

THE MUSIC OF NEW ORLEANS

Volume 3 Recorded by Samuel B. Charters Folkways Records FA 2463

Music of the Dance Halls

COVER DESIGN BY RONALD CLYNE

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Music of New Orleans, v.3: Music of the Dance Halls



Luthjen's: Big Mamou
Happy Landings: Road of Sunshine
Moulin Rouge: Anytime
Married Man Blues (Billy and Dee Dee Pierce)
Careless Love (Billy and Dee Dee Pierce)
Shake It and Break It (Emile Barnes)
Nelly Gray (Emile Barnes)
Blues (Emile Barnes)
Gettysburg (Jimmy Clayton)
Jimmy's Blues (Jimmy Clayton)
Corrine Corrina (Jimmy Clayton)
In the Groove (Jimmy Clayton)

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THE MUSIC OF NEW ORLEANS

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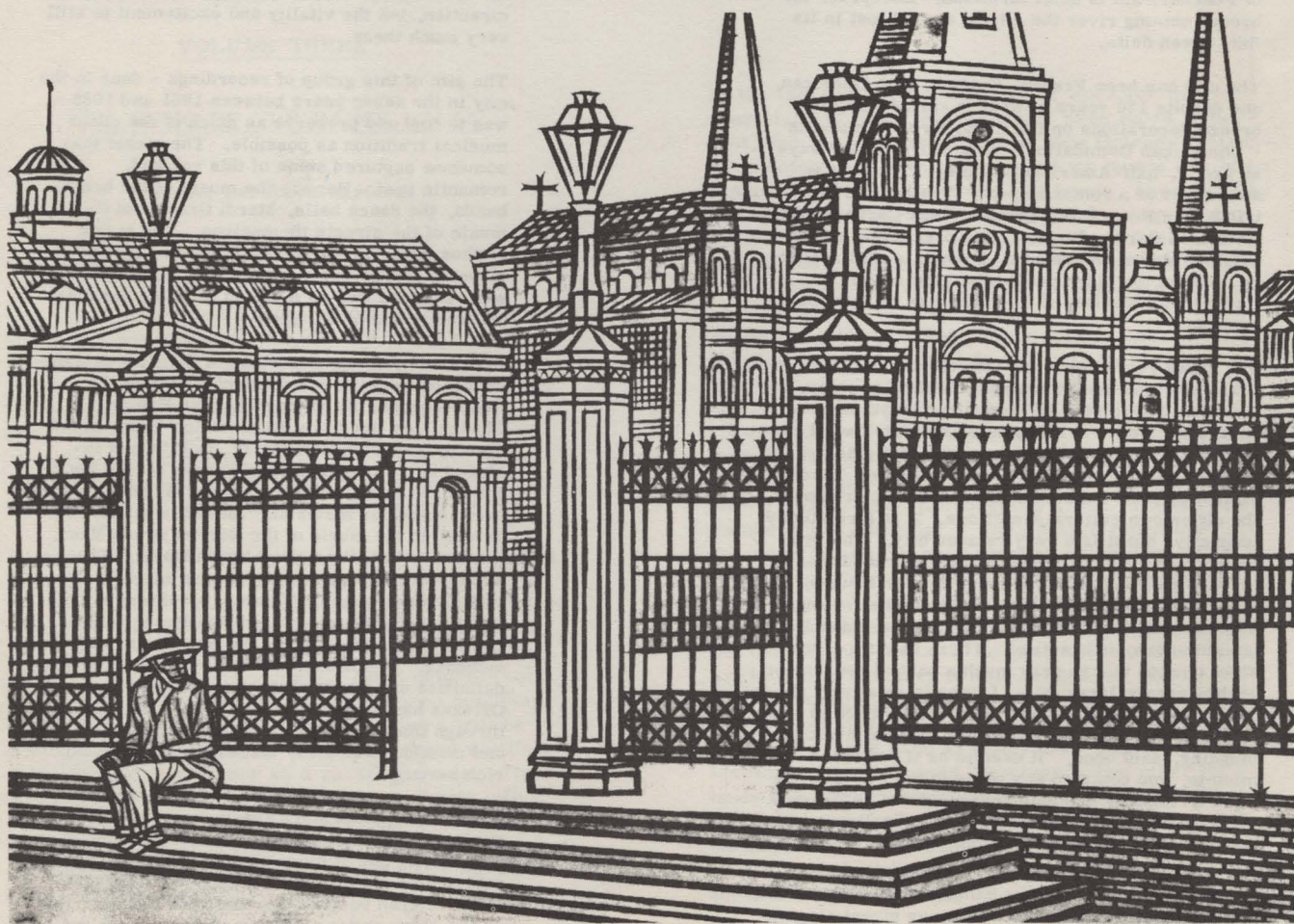
VOLUME THREE

