

VOLUME FIVE

FOLKWAYS RECORDS FA 2465

THE MUSIC OF NEW ORLEANS

# New Orleans Jazz The Flowering

RECORDED BY SAMUEL B. CHARTERS

Sam Morgan's Jazz Band, at The Pelican, spring 1927 Photo courtesy of Andrew Morgan

Cover design by Ronald Clyne

Punch Miller

Emile Barnes & Peter Bocage

The Eureka Brass Band with George Lewis

Billy Pierce with Dee Dee Pierce and Emile Barnes

Kid Clayton's Band with Albert Burbank

Tony Parenti





# THE MUSIC OF NEW ORLEANS New Orleans Jazz The Flowering

WARNING: UNAUTHORIZED REPRODUCTION OF THIS  
RECORDING IS PROHIBITED BY FEDERAL LAW AND SUBJECT TO  
CRIMINAL PROSECUTION.

DESCRIPTIVE NOTES ARE INSIDE POCKET

Library of Congress Catalogue Card No. R 59-255

© 1959 FOLKWAYS RECORDS AND SERVICE CORP.  
43 W. 61st ST., N.Y.C., U.S.A.

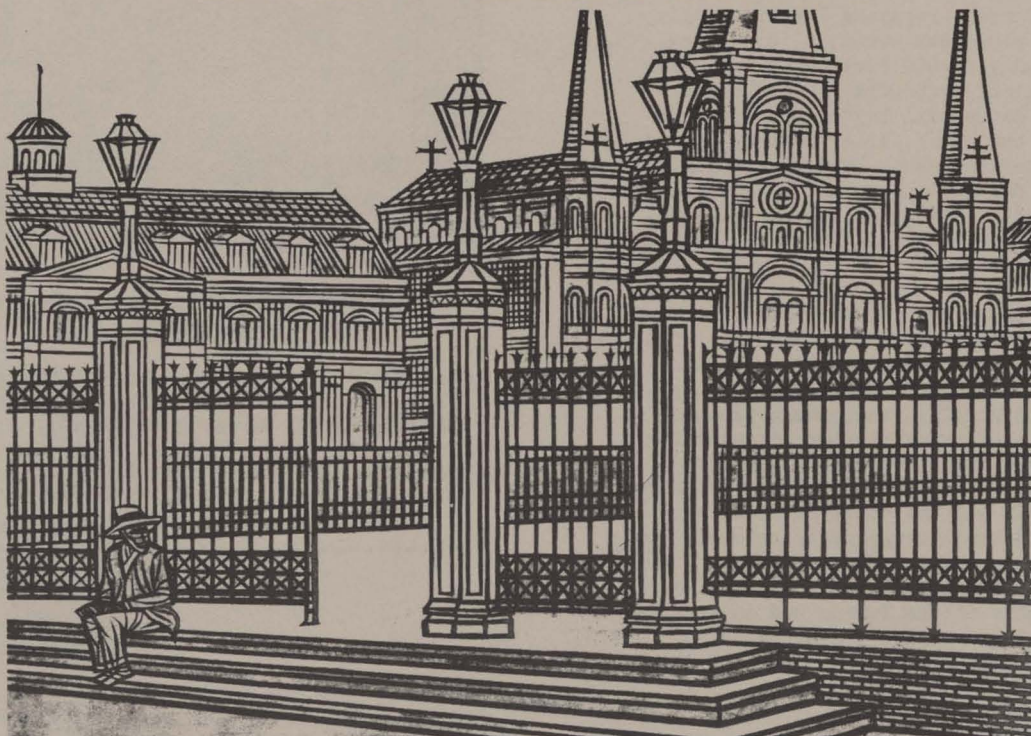
Archival Property  
Smithsonian Institution  
Office of the Assistant Secretary  
for Public Service



# THE MUSIC OF NEW ORLEANS

## VOL. 5 NEW ORLEANS JAZZ -- THE FLOWERING

RECORDED BY SAMUEL B. CHARTERS



Jackson Square, New Orleans

Ronald Clyne

### THE MUSIC OF NEW ORLEANS

#### VOLUME V

### NEW ORLEANS JAZZ - THE FLOWERING

Samuel Barclay Charters

When Buddy Bolden was committed to the East Louisiana State Hospital in 1907 the musical style he had developed thirteen or fourteen years before had become the cities musical style. Three or four marches and most of the popular rags had been added to the small repertoire of "hot blues", and the young cornet players like Freddie Keppard and Joe Oliver were playing their own variations of Bolden's If You Don't Shake Don't Get No Cake. They found there were jobs for them. In 1907 the city began licensing cabarets in the restricted district, and the cabarets liked the hot, exciting music of these younger men.

