that's why a lot of people have stops on the corners now, and stuff like that.

RC – Right. And the club will be a stop.

NL – And the club will give a – yes.

RC – Right. Yeah. Yeah. That makes a lot of sense. Yeah. Yeah. It's, it really, I always find that, you talked about knowing your history, right --

NL – Yes.

RC - -- and those are the things that maybe, if you don't know the neighborhood, or, either because you're young or because you haven't lived in that neighborhood, or even in New Orleans very long --

NL – Yes. [00:46:05]

RC - -- might not even be aware of those changes.

NL – Mmhmm.

RC – And how the second lines kind of document those histories --

NL – Yes.

RC - -- changes, and --

NL – Yes.

RC – Yeah. And I don't know if you call that social aid or what, but it seems important.

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NL – Yes. When you can go to Mama D, you already know that club XYZ is gonna stop at Miss Mama D’s house at Washington and LaSalle. You already knew that. You know that’s a stop there. So, now Mama D is no longer there. So, where we gonna stop at? Now you gotta think like, ok, we still need to keep the route similar, so we’ll just put a club on the corner of LaSalle.

RC – Mmhmm, mmhmm. Yeah. Hm. Has anyone approached you to ask, well, you talked about being, you know, with other folks on base, right, and saying ‘Teach me how to second line,’ you know, from other places in the country. Has anyone here ever approached you to ask, like, ‘Can you show me a little something’ --

NL – Yeah, I have some friends that always say that. ‘How you do that stuff? I want to do that stuff.’

RC – What do you say?

NL - Yeah, that’s too easy, come on, let’s do this. Yeah. Cause then you hear people, ‘Oh, she’s stealing my move, you stealing my move!’ And it’s like, no. Because, like, your foot can go one two, her foot can go one two. It’s not stealing your move cause our feet can go the same way. So, you may try to mimic somebody, because I used to clown around, like I may look at you dance stuff, and then I might tell my brother, like, ‘Hey, look, watch this, who is this?’ And it’s like, ‘Oh! That’s Karen,’ or ‘That’s so and so.’ So I act a fool all the time. I mimic people. Just to make people laugh. [00:47:55]

RC – Right. And as you were just saying, nobody really owns any of these steps.

NL – No, no.

RC – So how can you steal something, if nobody owns it --

NL – Yes.

RC - -- to begin with.

NL – Yes.

RC – Yeah. Yeah. But there is some kind of like pride in the originality.

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NL – Yes. Cause everybody have one move that, you know who’s gonna do that move. Like, [NAME UNCLEAR; PLATENBURG?] that parade with Nine Times, we already know what he’s gonna do. We already know, in between all his dancing and clowning and climbing on stuff, he’s gonna end up on his head with his leg up in the air. Everybody knows that; you see pictures, everybody knows that.

RC – That’s right.

NL - Everybody knows, before I take my bottle of water, and I’m dancing, and I’m dancing with somebody at a, real upbeat? I’m gonna split. So everybody knows that. Everybody has their own. And like, with Aisha, with the [WORD UNCLEAR] Ladies, she’s gonna do a crawl back. Everybody already knows that. [Carrico laughs] Mmhhh. Cause everybody has a signature move that they’re gonna do in between all of that.

RC – Uh huh, uh huh. Yeah.

NL – But see, people don’t realize that when I do a split, that’s for me to take a break.

RC – That does not look restful, I got to say, that does not look restful.

NL – I know! That’s for me to take a break. I’m forty-eight years old! That’s for me to take a break. [laughs]

RC – Well, I mean [laughter] cause it does not look like a break, it looks like a lot of hard work. [Lazard laughs] Oh, wow.

NL – I used to be a cheerleader.

RC – I was gonna ask that! [00:49:13]

NL – Yeah, I used to be a cheerleader, I used to teach cheer stuff, my daughter was a cheerleader, she was the captain of the cheerleading and everything, yeah.

RC – Ok, ok. Yeah, yeah, that makes sense, I was like, yeah, because you just don’t do a split like that just cause you been doing that for a long time, you are just able to do that, just whenever you want. Yeah. Ok, that makes a lot of sense. Hm. I believe that I have asked all of my questions that I wanted to ask, but my last one is always, you know, is

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there any story you'd like to tell, or perspective you'd like to add, or anything that I didn't ask about?

NL – I think you've covered it all.

RC – Ok.

NL – I think you --

RC – I want to thank you, it was really lovely to hear your, a little bit of your history, how you came to this, and how, kind of the way you think about it. Yeah. Yeah.

NL – So are you parading [with the Ice Divas SAPC] this year? [00:50:11]

RC – Oh yes.

NL – I'll be there.

RC – Yup, we have a meeting tonight, actually.

NL – Oh, ok.

RC – [laughing] Starting to get our stuff together.

NL – So your president came from Lady, from Lady Rulers, right?

RC – Yeah, that's right.

NL – Or Lady Rollers, yes.

RC – Mmhmm, mmhmm. I'm gonna turn this off. Yes.

**END OF RECORDING**

*Transcribed by Jess Pinkham, 10/25/16*

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