

DIXIELAND JOYS

FOLKWAYS RECORDS RBF-52



The Original Dixieland Band in New Orleans, 1914. These youngsters grew up under the inspiration of Jack (Papa) Laine, carried his spirit northward to Chicago, then throughout the world. Left to right: Tony Sbarbaro, Eddie Edwards, Nick LaRocca, Alcide (Yellow) Nunez, Harry Ragas. The presence of Nunez on clarinet (not Larry Shields), gives credence and verification to the authenticity of the split-up between LaRocca and Nunez in Chicago late in 1914, when Nunez joined the Louisiana Five.
Photo by Fred Williams & Jazz Foundation.

DIXIELAND JOYS

RBF-52

SIDE ONE

Total Time-23:34

1. AUNT HAGAR'S BLUES-Lanin's Southern Serenaders
2. STRUTTIN' AT THE STRUTTER'S BALL-Original Memphis Five
3. RAILROAD MAN-Gene Fosdick's Hoosiers
4. RARIN' TO GO-Original Indiana Five
5. QUALITY SHOUT-Paul Howard's Quality Serenaders
6. I'D LOVE IT-McKinney's Cotton Pickers
7. MARY BELL-Ross DeLuxe Syncopators
8. NERVOUS TENSION-Tiny Parham's Musicians

SIDE TWO

Total Time-21:48

1. STRICTLY FROM DIXIE-Henry Levine's Jazz Band
2. SATANIC BLUES-Sherry Magee & his Dixielanders
3. PIPING HOT-Ade Monsborough
4. CLARINET MARMALADE-Sid Phillips & his Band
5. MUSKRAT RAMBLE-Basin Street Six
6. ORIGINAL DIXIELAND ONE-STEP-Pete Daily's Dixieland Band
7. SOUTH RAMPART STREET PARADE-Nancy LaMare's Levee Loungers
8. SHAKE IT AND BREAK IT-Pee Wee Hunt & his Orchestra

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CREDITS:

Compiled & Annotated by David A. Jasen
Remastering by Carl Seltzer

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Dixieland, the title given to the first kind of jazz music played by jazz bands, is a joyous, toe-tapping, syncopated fun-filled music which has enjoyed favor with the public for over sixty years on record. The bands usually had a basic unit of cornet, trombone, clarinet, piano and drums. Later, they included banjo, tuba and alto saxophone. Sometimes they added a goofus, bass clarinet for exotic effect.

In the early days, the jazz band members would rely on hearing a tune, either in person, or on disc, to learn it - as most could not read music. Besides, most of the dixieland tunes were not written out and published. The better bands composed their own tunes. Others took to using pop songs of the day. This album celebrates all of the kinds of tunes used by the dixieland jazz bands through the ages, especially those dixieland tunes which are considered to be the classics of the repertoire.

Since the Original Dixieland Jazz Band was the first jazz band to make records (in 1917), their original compositions, naturally enough, are part of the basic repertoire for all such bands. By this time, the learning is done through recordings of bands past, especially those of the ODJB. Dixieland jazz, as a small band jazz, disappeared during the 1930's when Swing (tunes played by big (15-18 pieces) bands with written arrangements captivated the dancing public. During the 1940's, a few jazzmen, tired of the strictness imposed by the big bands, formed their own small dixieland groups causing a revival of this type of music. That revival is still going on today.

SIDE ONE

AUNT HAGAR'S BLUES was composed by William Christopher Handy in 1921 when it was recorded for the first time by Lanin's Southern Serenaders on Paramount in August, 1921. Sam Lanin was a musical contractor who also became a band leader and an occasional drummer. On this date, his "Southern" Serenaders consisted of New Yorkers all Phil Napoleon, cornet; Moe

Gappell, trombone; Doc Behrendson, clarinet; Jimmy Durante, piano; and Jack Roth, drums. This spirited version belies the later, more bluesy versions.

STRUTTIN' AT THE STRUTTER'S BALL was Spencer Williams' 1922 contribution. The Original Memphis Five (see RBF-26) recorded it in August of that year, again for Paramount. Surprisingly, the basic Five only performed on this disc: Phil Napoleon, cornet; Miff Mole, trombone; Jimmy Lytell, clarinet; Frank Signorelli, piano; Jack Roth, drums. Usually, the Original Memphis Five had between six and eight playing at the same time!

RAILROAD MAN, the Elmer Schoebel-Ernie Erdman-George Meyer tune, was recorded by Gene Fosdick's Hoosiers in March, 1923. The Hoosiers included New Yorkers Phil Napoleon, cornet; Miff Mole, trombone; Jimmy Lytell, clarinet; Dudley Fosdick, tenor sax; Frank Signorelli, piano; Ray Kitchingman, banjo; Jack Roth, drums.

RARIN' TO GO is one of the few original compositions by the Original Indiana Five (see also The Jazzy Twenties, RBF-36). This New York band was hardly "original" (as it patterned itself after the ODJB and OMF), and contained six: Tony Tortomas, trumpet; Pete Pellizzi, trombone; Nick Vitalo, clarinet; Harry Ford, piano; Tony Colucci, banjo; and Tom Morton, drums. This is the rate take-2 from Oriole.