FOLKWAYS RECORDS FA 2463

THE MUSIC OF NEW ORLEANS

Music of the Dance Halls

RECORDED BY SAMUEL B. CHARTERS



Jackson Square, New Orleans

Ronald Clyne

An Introduction To The Music of New Orleans

Samuel Barclay Charters

New Orleans is a gentle, sprawling city lying between the Mississippi River and Lake Ponchartrain on the Mississippi delta in southern Louisiana. In its early years the city grew beside the river, and against the levees the small streets follow its great crescent curve. There were summer pleasure resorts on Lake Ponchartrain, and through the long weeks of summer excursion trains took the city out to the playgrounds and dance pavilions at the lake front. Excursion boats crossed the lake to other resorts on the north shore. On the river, upstream at the beginning of the river's bend, was a small quiet town called Carrollton. A street car went along St. Charles Avenue, through blocks of trees, out to the Carrollton station. But New Orleans has grown, and Carrollton is inside the city limits. The resorts have closed and beautifully landscaped houses stretch along the lake front. A few of the old weathered houses - "camps" - still sit on pilings along the lake, but they have been pushed to the east and west of the newer neighborhoods.

South of the city, across the river, are the lush bayous and swamps of the lower delta. To the east and west of the city the narrow highways pass through miles of semi-tropical swampland. There is a causeway across the lake now, but the country north of Ponchartrain is quiet farmland. Except for the broad, shining river the city is almost lost in its flat, green delta.

The city has been French, Spanish, and American, and despite 150 years of what is called - on the bronze decorations on the Canal Street lampposts - "American Domination", it is still in many ways an exotic, half-Americanized city. There is an awareness of a romantic past. The two old districts, the French and Spanish Vieux Carre and the American Garden District, are preserved in their original charm and beauty. French is still spoken by many of the older people, and the cities Catholicism has tended to emphasize its latin backgrounds.

The cities remoteness and its colorful past have given it an easy self-assurance and a feeling of continuing tradition that is very different from anything else in America. There is an open disinterest toward contemporary art, music, and culture that dismays the energetic outsider who moves to the city. There is almost as little conscious effort made to preserve the cities own cultural traditions. It is a relatively poor city, but it is a very relaxed city. This may be because even in the poorer neighborhoods the streets are lined with one story wooden houses, rather than large tenements. There is a feeling of spaciousness and sunlight. The weather, despite the hot summers, is beautiful. There is little of the slum tension that is very much a part of the temper of the average large city. Living is relatively cheap, and between the docks and the tourists there is usually some kind of job around. An old musician, laughing, said once, "It used to be if you had a mind to, you could go any place in the city and get a job on Monday morning because you'd be the only person around that felt like working."*

In the nineteenth century the city was filled with music. There were brass bands, string orchestras, amateur symphonies, and wandering street singers. Dozens of little orchestras played for the endless social gatherings in the Vieux Carre. Rougher bands played in the dance halls near the river for the longshoremen and the men off the ships. With the social life, the long summers, and the dozens of resorts there was probably more music in New Orleans than in any city in the country. The music

does not seem to have entirely distinctive. The musicians relied on standard orchestrations from the New York publishing houses. The French community carried on some of the French musical tradition, centered around its French Opera House, but unlike the bitter, resentful Acadians west of the city who rejected any non-French culture, the Vieux Carre was as much concerned with being "cultured" as it was with being simply French.

In the last years of the century and until about the time of the first World War the city was troubled with far reaching changes in its social structure. Because of an influx of new families there was for several years an overcrowded tenement condition in some of the poorer Negro neighborhoods on the upriver side of Canal Street, the Creoles of Color - french speaking mixed bloods - were included in the general restrictions of legislated segregation, and a large district near the downtown business district was opened for prostitution and gambling. Each of these factors contributed to the development of a local orchestral dance style that was to be the heart of American jazz music.

As was said earlier New Orleans has a sense of continuing tradition, and the wealth of music from the nineteenth century has left its trace on the musical life of the city today. From the first moment a "jazz band" played in the city the city was very conscious of having created a new musical style, and, as have other traditions, the tradition of instrumental jazz has continued as a part of the cities musical life. Very much as a part of the cities casual approach to its own past the tradition is a haphazard one, without critical direction, but the vitality and excitement is still very much there.