From about 1910 until 1913 the only musicians not working some kind of job in the restricted district were the members of John Robichaux's Orchestra and the Silver Leaf Orchestra. Robichaux had a

contract at St. Catherine's Hall, and three or four members of the Silver Leaf didn't believe in drinking. The cabarets were along Iberville St. - it was called Custom House St. during these years - from Basin to about Liberty. They were wooden buildings, most of them saloons with a space near the door for a four or five piece band. Joe Oliver was at Huntz's, at the corner of Iberville and Liberty, and Freddie Keppard was across the street at Hanan's, Bunk Johnson, when he was in town, was down the street at Lala's, and Manuel Perez, was around the corner at Rice's. The music in the cabarets was loud and fast, but the police enforced a curfew. At midnight the bands had to tone down, and the police insisted that the cornet players mute their horns. The New Orleans cornet players who played in the district became famous, later, for their revolutionary muted playing. Keppard simply put his derby over the bell of his horn, but Oliver developed a whole style around the mutes.

#### ALBUM COVER PHOTOGRAPH:

SAM MORGAN'S JAZZ BAND at The Pelican, spring 1927.  
Front L to R: Nolan Williams, Earl Fouche, Andrew Morgan, Johnny Dave, Sidney Brown; Rear L to R: Jim Robinson, Isaiah Morgan, Sam Morgan.

- Photo courtesy Andrew Morgan.



One of the best known men in the district was Billy Phillips the owner of the 101 Ranch, a dance hall on Franklin Street. A New York man, Harry Parker, opened up the Tuxedo Dance Hall almost across the street from Phillips place and within a few months there was trouble between the two men. Parker was a flashy dresser, with a string of beautiful women, and he was jealous of Phillip's prestige. Sometime during the winter of 1912 they had a fist fight in the street and Phillips beat Parker in front of a jeering crowd. On Easter Sunday night, March 24, 1913, Parker and a few friends went into Phillips' dance hall, sat in a conspicuous place and were very friendly with Phillips. They asked Phillips to come over to the Tuxedo for a drink later. Phillips and two or three friends came in to the bar of Tuxedo, repaying Parker's call, about 1 a.m. The place was quiet, a four piece band played on Sunday nights instead of the Oscar Celestin's seven piece orchestra. A few dancers were in the large dance hall beyond the bar. As Phillips stood at the bar a waiter came up behind him and shot him in the back. Phillips, dying, began shooting at Parker, and a half dozen friends of both men emptied revolvers in the narrow room. Phillips and Parker were killed, and three others were wounded.

The news outraged the city, and the police were forced to close the district Monday morning. The Picayune ran a long feature on the district dance halls, including pictures of Parker and Phillips. The only picture of Phillips they could find was one of him behind the bar of his own place making an obscene gesture at the cameraman, but they printed it anyway. The brothels were opened before the end of the week, but the dance halls were ordered closed, and the licenses were revoked. Out of work, a few of the musicians left the city. Manuel Manetta and George Filhe, who had been in the orchestra at the Tuxedo hid in a pull-man linen closet with a violin player named Charlie Elgar, and got to Chicago.

In 1917, to combat venereal disease in the armed services, the Department of the Navy closed the nations red-light districts. Just as the dance hall closing in 1913 had sent men out of the city to find jobs the 1917 closing sent other men away. Only a few musicians left - Oliver didn't leave until he was arrested in a dance hall raid - but they found work out of the city and sent for their old friends. The cabarets stayed open - the brothels did too, but they moved to other neighborhoods - but they began catering to a different class of people, and using a different style of music. Respectable men and women began going to places like Anderson's, and the ragtime string trio was replaced with a conventional orchestra that played very ordinary popular music. The early days, and the musical style that had been part of them, were gone.

