

# EMILE BARNES EARLY RECORDINGS Volume 2 / 1951-1952

Recorded in New Orleans by Alden Ashforth and David Wyckoff

DAUPHINE STREET JAM SESSION (Alternate Takes)  
THE BARNES-LOVE QUINTET

FOLKWAYS RECORDS FJ 2858

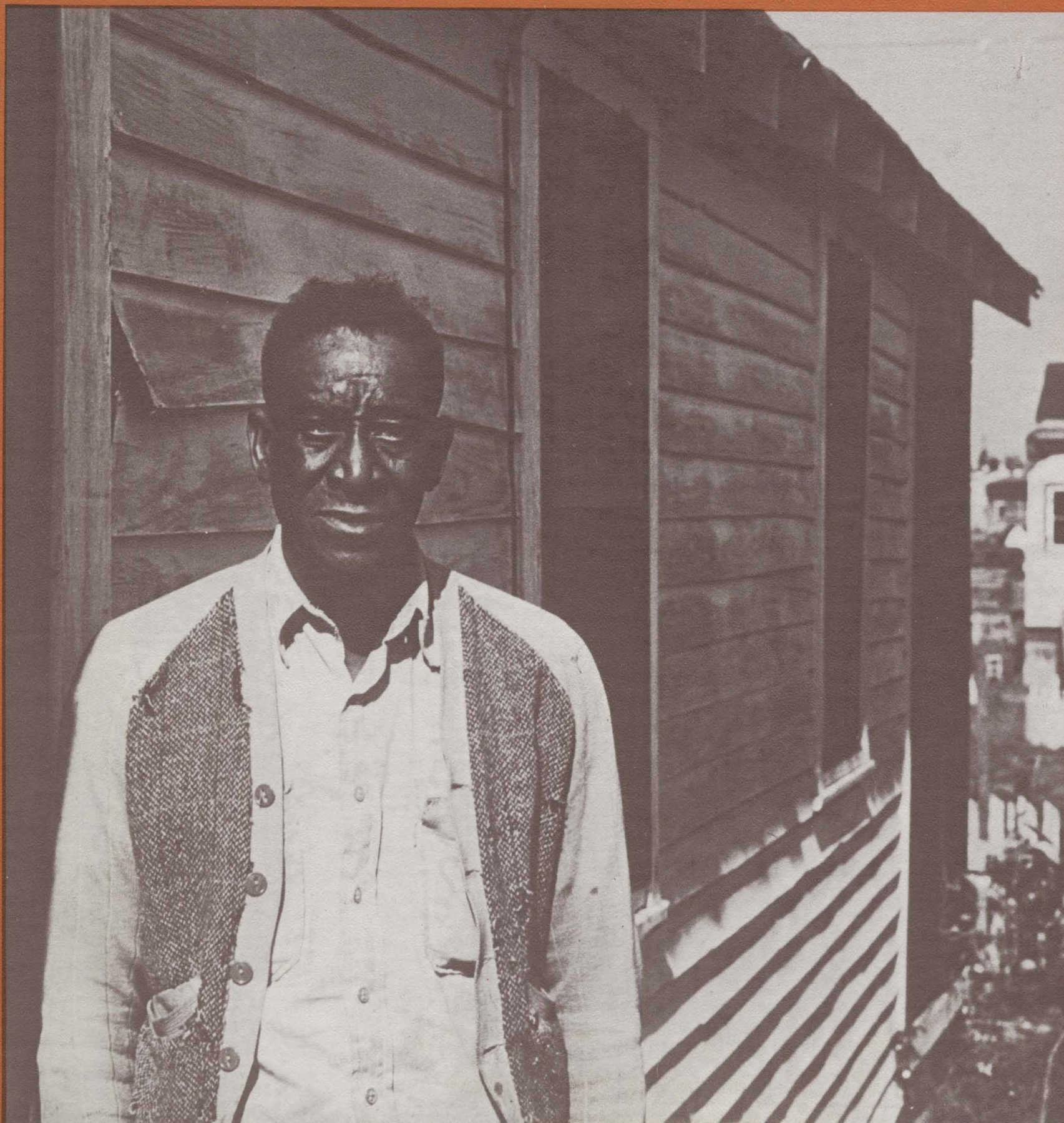


PHOTO BY DAVID WYCKOFF COVER DESIGN BY RONALD CLYNE



FOLKWAYS RECORDS FJ 2858

**EMILE BARNES  
EARLY RECORDINGS  
Volume 2 / 1951-1952**

SIDE ONE: (recorded July 11, 1951)

*Emile Barnes, clarinet; Lawrence Toca, trumpet; Harrison Brazlee, trombone; George Guesnon, banjo; Albert Glenny, string bass; Josiah Frazier, drums.*