The aim of this group of recordings - done in the city in the seven years between 1951 and 1958 - was to find and preserve as much of the cities musical tradition as possible. The music that somehow captured some of this relaxed, romantic past. Here is the music of the brass bands, the dance halls, Mardi Gras, and the music of the streets themselves. The music of shoe shine boys, vegetable criers, guitar players, and street evangelists. The music that was recorded was as much as possible the distinctive music of the city.

It was felt that any recording of the New Orleans churches would to some extent duplicate the fine recording of the Morning Star Baptist Church - on Burgundy Street in the Vieux Carre - done by Frederic Ramsey Jr. in 1954 and included in his magnificent Folkways series Music From The South; so the series is largely given over to secular material. An entire album is devoted to the music of the Eureka Brass Band, the last of the cities great brass bands. The Eureka in many ways sums up the essence of New Orleans music. There is a relaxed informality, a stunning individual brilliance, and a complete identification of the music with its audience. The music of the Eureka, too, is a definitive statement of the jazz heritage New Orleans has given the world. The final volume, through interviews with pioneer jazz musicians and musical examples, discusses at length this rich heritage.

Most of the performers are at least in outlook professional entertainers. The cities musical tradition is one of more or less professional, rather than group, musical activity, and it is these veteran performers who have best carried on the older styles. In each case the material used was chosen for its musicality as well as its place in the structure of New Orleans music. The intent was to include a fairly extended example of the various musicians, rather than a hurried moment of sound, so that their individuality and personal style could come through. If you'd like, think of this collection of material as a kind of musical set of postcard views of this city in the crescent of the Mississippi River. Here in all its variety and glory is the music of New Orleans.

* Richard Alexis - in an interview in 1955.



A DANCE HALL BAND OF THE 1920'S. SAM MORGAN'S JAZZ BAND. L. TO R. NOLAN WILLIAMS, ISAIAH MORGAN, JIM ROBINSON, SAM MORGAN, EARL FOUCHE, ANDREW MORGAN, SIDNEY BROWN, JOHNNY DAVE. PHOTO FROM ANDREW MORGAN.

VOLUME THREE

THE MUSIC OF THE DANCE HALLS

Samuel Barclay Charters

One Sunday afternoon I was walking in the Vieux Carre in New Orleans. An elderly, very respectably dressed, gentleman was standing on Royal Street, across the street from an American Legion Dance Hall, waiting for someone. A band was rehearsing in the hall, and they began playing an old New Orleans jazz tune. Without a moments hesitation the gentleman swept off his straw hat and went through four or five uptown dance steps.

Dancing is a part of the cities life in a way that it is not a part of the life of any other city. There are fine dance floors at the yacht clubs and country clubs, there are taxi dance halls, there are neighborhood dance halls, and during Mardi Gras and on parades there is dancing in the streets. Each neighborhood has its own dance steps, and in a colored neighborhood where the dancing is very good there will be great crowds gathered around two or three skillful men dancing at a corner as a parade passes. The dancing is strong and vigorous with so many influences from the French and American - colored and white - styles that it's almost impossible to say what comes from whom. It's easier to identify the steps by neighborhood.

The neighborhood dance halls are shabby, noisy wooden buildings in the poorer neighborhoods along the river. At some of them there is dancing in an outdoor patio, but in most of them the band is at the side of the room, with the crowd at oil clothed tables drinking beer, shouting across the room, singing along with the music, or dancing on the crowded dance floor. The dance halls have always been one

of the most important sources of work for the musicians of New Orleans, and, even more important, for the jazz musicians of New Orleans. Strangers unfamiliar with the city and its music are often disappointed with the dance hall bands, because they don't have the intense virtuosity and energy of jazz bands in other cities, but in other cities the jazz band usually plays short sets of jazz specialties for a non-dancing audience. New Orleans is different.

A band in a New Orleans dance hall is usually on the stand from about 9 until 3, without any real breaks, playing almost entirely requests. * It is taken for granted that the band will play in the traditional New Orleans jazz style. These bands are playing almost entirely for white audiences in the old frame buildings with their faded paper streamers and the signs on the walls, "No Jitterbugging", and "Please Don't Smoke While Dancing." The colored clubs use "modern" swing or rock and roll bands that get most of their inspiration from phonograph records. In 1950, nearly a dozen of the old neighborhood dance halls still had traditional style bands, but by 1958 the number had dwindled to two, with another band working in a Firemen's Hall across the river. Andrew Morgan is leading a five-piece band at Happy Landings, on the lake and Lawrence Tocca has a four piece band at Luthjen's. Kid Thomas is leading the band across the river. The other dance halls are either using juke boxes or "western" bands that will work for even less money than the jazz bands. There aren't many of the older musicians left to play the jobs, and the dancers that loved their music are getting too old for much dancing.