In 1917 the last New Orleans music many young musicians heard was the Excelsior Brass Band as it marched them to military service. With their return there was a flowering of the New Orleans musical style. The trumpet players Chris Kelly, Sam Morgan, Kid Rena, and Punch Miller were discharged in 1919, and in their playing, and the playing of Buddy Petit, New Orleans music reached its fullest development. They led small bands playing for dancing in the poorer neighbor-

9d DECEMBER, 1922		DECEMBER, 1922	
SUN.	24	300 Charley 8.00	44 Coporate 8.00
MON.	25	Christmas Day	
TUE.	26	Christmas Hall 6.00	
WED.	27	St. Joseph's romip 5.00	
THURS.	28		
FRI.	29		
SAT.	30	Midway 6.00	
		CASH—JANUARY	
		Day	Received Paid
		25	Dunaway 20.20
		26	20.20
		27	20.20
		28	20.20
		29	20.20
		30	20.20
		31	20.20
		1	20.20
		2	20.20
		3	20.20
		4	20.20
		5	20.20
		6	20.20
		7	20.20
		8	20.20
		9	20.20
		10	20.20
		11	20.20
		12	20.20
		13	20.20
		14	20.20
		15	20.20
		16	20.20
		17	20.20
		18	20.20
		19	20.20
		20	20.20
		21	20.20
		22	20.20
		23	20.20
		24	20.20
		25	20.20
		26	20.20
		27	20.20
		28	20.20
		29	20.20
		30	20.20
		31	20.20

# A Page from the Engagement Books of Chris Kelly's Band, December, 1922.

Harrison Barnes, the band manager, kept a book on the band's jobs. The note "AD" indicates an advertising job, and the figures are the amount each man was paid for the job.

- Material from Harrison Barnes

hoods, challenging each other in formal dance hall or theatre "Jazz Band Contests" or on the streets, when they were out in advertising wagons. Punch Miller had the fastest fingering, Kid Rena could stay in the high register for chorus after chorus, Sam Morgan had a warm tone and tasteful ideas. Chris Kelly was the greatest blues player, "talking" with his plunger mute. The greatest of them all, with almost limitless melodic ideas and a teasing, swinging beat, was "little Buddy", Buddy Petit.

Buddy had been playing since before the war, but after 1917 his style seems to have developed away from the "straight notes", as Punch Miller described it, of men like Oliver, into a fluid, more subtle style. The cabaret bands had played complicated three or four strain ragtime tunes, with everyone playing a variation against an explicit lead. With men like Petit the lead became an implicit, expressive voice in an intensely complex ensemble sound. In the bands in the dance halls of the 1920's the sound became tight and intense; the musicians responding to the rhythmic and melodic variations in the lead. They went back to the simple one strain tunes like Bucket's Got A Hole In It and Careless Love and played endless variations on these simple themes. Young trumpet players listened until some of Buddy's tricks on Bucket and the beautiful Chris Kelly variations on Careless Love became part of the standard repertoire. Punch Miller, who had come into the city after his discharge from the Army in 1919 was one of Buddy's admirers, and young Louis Armstrong learned so much of Buddy's style that older New Orleans musicians sometimes mistake his playing on the earliest recordings for Buddy's.



The cities white musicians developed with the colored musicians. Chris Kelly's trombone player said that Sharkey Bonano's band would follow Chris's band around town, requesting certain tunes over and over until they'd memorized them.

It is not often realised that New Orleans was a city of two minority groups, the Negroes and the Italians, and each group developed a jazz style that reflected the musical characteristics of their own musical tradition. While the colored musicians were developing a style marked by rhythmic complexity and expressive melodic vocalisation, the Italian musicians were developing a style marked by the technical brilliance and bright singing melodies of Italian music.

The first band to make a success with jazz music, the Original Dixieland Jazz Band, included two young Italian boys, the cornet player and leader, Nick LaRocca, and the drummer, Tony Spbararo, and some of the most popular bands in New Orleans in the 1920's were led by Italian boys like Santo Pecora, Sharkey Bonano, and Tony Parenti. Tony's very popular La Vida Jazz Band was almost entirely made up of young Italian-Americans. Some of the white musicians, like the cornet player, Johnny Beyersdorffer, developed a style similar to the Negro blues playing, but it was the more brilliant style of the men like Parenti that attracted the most attention. The Brunies brothers, Abbie, George, and Merritt, were the only well known musical family that was outside the New Orleans white style, and there were successful individuals like Paul Mares, the cornetist with the New Orleans Rhythm Kings, but the bands were usually largely made up of names like Cordilla, Scaglione, Papalia, Finazio, Manone, or Rappolo. The tradition is still strong today, and the well-known Dukes of Dixieland are led by the Asunto brothers and one of the most colorful jazz personalities in New Orleans is the trumpet player Tony Almerico.