1	I Can't Escape From You (Robin-Whiting) fragment	1:40
2	A Porter's Love Song to a Chambermaid (Fats Walker)	5:07
3	See See Rider (Arant-Rainey)	2:42
4	Hindustan (Weeks-Wallace)	2:18
5	Bucket Got A Hole In It/Careless Love (traditional)	3:15
6	Some of These Days (Shelton Brooks)	3:25

TOTAL TIMING: 19:47

SIDE TWO: (recorded September 8, 1952)

*Emile Barnes, clarinet; Charlie Love, trumpet; Bill Huntington, banjo; Albert Glenny, string bass; Albert Jiles, drums.*

1	When You Wore A Tulip (Wenrich-Mahoney)	3:17
2	Bill Bailey, Won't You Please Come Home (Hughie Cannon)	4:11
3	Blues in G (traditional)	3:25
4	Blues in C/Careless Love (traditional)	11:14
5	When My Sugar Walks Down the Street (Austin-McHugh-Mills)	3:04
6	My Darling Nelly Gray (J. Morris)	3:53

TOTAL TIMING: 24:28

*Production, engineering and editing by Alden Ashforth and Steven Teeter  
Notes and photos by Alden Ashforth  
Cover photo: David Wyckoff*

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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*The Dauphine Street Jam Session (1951)*

*front, left to right: Lawrence Toca, Harrison Brazlee, George Guesnon*

*rear: Cié Frazier (hidden), Albert Glenn*

## EMILE BARNES: THE EARLY RECORDING SESSIONS

The first side of this recording presents all the issuable alternate performances from the *Dauphine Street Jam Session* (Folkways Records FJ 2857) recorded July 11, 1951 at the apartment David Wyckoff and I were then sharing on the corner of Dauphine and Ursulines in the French Quarter. It was Emile Barnes's first recording session.

The version of *I Can't Escape From You* which opens the side was actually the band's warm-up number: the first two choruses were not captured by the tape recorder, but the remainder is wonderfully relaxed and swinging. *A Porter's Love Song to a Chambermaid* is here taken in an extended version, with particularly expressive trumpet work by Lawrence Toca at the close. The *See See Rider* is short, but Barnes is at his most communicative in his celebrated blues style, and *Hindustan* affords Harrison Brazlee the opportunity to strut out a particularly lively staccato trombone solo in what is, for classic New Orleans jazz, an unusually quick tempo.



*The Dauphine Street Jam Session (1951)*  
*Lawrence Toca takes a plunger blues chorus*





*Emile Barnes (1951)*

The peripatetic Lawrence Toca is both sentimental and exciting in his hot work on **Bucket's Got a Hole In It**; he took the other musicians quite by surprise as he suddenly switched to **Careless Love**, but they quickly followed him; George Guesnon urged him on at first with a "blow, blow, blow" and then called for the final chorus with "aw play that thing – aw let's go home." In **Some of These Days** Brazlee again comes to the fore, followed by a vigorously chorded banjo solo, and the final ensemble chorus is one of the most zesty of the session.

David Wyckoff and I recorded Barnes again later in that summer, on August 30th, with most of the same musicians, and with Didi and Billie Pierce added; the sole unissued take from that session (a warm-up **Shake It and Break It**) awaits release, as does the unissued warm-up of **Some of These Days** from the session of September 3rd in Algiers, when we matched Barnes with the as yet unrecorded Kid Thomas Valentine.

The second side of this release presents most of the unissued material from the last recording session that David and I did with "Mili" Barnes; it was held almost a year later on September 8, 1952. Barnes once again chose the venerable Albert Glenney for bass, and for trumpet Charlie Love, who had recorded only once before (for Bill Russell, with Big-Eye Louis DeLisle Nelson). Cié Frazier was no longer available as he was busy