*I've played in four or five of the New Orleans dance halls, and the variety of the requests is staggering. If you've heard the tune at least once you're expected to take a deep breath and do the best you can. Sometimes refusing to try a request winds up in a fist fight; so you try.



A DANCE HALL OF THE 1880's.
THE CRESCENT SKATING RINK
PHOTO BY S. B. CHARTERS.

In the 1870's and 1880's there were dozens of halls in the city. They were usually not run as halls, but were rented out to groups who hired an orchestra and conducted their own dance. The largest hall in the city was the Crescent Skating Rink at the corner of Washington Avenue and Prytania. It was used by large social and fraternal groups who usually hired one of the brass bands to play for dancing. In the colored Creole neighborhood outside of the Vieux Carre there were several important halls. Economy, Jeunes Amis, Francs Amis, and Perserverance Halls were in this neighborhood. Globe Hall was just outside the restricted district, and there were commercial dance halls in the district itself. Across Canal Street, in the uptown colored neighborhoods, there were several halls. The old Mississippi River Hall was near the Southern Pacific Depot.

The newspaper of the colored Creoles, The Weekly Pelican, usually mentioned every social engagement within the group, and there were dozens of notices of dances. A notice from the issue of October 5, 1889, is typical.

"The Ladies Vidalia Benevolent Association will give their first grand fancy dress and calico ball at the Friends of Hope Hall, Monday They have engaged the famous Excelsior Brass Band under the Leadership of Professor Baque to play for the occasion."

For the dances at private homes there were usually smaller orchestras engaged. The string orchestra of Prof. A. L. Tio and Anthony Doublet was very popular. The younger men's clubs hired the "Big 4" string orchestra. There were dances almost every evening.

The dance halls and saloons that used regular orchestras generally used small string orchestras. Tom Anderson's had a trio with mandolin, guitar, and bass. At a noisy saloon two or three blocks away, Pete Lala's "25", an accordionist named Henry Peyton led another trio. In some of the poorer neighborhoods there would be dancing in a vacant lot. A tarpaulin would be rolled out on the ground, and the band would sit on kitchen chairs beside a barrel of beer.

In the 1890's the orchestras began getting noisier. The clubs began hiring four and five piece orchestras of the younger musicians playing in an early jazz style. The music of these younger bands became very popular in the saloons and rough dance halls, and by 1900 there were several groups playing, like the young trio at Frankie Spano's, with Bunk Johnson playing cornet, Jelly Roll Morton, piano; and Jim Parker, drums. A few of the Creole musicians got around town, and they came back from the uptown dance halls with the new style. One of the young Creole clarinet players, Alphonse Picou, was playing with his own Independence Band at the Friends of Hope Hall in 1897, and he hired a valve trombone player named Bouboul Valentin to fill in for a night. Bouboul spent most of the night trying to teach Picou the new tunes. The orchestras like Picou's usually played a dance set of mazurkas, waltzes, schottishes, polkas, and two-steps, ending with a quadrille and a march to the refreshment counter. Four or five sets completed an evening. The two-step, the slow two-step - the "slow drat", the ragtime one step, and, finally, the fox trot replaced the mazurkas, polkas, and schottishes. By 1910 there was usually only one quadrille, at midnight, and for many of the older people that was the end of the dance. The younger couples stayed until three to dance the slow drag.

The cabarets along Iberville Street in the restricted district began using dance orchestras, and there were two large dance halls, the Tuxedo and the 101 Ranch, a block away. Most of the dance orchestras in the city were working in the district from about 1910 until 1913, when a gun fight in the bar of the Tuxedo, killing the owners of both the Tuxedo and the 101 Ranch, closed down the dance halls. The district was closed in 1917, but by the early 1920's there were dozens of bands playing in dance halls and cabarets all over the city. There were bands on the excursion boats on the river and on the lake; bands playing in dance halls along the lake front. There were jazz band contests, dancing contests. Railroad excursions to cities as far away as Chicago with bands playing for dancing in the baggage car. The music had changed, and the noisy uptown style had become a mature jazz style, with an emphasis on individual creativity. The bands were organized around the exciting trumpet players, and the hottest men in town with the best bands, were Buddy Petit, Chris Kelly, Sam Morgan, Punch Miller, and Kid Rena.