The young Italian boys grew up outside the emotional limitations of Southern prejudice and the music that developed in New Orleans in the years from 1900 to the 1920's was a product of the musicality of both groups of musicians. They grew up together, played together whenever they had a chance, and they even used to hire musicians back and forth, at neighborhood dances where nobody cared as long as the music was good. George Lewis, the great New Orleans clarinetist, often reminisces about the evenings he used to spend at the home of Tony Parenti's brother, playing jazz for the neighbors. Tony's brother lived three or four doors from George and he played the piano a little; so George used to drop in on nights when he didn't have a job. The development of New Orleans music from the moment of the first creative discoveries to the musical decline of the style, was marked by a continuous exchange between the two groups of musicians. By the late 1920's the best bands in town were Lee Collins band, a colored group, at the Astoria, and a white band, the New Orleans Owls, playing on the lakefront. The larger orchestras used tubas, banjos, and saxophones, and they gradually replaced the smaller bands. The style still had the same close ensemble development that was characteristic of New Orleans music, but the great period - the flowering - was over.

Sam Morgan suffered his first stroke in 1925, Punch left the city in 1927, Kid Rena drank his lip away. In 1927 Chris died, and there was a three day wake and a hundred musicians to play his funeral. In the late 1920's even the young trumpet players with the most promise, Lee Collins, Guy Kelly, Red Allen, and Herb Morand, left the city. At a picnic dance on July 3, 1931 Buddy Petit drank steadily all day.

He died during the night. There is a story that Louis Armstrong, in town for an engagement at the Suburban Gardens, was one of the pall bearers.

This is the background for the music that has been documented in the first three volumes of this series. There were a few tentative swing bands in the city in the depression years, and Louis Dumaine led a 57 piece marching band for the W.P.A., but the musicians who have sustained the cities great musical style play as they did when they were younger men. It is their deeply felt musical sincerity that has kept their music - the music of New Orleans - young.

## VOLUME V - NEW ORLEANS JAZZ - THE FLOWERING

### SIDE 1

#### PUNCH MILLER

Band 1: BUCKET'S GOT A HOLE IN IT - A demonstration of Buddy Petit's style. Punch Miller, trumpet; S. B. Charters, piano.

Band 2: "Buddy was a little slender fellow . . ."

Band 3: "My bunch was Louis Armstrong, Buddy Petit, Chris Kelly . . ." Punch Miller, reminiscences with musical demonstrations. Recorded at 638 Royal Street, July 28, 1957. (times 2'10", 3'45", and 4'20")

Punch Miller is the last of the great New Orleans trumpet players from the years between 1919 and 1927. He was in Chicago in the depression years playing with Francois' Louisians at the Golden Lily Club., then traveled with circusses, tent shows, and carnivals through the south. Tired of wandering he returned to New Orleans in the fall of 1956 and tried to get a band together. He was unsuccessful with the music, but he was happy in the city and has stayed, scuffling to support himself. His playing is as strong and exciting as ever, but there are only a handful of band jobs and there are hundreds of musicians in the city.



#### GEORGE LEWIS TODAY

With Kid Howard, trumpet; and Jim Robinson, trombone, Beverly Cavern, 1955.

- Photo by R.L. Calhoun



The trumpet players who dominated New Orleans music in Punch's early years developed the strong, simple lead of the older men like Oliver and Keppard into a complex, brilliant melodic line of intense individuality. Jazz had become stylish, and the bands were in repeated formal and informal contests. In 1923 Punch's band was in two contests, offering loving cups and cash prizes, with Sam Morgan's band. Sam took the first one, at a dance at Italian Hall on Esplanade Ave., by turning a waltz into a rag, Punch took the second, at a dance hall in Mississippi, with his fast fingering on Tiger Rag. The bands did a lot of outdoor advertising, riding in wagons with signs hanging on the sides. Instead of staying on Canal Street the bands would tie the wagons up at corners in the colored districts and play against each other until one band was beaten and forced to leave. The musicians quickly developed distinctive styles in these circumstances.