QUALITY SHOUT was the original composition famed Chicago pianist Alex Hill (see also The Jazzy Twenties, RBF-36) wrote for Paul Howard's Quality Serenaders, to be used as their theme song. This West Coast group recorded it in Hollywood in April, 1929. Comprising the band were George Orendorff, trumpet; Lawrence Brown, trombone; Charlie Lawrence, clarinet/alto sax; Paul Howard, tenor sax; Harvey Brooks, piano; Thomas Valentine, banjo; James Jackson, tuba; and Lionel Hampton, drums.

I'D LOVE IT is a Don Redman-Will Hudson original which Redman arranged for his band, McKinney's Cotton Pickers. For this recording session, Fats Waller replaced their regular pianist. The line-up includes Joe Smith, Sidney de Paris, and Leonard Davis, trumpets; Claude Jones, trombone; Don Redman, clarinet/ Alto sax/ baritone sax; Benny Carter, clarinet/alto sax; Coleman Hawkins and Ted McCord, clarinets/ tenor saxes; Fats Waller, piano; Dave Wilborn, banjo; Billy Taylor, tuba; Kaiser Marshall, drums.

MARY BELL is banjoist Casper Twoer's original for Ross De Luxe Syncopators, a Florida band who recorded only once, and then in Savannah, Georgia in August, 1927. Their personnel included Robert Mason, trumpet; Melvin Herbert, trumpet; Eddie Cooper, trombone; Ed Hall, clarinet/alto & baritone saxes; Robert Cloud, alto sax; Earl Evans, tenor sax; Alonzo Ross, piano; Casper Tower, banjo; Richard Fullbright, tuba; and Frank Houston, drums.

NERVOUS TENSION is a marvelous tour-de-force. It is a Tiny Parham original, recorded in Chicago in November, 1930, but never before issued! Parham's Musicians include Punch Miller, cornet; Ike Covington, trombone; Charles Johnson, clarinet/ alto sax; Tiny Parham, piano; Mike McKendrick, banjo; Milt Hinton, tuba; and Ernie Marrero, drums.

SIDE TWO

STRICTLY FROM DIXIE is an original by Henry "Hot Lips" Levine, which he used as his theme song when he switched radio programs, from NBC's Chamber Music Society of Lower Basin Street, to ABC's Strictly From Dixie show, in which he introduced vocalist Linda Keene. On his previous show, he introduced at different times, singers Dinah Shore and Lena Horne. In February, 1942, the members of his group on this recording were Henry Levine, trumpet; Al Philburn, trombone; Alfie Evans, clarinet; Rudy Adler, tenor sax; Mario Janarro, piano; Tony Colucci, guitar; Harry Patent, string bass; and Nat Levine, drums.

SATANIC BLUES is a lesser known tune from the ODJB repertoire. While many attempts were made by them to record it, the ODJB only managed the one they made in London, England in 1919. The composers are clarinetist Larry Shields and trombonist Emile Christian. Sherry Magee's Dixielanders recording of January, 1940 must be the first one done in this country. Magee's eight piece group included Herman Drewes, trumpet; William Drewes, trombone; Gus Getterer, clarinet; Sherry Magee, clarinet & alto sax; Henry Schnier, tenor sax; Harry Ford, piano; Arnold Fishkind, string bass; and Fred Bauer, drums.

PIPING HOT is an Adrian Monsborough original. This superb Australian jazzman, adapt at the piano, clarinet, trumpet and alto sax, illustrates another facet of his brilliant musicianship on his 1954 recording. It features "Lazy" Ade on recorder.

CLARINET MARMALADE is a standard dixieland piece credited to Larry Shields and Henry Ragas, clarinetist and pianist respectively of the ODJB. Englishman Sid Phillips, master arranger and clarinetist himself, orchestrated it for his own band in December, 1954.

MUSKRAT RAMBLE, the Kid Ory staple, is given a fabulous treatment in his hometown of New Orleans, by the Basin Street Six, featuring an explosive George Girard on trumpet and soon-to-be-famous Pete Fountain on clarinet.

ORIGINAL DIXIELAND ONE-STEP was given composer credit to the entire Original Dixieland Jazz Band. Pete Daily, a cornetist who was born in Indiana but grew up musically in Chicago, formed his own band right after the second world war. He went to Los Angeles where he remained throughout the 1950's, mostly recording for Capitol Records. His marvelously raggy band consisted of Pete Daily, cornet; Warren Smith, trombone; Stan Story, clarinet; Don Owens, piano; Nappy LaMare, banjo; Chief Stephens, tuba; and George Defebaugh, drums.

SOUTH RAMPART STREET PARADE was written in the mid-thirties by Ray Bauduc and Bob Haggart, members of Bob Crosby's Bob-Cats. It has since become a standard dixieland piece, as banjoist Nappy LaMare's version indicates.

SHAKE IT AND BREAK IT was composed by Lou Chiha with lyrics by H. Qualli Clark. Handy Brothers Music Company published it in 1920. Pee Wee Hunt, original trombonist with Glen Gray's Casa Loma Orchestra, recorded the phenomenally successful 12th St. Rag for Capitol (see Late Band Ragtime, RBF-39), and became internationally famous for his Doo-Wacka-Doo sound. This tended to obscure the fine dixieland jazz he and his band played. In this recording, listen to Glenn Walker's creative drumming as he boots along Frank Bruno, trumpet; Pee Wee Hunt, trombone; Rosy McGargue, clarinet; Carl Fischer, piano; and Harvey Chermak, string bass.

CREDITS

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AND SERVICE CORP., 632 BROADWAY, N.Y.C. 10012
Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$ RPM

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RF 52A

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SIDE TWO
Total Time — 21:48

RF 52B

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