The older dance halls, like Jeunes Amis and Francs Amis, with their awkward balcony band stands, were used less and less, and newer, more stylish halls were opened. The new San Jacinto Hall on Dumaine Street, with its mirrors and low band stand, was as popular as the old Economy Hall a few blocks away. The musicians just starting to play in the 1920's did most of their playing in the dance halls, and it was these men, with an audience that never forgot the noise and excitement of these young years, that kept the New Orleans dance hall music alive through the long years of the depression and the second World War. The bands became smaller, the places became less pretentious, and the dancers danced less, but the vitality and the relaxed closeness between the dance hall bands and their crowds has continued. It is music that is close to the heart of New Orleans.



LUTHJEN'S - 1958
PHOTO BY S.B. CHARTERS

THE DANCE HALLS

SIDE I, Band 1: Luthjen's. BIG MAMOU

Deedee Pierce, trumpet; Billie Pierce, piano; Harrison Brazles, trombone; Albert Jiles, drums. Recorded at Luthjen's Dance Hall, at the corner of Marais and Almonaster, by Bert Stanleigh, March 26, 1954. (time 3')



HAPPY LANDINGS - 1958
PHOTO BY S.B. CHARTERS

SIDE I, Band 2: Happy Landings. ROAD OF SUNSHINE

Charlie Love, trumpet; Israel Gorman, clarinet; Joe Avery, trombone; Louis Galleaud, piano; Albert Jiles, drums; Sam Charters, banjo. Recorded at Happy Landings, Hayne Blvd., by Bert Stanleigh, March 20, 1954. (time 2'40")

SIDE I, Band 3: Moulin Rouge. ANYTIME

Kid Thomas, trumpet; Louis Nelson, trombone; Ruben Roddy, alto; Sammy Penn, drums, Joe James, piano; Burke Stevenson, bass. Recorded at the Moulin Rouge, Marrero, La., by Jim Glynn, October 25, 1954. (time 3'10")

In 1954, when these recordings were done, there were four traditional bands playing in New Orleans dance halls. These three bands were recorded in the noisy halls where they were playing. * The music is ragged, but it is relaxed and swinging, and in the background can be heard the sounds of the dancing crowds. Big Mamou is a favorite at Luthjen's. Most of the crowd is Cajun French, and Dee Dee sings the vocal in their dialect. The tunes themselves are unpretentious, and the musicians trade

the lead to give each other a break, rather than to take extended solos.

These dance halls have had bands playing for years. Billie and Dee Dee Pierce have been playing on and off at Luthjen's since about 1934. The Moulin Rouge was built after the second World War, and the Kid Thomas band was the house band until it became a gambling casino in 1956. It was a large, bam-like place, with a long bar and a large dance floor. It was a rough, noisy hall. Happy Landings is the most pretentious of the dance halls, with 1920 road-house decorations and a reputation for serving fine seafood dinners. Luthjen's is picturesque; a shabby, weathered building. It is these dance halls - with Mama Lou's on its piling over the lake - that still loved the traditional dance music of New Orleans