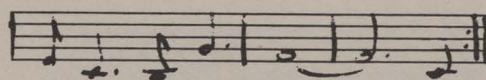
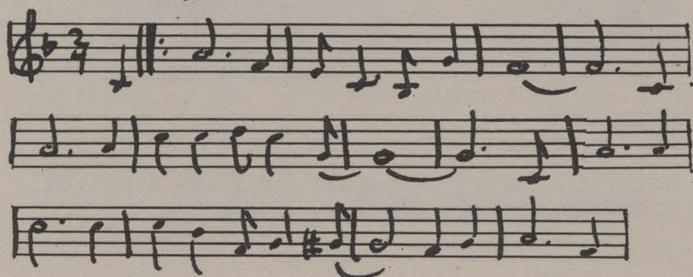
There are very few recordings of this music. Punch was recorded in a rare blues accompaniment in 1924, but of the others only Sam Morgan's band was recorded, and that was a later band, with three additional horns. Punch's demonstrations of Buddy Petit's style and Chris Kelly's style show, however, the distinctive styles of these two men. The demonstrations of Petit's style show the flowing melodic line, the harmonic complexity, and subtle rhythmic sense that are always described as Petit's style. After Punch had played Petit's second part on High Society (Band 2.) was played, a recording of King Oliver's 1923 recording of High Society, with Louis Armstrong, like Punch, one of Petit's admirers, playing a second part almost exactly similar to what Punch had played. Punch listened a minute, brightened, and said, "That's Buddy on there. That's his horn."

Chris Kelly was easier to imitate than Petit, and many trumpet players in the city today play the blues much in Chris's style. There is a fine example on Volume III of this series of one of Kelly's pupils, Dee Dee Pierce, playing Chris's variations on Careless Love. There has been a valuable research discovery in recent years which clarifies many of the stylistic characteristics of this period of New Orleans music. In 1952 Harry Smith, editor of the Folkways series, Anthology of American Folk Music, published in the booklet of notes with the series an almost unbelievable document he had obtained from the veteran New Orleans trumpet player, Louis Dumaine, on a trip Smith had made to New Orleans. It is a manuscript notation of the tune Careless Love, first "the old way", then "this is how they play Careless Love Now". In the upper right hand corner is a note, in Dumaine's flowering hand writing, "Year - 1920". Dumaine played with Chris Kelly for all of Chris's larger jobs, and Careless Love was Chris's trademark; so this must be very close to an exact notation of Chris's style. It is interesting to compare the two melodic tunes.

Example 1.

"The Old Way"

Louis Dumaine

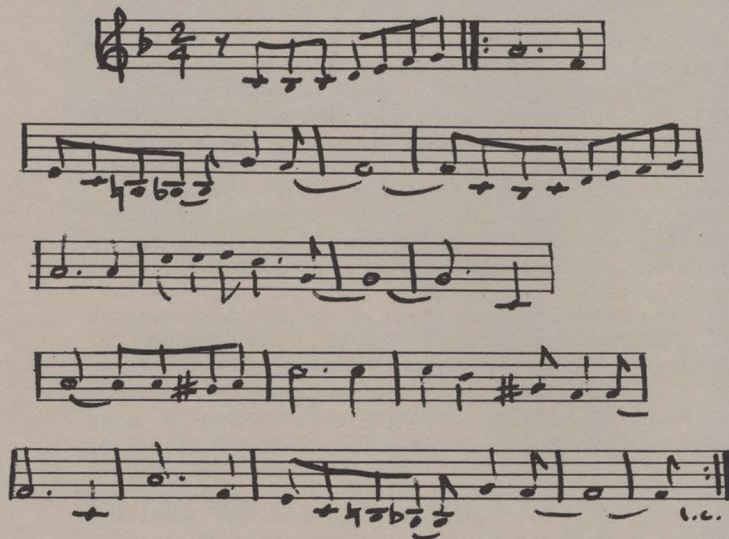


This is a simple, strong melodic line, the only rhythmic irregularity in the anticipation of the dominant in measure 6, and the anticipation of the sub-dominant in measure 11

Example 2.