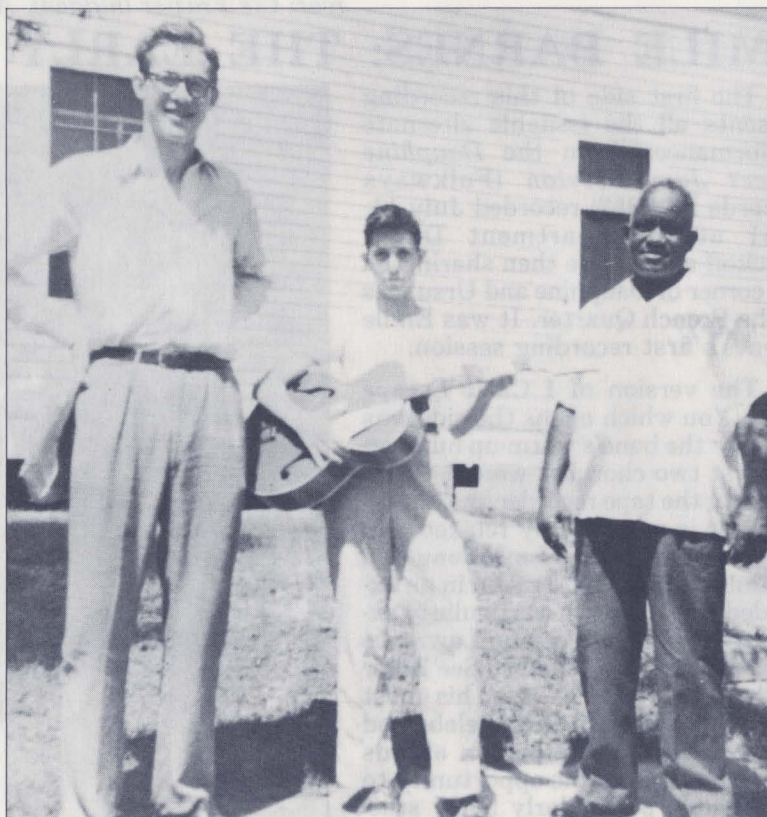
with nightly playing on Bourbon Street at the *Paddock Lounge*, but we were able, most fortunately, to line up Albert Jiles, who shared with Barnes and Love a strong interest in doing a session of "old-time" numbers played with the traditional easy-going beat.

I was especially happy that Mili wanted Bill Huntington on the tenor banjo. Bill had been studying with Barnes's cousin Lawrence Marrero, the regular banjo player for George Lewis. Like Lawrence, he played with a rock-steady beat and a brightly ringing tone. Bill was delighted with the opportunity to play this session, because in the fifties "mixed" bands were rare; it was common to encounter legal difficulties playing in public, but Bill wanted above all to play with the older black musicians.

The late Barbara Reid was a great help in arranging this session; as a long-time friend of the Barnes family she arranged through Joe Mares to find a ground-floor studio in the Quarter where we could record late at night.

The session turned out to be a particularly charming one, with Charlie Love's genteel trumpet gracefully leading the old tunes in unhurried danceable tempos, and the ensemble projecting the amiable quality found at the neighborhood clubs or at the *Happy Landing* out by Lake Ponchartrain where Barnes often played.

Three takes from this session (**Maple Leaf Rag**, **Nellie Gray**, and a **Blues into Careless Love**) were included by Samuel B. Charters in his Folkways anthology *The Music of New Orleans*. This present release includes a different version of **My Darling Nellie Gray** (a tune that takes us back to the last century) and an alternate **Blues/Careless Love** played in C rather than the more commonly used Eb or F. In



*Alden Ashforth, Bill Huntington, and Lawrence Marrero (1952)  
(photo courtesy of Bill Huntington)*





*Charlie Love in the Central Business District (1951)*

addition, a "happy" blues, taken at a relatively fast clip, is played in G, a key not usually favored by brass players: Charlie Love was fond of displaying his musicianship.

The side opens with a 1914 favorite **When You Wore a Tulip and I Wore a Big Red Rose**, followed by a tune which has been perennially popular in New Orleans since the turn of the century: **Bill Bailey, Won't You Please Come Home**. Mili wanted especially to include one of his pet numbers from the twenties: **When My Sugar Walks Down the Street**.

According to Bill Huntington, Glenny was complaining of chest pains during the session and subsequently required medical treatment. His heart condition worsened over the next few years and he died in 1958, at the age of eighty-eight. In the spring of 1959 Lawrence Marrero borrowed Bill's banjo while his own was being repaired. Lawrence died suddenly and the instrument wound up being given to the Historical Museum instead of being returned; Bill hasn't played banjo since.

Save for Bill and Cié Frazier, the men who played on these two sessions are all long gone now. Barry Martyn, a pupil of Cié's and a great admirer of Barnes, recently told me a poignant story: One evening in the late sixties, not long before Barnes's death on March 2, 1970, Barry was standing in the carriage-way entrance to Preservation Hall, chatting with some of the many visitors who come there from all over the world, as within earshot a band played in the main room. Someone poked his head through the gate, said quickly "Mili Barnes is playing at the *Happy Landing*" and was gone. Barry said he'd never seen a place empty so fast; in no time they were all out on St. Peter Street desperately hailing cabs. Mili never made it in the "big time" playing on Bourbon Street or touring outside the city; he was, in the best sense, a "local" musician. But his way of playing, which expressed the quintessential soul of his culture and community, reached far beyond the boundaries of the city to admirers around the globe. These recordings are for them.

Alden Ashforth  
Department of Music  
University of California  
Los Angeles  
June 1983



*jam session at Bill Huntington's apartment (1953)  
left to right: Bill Huntington, Sylvester Handy, Charlie Love,  
Albert Jiles (photo courtesy of Bill Huntington)*



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