MAMA LOU'S - 1958
PHOTO BY S.B. CHARTERS

BILLIE AND DEE DEE PIERCE

SIDE I, Band 4: MARRIED MAN BLUES

SIDE I, Band 5: CARELESS LOVE

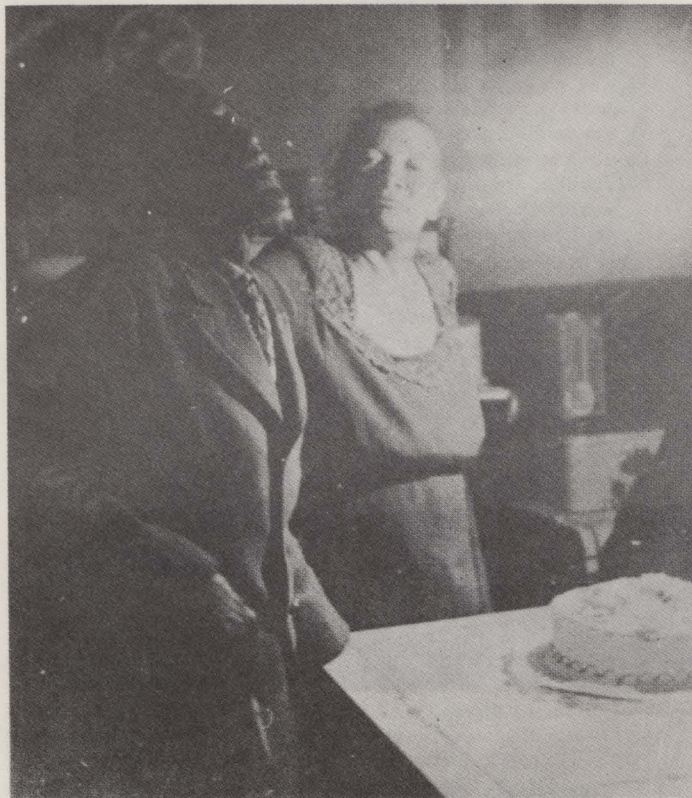
Billie Pierce, piano and vocal; Dee Dee Pierce, trumpet. Recorded by Bert Stanleigh and S. B. Charters at 912 Toulouse Street, March 27, 1954. (times 5'05", 3'50")

In the early 1920's the blues singer, accompanied by piano and cornet, was one of the most popular recordings artists in the "race" catalogs. The style today is almost lost. Most of the singers have died, and the instrumentalists are no longer playing. Billie Pierce grew up in Pensacola, Florida listening to the recordings of the great blues singers. She began playing when she was a girl, and once accompanied Bessie Smith when Bessie's accompanist missed a show at a Pensacola Theatre. Billie's singing style is in the direct tradition of the early vocal blues.

When Billie came to New Orleans in the late 1920's there were several young trumpet players in the city who had learned the difficult art of accompanying a blues singer. She married one of the best of them, Dee Dee Pierce, and in the thirty years they have been together they have developed a blues style that is even richer and fuller than the early recordings. Billie's voice has lost some of its richness but her piano playing is still strong and full. Dee Dee's

* The fourth band, Peter Bocage's band at Mama Lou's, was recorded the same summer by Jim McGarrell, and the recordings are included in Volume 5 of this series.

playing is beautifully subtle and varied. He is probably the only blues accompanist who has had thirty years of practise in the style. They were so highly regarded as performers in the blues style that the late Ida Cox, one of the greatest singers of the 1920's, used the Pierces to accompany her on one of her final tours through the South.



BILLIE AND DEE DEE PIERCE
PHOTO BY CHARLES MC NETT JR.

Until the last year Billie and Dee Dee have been playing with small orchestras in the dance halls. They were at Luthjen's off and on for years. These recordings are the only examples recorded of their blues playing. Dee Dee worked days as a brick layer, but he lost his sight in 1954 and the years since then have been hard for them both. Billie, in 1958, is in the hospital with cancer, and their job has been taken over by a friend, Lawrence Tocca. Married Man Blues is one of Billie's favorites, and she sings it with simple effectiveness. The Careless Love is Dee Dee's playing at his best. He plays the traditional variations - developed in the 1920's by the greatest blues trumpet player in the city, Chris Kelly - with a singing tenderness. The Pierces have given much to the music of the city, and their playing is very much missed.

EMILE BARNES AND LAWRENCE TOCCA

SIDE I, Band 6: SHAKE IT AND BREAK IT

Vocal by Billie Pierce. Emile Barnes, clarinet; Lawrence Tocca, trumpet; Harrison Brazlee, trombone; Billie Pierce, piano, Albert Glennly, bass; Josiah Frazier, drums. Recorded by Alden Ashforth, Dave Wycoff, and Jim McGarrell, August 30, 1951. (time 3'42")

Barnes and Tocca were playing together and Harrison Brazlee and Billie Pierce were playing together the summer this recording was done. The group is a combination of the two bands with a larger rhythm

section. Sparked by Billie Pierce's fine playing and singing the band caught fire, and this is one of the most exciting recordings done in New Orleans in years. This is dance hall music in the direct New Orleans jazz tradition.

EMILE BARNES AND CHARLIE LOVE

SIDE II, Band 1: NELLIE GRAY

SIDE II, Band 2: BLUES

Emile Barnes, clarinet; Charlie Love, cornet; Billy Huntington, banjo; Albert Jiles, drums; Albert Glennly, bass. Recorded by Dave Wycoff and Jim McGarrell, September 8, 1952. (times 2'50", 3'15")

An elderly woman, thinking of her first weeks in New Orleans as a young bride, remembered a little of the music that she heard in the Vieux Carre on a spring night in 1892.