"This is how they play Careless Love now."

Louis Dumaine



The melodic line has become more flexible, and the rhythmic sense more involved. The second measure has the sound of a rhythmic 3 against 2, and in each case the harmonic changes are rhythmically anticipated. In the demonstration of Chris's style, Going Back To Jamaica, there are several examples of 3 against 2 and there is an exciting rhythmic displacement in the riff-like figures in the final chorus. It was musical styles with this more involved sound that Punch was describing when he spoke of Louis Armstrong going up to Chicago with "Fingering".

Punch's playing, at its best, is an excellent example of the individual brilliance and style that marked this period in the cities music.

TONY PARENTI

Band 4. "New Orleans was wide open . . ."

Tony Parenti, interview. Recorded at 83-06 Victor Avenue, Elmhurst, Long Island, October 19, 1958. (time 4')

Tony Parenti was one of the most successful of the young Italian-American musicians in New Orleans. During the years that he led cabaret jazz orchestras in the city he recorded for Victor, Okeh, Columbia, and Brunswick records. The New Orleans he recalls is the poor but colorful city of the years after the first World War, when the musicians were paid \$8 for a full nights dance work, or \$4 for playing at the prize fights. Tony had the advantage of a good musical education, which his father, a shoe maker in the Vieux Carre, insisted on, and he was able to get jobs that many





Sam Centineo's Brass Band, Mardi Gras, 1958. Front, L to R:  
Bobby Lascola, Sam Centineo, Sam Charters.

- Photo by Charles McNett, Jr.

of the other musicians weren't able to handle. In his own orchestras he used Italian friends of his, boys that he had grown up with, like the Papalia brothers, or older men that he had played with in an orchestra led by their Italian-American music professor, like the tuba player, Mario Fanazio. For years Tony had the orchestra at the Liberty Theatre, then played after the theatre had closed with his band at the La Vida night club. When the first sound pictures put him out of a job in 1928 he decided to try New York, and except for occasional trips he has been a New York musician for over thirty years. He still plays in much the same style as he did in New Orleans and he still speaks of the city and its musicians with fond remembrance.

#### EMILE BARNES AND PETER BOCAGE

Band 5: WHEN MY SUGAR WALKS DOWN THE STREET

Band 6: DOWN IN HONKY TONK TOWN

Emile Barnes, clarinet; Peter Bocage, trumpet; Eddie Dawson, bass; Albert Jiles, drums; Homer Eugene, guitar. Recorded at San Jacinto Hall, Dumaine St., September 9, 1954, by James McGarrell. (times 3'07" and 3'08")

The boisterous sound of the music of the 1920's has changed, and there is a wistfulness and a nostalgia in much of the music of the city today. This was the band of Mama Lou's Restaurant, a shabby wooden building on pilings in the lake a few miles from the city. The band sat on kitchen chairs against the wall, with the kitty on an upturned box. It was a noisy, cheerful place, mostly older



couples out to eat shrimp and dance a little. There was no conscious effort to carry on any musical tradition. Emile Barnes, the clarinet player, is an older musician whose style is very archaic; the guitar player, Homer Eugene, plays very much in the style of the 1940's. Albert Jiles was a replacement for the band's regular drummer, Andrew Jefferson, and during the rehearsals there was some tension between Jiles and Peter Bocage, the trumpet player. Bocage had played for years with the older drummer, Louis Cottrell, who had set the quiet press roll style of the early New Orleans drummers, and Bocage tried to make Jiles sound like Cottrell. When the recording was done - at San Jacinto Hall, rather than Mama Lou's, because of transportation problems - Jim McGarrell let the neighborhood children come in to listen and dance. Jiles beamed and began hitting his cowbells and tom tom, and his enthusiasm was quickly picked up by Bocage and the rest of the band.

Bocage is one of the most successful and respected musicians in New Orleans. He began playing about 1904, and there is a 1910 picture of him, as a violinist, with Bunk Johnson and Big Eye Louis Nelson in the Superior Band. Musicians who heard the band still talk about him. "He took Bunk Johnson into the band helped him with his reading and they had the sweetest sounding band going." A fine musician and a warm, friendly man, Bocage played with the best orchestras in the city. His musical life is almost a history of New Orleans Jazz. He was playing in the Tuxedo Dance Hall the night of the Billy Phillips killing in 1913, he switched to cornet in 1914 as the violin began to lose its place in the orchestra and led the great Excelsior Brass Band, he was at Tom Anderson's and with Fate Marable on the S. S. Capitol, and in the fall of 1918, when he left Marable, he recommended Fate replace him with young Louis Armstrong. He helped organize the A. J. Piron orchestra a few weeks later, and for ten years the Piron orchestra had the best work in the city. Bocage played cornet, trombone, tenor banjo, and xylophone with the band. In 1923 the orchestra went to New York to record, for Victor, the first recordings by a New Orleans dance orchestra, and they were the first colored orchestra to play at New York's Cotton Club.

On the early recordings Bocage played very much as he plays today. He was never in the first line of New Orleans cornetists, but he played with simplicity and taste, with a beautiful tone and swing. There is much of the feeling of the old Superior Band of 1910 - "the sweetest sounding band" - in his playing. Bocage began selling insurance in 1925, and finally gave up steady band playing in the late 1930's. He plays for the pleasure of it, and since his retirement from the insurance business in 1958 he has been playing occasional parades and funerals with the Eureka Brass Band. At 72 he is still a buoyant, youthful musician.

The rhythm section enjoyed playing in the relaxed atmosphere at San Jacinto, and the beat was light and bouncing. Barnes has not played regularly in recent years, and his playing is unsteady. His low register solo in Down In Honky Tonk Town is very exciting, but he had considerable difficulty getting into When My Sugar Walks Down The Street. The guitar player, Homer Eugene, is about the most tasteful amplified guitar player in the city. The usual guitar is tuned up loud enough to drown out the rest of the band.

James McGarrell recorded the band to try to preserve the sound of a dance band playing dance music in New Orleans in 1954. The sound was so different from the "recreations" that were recorded in New Orleans during the revival period that Jim was unable to find a recording company with the imagination to bring out the session. It is hoped that this taste of these excellent recordings will help to get the entire session available to the New Orleans Jazz enthusiasts.

## THE MUSIC OF NEW ORLEANS

### VOLUME V - NEW ORLEANS JAZZ - THE FLOWERING Side 2

#### THE EUREKA BRASS BAND WITH GEORGE LEWIS

##### Band 1. YOU TELL ME YOUR DREAM

The Eureka Brass Band - Percy Humphrey, Willie Pajeaud, Eddie Richardson, trumpets; Sonny Henry, Albert Warner, trombones; Ruben Roddy, alto saxophone; Manuel Paul, tenor saxophone; Joseph "Red" Clark, sousaphone; Arthur Ogle, snare drum; Robert Lewis, bass drum; and George Lewis, Ed clarinet. Recorded August, 1951, by Dave Wycoff, Alden Ashforth, and James McGarrell. (time 2'32")

#### BILLY PIERCE WITH DEE DEE PIERCE AND EMILE BARNES

##### Band 2. -LONESOME ROAD

Billy Pierce, vocal and piano; Emile Barnes, clarinet; Dee Dee Pierce, trumpet; Harrison Brazlee, trombone; Albert Glenn, bass; Josiah Frazier, drums. Recorded by Alden Ashforth, Dave Wycoff, and Jim McGarrell, August 30, 1951. (time 5' 40")

#### KID CLAYTON'S BAND, WITH ALBERT BURBANK

##### Band 3. SHIEK OF ARABY

##### Band 4. SHAKE IT AND BREAK IT

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 2'55", 3'50")

With the fierce strength of the Eureka Brass Band, the poignant melancholy of Billy Pierce's singing, with the brilliance of Kid Clayton's dance hall band, New Orleans music has come a full circle in the development of a style that has been documented in these five albums. With the style of the 1920's the music of New Orleans had reached its fullest development, and the best of the music in the city today is a reflection of the music of this earlier style. The story of the music that was developed in Volume IV, and on the first side of this Volume, Volume V, reaches its conclusion here in the playing of musicians like these, many of them older men who first began playing in the 1920's. There are men like George Lewis, who was Buddy Petit's clarinet player in 1921, Percy Humphrey, whose first job was a parade with Chris Kelly in 1920, Dee Dee Pierce, who took his first trumpet lessons from Kid Rena. This was the music that New Orleans had to give to the world, a music of unabashed exuberance and technical brilliance, a music that was the first exultant introduction the world had to the sound of jazz.