"... The first night I was in New Orleans my husband and I walked through the Vieux Carre together in the moonlight. It was a beautiful spring night. When we turned the corner in front of the Cabildo, right across the street from our flat, there was a man under the arches with a hurdy burdy playing very softly, "After the ball is over, after the dance is through . . . "*"

The sweet, singing music of the city in the years before the first World War still can be heard in some of the cities dance halls. It is restrained, beautifully melodic music, played with delicate taste. The musicians play the melodic line with sensitive grace, or improvise sweet harmonies behind each others playing. Charlie Love and Emile Barnes are older men, and they have always played in this now almost forgotten style. As Barnes said one afternoon, "It doesn't seem to me music's anything like it was when I was coming up. Now they're just trying to play loud and jivey."

Love has been playing since 1900, and he has played with circusses, minstrel shows, and theater bands all over the South. In his years in New Orleans he played with some of the finest orchestras in the city, and he was highly regarded for his musicianship and his warm tone. He has always excelled in improvising beautifully harmonized second trumpet parts. Barnes began playing before 1910, his first job with a little band on Delacroix Island, south of the city. During the 1920's he was considered one of the finest blues players in New Orleans.

This five piece band led by Love and Barnes was a pick-up band, but their fine sensitivity was shared by the others. Albert Glennly, the bass player, was an older man than either of them, and his soft bass playing fit easily with the music. Albert Jiles, usually an exuberant, colorful drummer, played with careful restraint. The banjo player, Billy Huntington, was a young white musician who had studied the banjo with the fine New Orleans banjo player, Lawrence Marrero.

* Mrs. Maude Ferrier, in an interview in May, 1955.

The Blues and Nellie Gray are gentle, toughing examples of this older style. Love's solo in the Blues is almost a second melodic strain and his second part behind Barnes' solo is beautifully tasteful. Nellie Gray is almost entirely ensemble, with a two step rhythm and occasional ragtime syncopations, especially in Love's playing. The two horns complement each other in the long melodic development.

Of the five men in this group only one, Albert Jiles, the drummer, is still playing. Love has had a stroke, and will probably never play again. Glenn and Barnes are both in retirement, and Glenn has sold his bass. Billy Huntington is no longer interested in traditional music.

There is a third tune by this group, Maple Leaf Rag, included in Volume 4 of this series, and there is a picture of Love with the 1919 Tuxedo Brass Band included in Volume 2.

KID CLAYTON

SIDE II, Band 3: GETTYSBURG

SIDE II, Band 4: JIMMY'S BLUES

Vocal by Clayton

SIDE II, Band 5: CORRINE CORRINA

Vocal by Clayton and Guesnon

SIDE II, Band 6: IN THE GROOVE

Vocal by Clayton

Jimmy "Kid" Clayton, trumpet; Joe Avery, trombone; Albert Burbank, clarinet; George Guesnon, banjo; Emma Barret, piano; Sylvester Handy, bass; Alec Bigard, drums. Recorded by Dave Wycoff, Alden Ashforth, and Jim McGarrell, August 20, 1952. (times 2'45", 5', 4'20", 3'13")

The younger dance hall musicians play in a musical style that derives in part from swing band recordings and in part from the cities brass band and dance band music. The traditional style and ensemble still set the form, but the solos have become intensely exciting and colorful. Most of these younger men still remember the night in the summer of 1931 when Louis Armstrong returned to the city to open with his band at the Suburban Gardens. His brilliance and fire that summer - and on his recordings - influenced almost every musician that heard him.

Jimmy Clayton began playing during the depression, and has been playing in the cities brass bands and dance hall bands for more than twenty years. He is a short, dark man, with an intense cheerfulness. The other musicians in this pick up group are about Jimmy's age, and they have all played together in dozens of bands for years. The clarinet player, Albert Burbank, is the best known of the group, but the others are as well known in the city. Joe Avery has died since the recordings were made, but the others are still active.

The influence of the brass band style is very evident in the performance of Gettysburg March, with its swinging 6/8 march rhythm and the close ensemble. Burbank and Avery played together in the Young Tuxedo Brass Band for several years and Clayton has played with them in this band or in pick-up

brass bands. His playing is strong and clear, and the solo of Burbank's is beautifully controlled and tasteful. Burbank is the only clarinet player in the city that plays with a "double" embouchure - the "Italian" embouchure - and his tone is very distinctive.

In The Groove is a swing band tune usually played by a large band with tight arrangements and a sectioned ensemble. This performance is looser, and uses the New Orleans ensemble style, but the solos and much of the feeling are derived from the swing band styles. The rhythm section drives the band, pushing behind the solo by Burbank and the roaring solo by Avery. After Clayton's vocal the excitement rises, and he finishes with sustained fire and brilliance.

The Jimmy's Blues is an extended performance in the dance hall blues style. Clayton's singing is derivative, but he sings with warmth and real enthusiasm. There is fine bass work behind the piano solo, and the entire band drives out the finish.

The vocal on Corrine Corrina is a grinning, shouted duet between Guesnon and Clayton. The group of musicians with Clayton, and Jimmy himself, play with an irresistible spirit and enthusiasm, and their playing is a fine demonstration of some of the best dance hall music in New Orleans today.



FOLKWAYS RECORDS NUMERICAL LIST

AMERICAN 10"

- FA2001 Sq. Dance, Platte River
FA2002 Xmas Carol, Sumner
FA2003 Darling Core, Seeger
FA2004 Take This Train, Leadbelly 1
FA2005 Am. Hango, Seeger
FA2006 Washed Band, Terry
FA2007 Cumberland Mt., Clayton
FA2008 Creole Song, Van Wey
FA2009 Loneville Valley, Seeger, others
FA2010 Durr Bowl, Seeger, others
FA2011 Songs, Houston
FA2012 Rock Ld. Line, Leadbelly 2
FA2013 Sea & Logger Song, Eakin
FA2014 Seeks of Love, Seeger
FA2015 Cowboy Ballads, Clayton
FA2016 Solomon Valley, Jernison
FA2017 Leadbelly Legacy 3, Early years
FA2018 Ohio Valley, Buckley
FA2019 Get On Board, Folkmaesters
FA2020 Brown McGhee, Blues
FA2021 Martha's Vine Song
FA2022 Easy Ride, Leadbelly 4
FA2023 Harmonica, Sonny Terry
FA2024 Morrison Song, Hilton
FA2025 Anglo-American, New
FA2026 Negro Spirit, Hill, Reed
FA2027 Joe Hill Song, Hill
FA2028 Smoky Mt., Lunford
FA2029 Lady Gay, Seeger
FA2030 Hard Travelin', Houston
FA2031 Sampler, Seeger
FA2032 I Ain't No Soldier
FA2033 Gooding-Off Song, Seeger
FA2034 N. W. Ballad, Robertson
FA2035 Peggy Seeger, Songs
FA2036 Little Jug, Eddie Lang
FA2037 Ottawa, Ill., Keith Clark

SONGS OF THE STATES 10"

- FA2100 Mass., Clayton
FA2101 Virginia, Clayton
FA2102 N. Carolina, Moore
FA2103 T. H. Nye
FA2104 Minnesota, Bluestein
FA2105 Kansas, O'Byrne
FA2106 Kentucky, English

AMERICAN HISTORICAL 10"

- FA2101 Revolution 1, House
FA2102 Revolution 1, House
FA2103 War 1812 1, House
FA2104 War 1812 2, House
FA2105 Frontier, Seeger 1
FA2106 Frontier, Seeger 2
FA2107 Civil War 1, Nye
FA2108 Civil War 2, Nye
FA2109 Heritage USA, Morrison
FA2110 Heritage USA 2, Morrison
FA2111 Heritage Specimen 1, Kurlan
FA2112 Heritage Specimen 2, Kurlan

MUSIC U.S.A. 10"

- FA2201 Cntry Dices, Seeger, Terry
FA2202 Creole Song, Van Wey
FA2203 Spang Song, N. Hurd
FA2204 Penn. Dutch Song
FA2205 Drums, Baby Dods
FA2206 Mary Lou Williams
FA2207 Art Tatum Trio

AMERICAN 12"

- FA2300 Ballads Reliques, Nye
FA2301 Anglo-Am. Ballad, Clayton
FA2302 Sea Songs, Mills
FA2303 Banjo, Seeger
FA2304 Stone Mountain Family Banjo
FA2305 Ritchie Family, doc
FA2306 Mt. Music of Kentucky
FA2307 Am. Music, Seeger
FA2308 Am. Music, Seeger
FA2309 Am. Music, Seeger
FA2310 Am. Music, Seeger
FA2311 Am. Music, Seeger
FA2312 Am. Music, Seeger
FA2313 Am. Music, Seeger
FA2314 Am. Music, Seeger
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