After this brilliant musical development the music of New Orleans has remained much as it was in this period of creative excitement. The entire city has a deep sense of emotional identification with the mature jazz of the 1920's and the music has lingered, still a part of the cities life today. This series, in its historical emphasis, has not been a re-creation of some period lost with an earlier generation, it has been, rather, a documentation of the still exciting music of this gaudy, colorful city. Even the reminiscences of the older musicians in the final volumes are a part of this proud memory. If a visitor to the city were to go by Charley Love's house, or Harrison Barnes house, or see Punch Miller playing at a party and if he were to ask them about the earlier days of the city's music he would hear the voices of these men saying the same things they said on these recordings. This is a part, too, of the documentation of the New Orleans of today. The music, and the city that gave it birth, are one and inseparable, and as long as there is a city of New Orleans there will still be someone to remember a flashing horn or a laughing voice, singing to a crowded dance hall, or the sweet sound of a brass band as it passes slowly through the tree-lined streets on a bright, golden afternoon.



**PUNCH MILLER, 1922** A previously unpublished photo of Punch Miller (standing), with his trombone player, Eddie Morris. Taken in New Orleans in 1922. - Photo from Eddie Morris



## NEW ORLEANS MUSIC ON OTHER FOLKWAYS RECORDS

There are several other Folkways recordings which have additional musical material from the New Orleans area.

FA 2202 CREOLE SONGS AND STREET CRIES OF NEW ORLEANS, sung by Adelaide Van Wey contains many songs of the Creole neighborhoods which are almost forgotten today.

FA 2671 SIX AND SEVEN-EIGHTHS STRING BAND OF NEW ORLEANS. Getting the 6 7/8's string band recorded was one of the authors first projects in the city and the band is still one of his favorites. There are excellent background notes by Fred Ramsey and Edmond Souchon, M.D., with some historical material by S.B. Charters.

FA 2655 MUSIC FROM THE SOUTH, VOLUME 6; ELDER SONGSTERS. This volume of Frederic Ramsey Jr.'s monumental Guggenheim Grant Project contains the singing of Elder Dave Ross, an exciting New Orleans street singer.

FA 2658 MUSIC FROM THE SOUTH, VOLUME 9; SONG AND WORSHIP. An entire side of this recording is devoted to a service in the Morning Star Baptist Church, on Burgundy St., near Dumaine, in the Vieux Carre.

FJ 2803 JAZZ, Vol. 3 (NEW ORLEANS). Included in this group of reissues of early jazz recordings are recordings by Bunk Johnson, Kid Rena, Louis Armstrong, Jelly Roll Morton, and the New Orleans Rhythm Kings.

FJ 2811 JAZZ, Vol. 11 (ADDENDA). Included in this group of reissues of early recordings are recordings by Sam Morgan's Jazz Band - beautifully re-engineered by Frederic Ramsey Jr. and Bunk Johnson's Brass Band.

FJ 2290 FOOTNOTES TO JAZZ (BABY DODDS). Dodds, a veteran New Orleans drummer discusses and demonstrates various aspects of the New Orleans drum style.

Some historical material and some of the photographs for this booklet and other booklets for this series are from the authors book, JAZZ: NEW ORLEANS, 1885 to 1957, which is recommended for further reading in this field. Published by Walter C. Allen, 168 Cedar Hill Ave., Belleville 9, New Jersey.

## A FINAL NOTE

This series of recordings finishes the work that was begun in New Orleans more than seven years ago as an attempt to document the lives and music of the musicians who had developed and sustained the cities musical style for the last eighty years. The interest and enthusiasm of Moses Asch, head of Folkways Records, in New Orleans music led him to acquire many of the valuable recordings that were done in New Orleans by Alden Ashforth and David Wycoff, and his continued interest during the last two years of the work was very encouraging.

Bertram Stanleigh, of New York City, and James McGarrell, of Portland, Oregon, made available to me recordings that would not otherwise have been available, and grateful acknowledgement is made to them. My former wife, Mary L. Charters, was of considerable assistance during much of the recording. A final acknowledgement is made to Mr. and Mrs. Russell Glynn of New York City for their generous hospitality during the months that were spent in New York in the final editing of the material.