
CLASSIC SOUNDS of NEW ORLEANS
from SMITHSONIAN FOLKWAYS
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1. **JUST A LITTLE WHILE TO STAY HERE** Eureka Brass Band 3:56 (Eugene Monroe Bartlett)
2. **SHINE–HAMBONE** Shoeshine boy 1:02
3. **TIGER RAG** Freddie L. Small 1:42 (Nick LaRocca – Eddie Edwards – Henry Ragas – Tony Sbarbaro – Larry Shields – Harry DaCosta)
4. **BLACKBERRIES!** Dora Bliggen 0:18 (Dora Bliggen)
5. **RED WHITE AND BLUE GOT THE GOLDEN BAND** Mardi Gras Indians 5:07
6. **TIMES DONE CHANGED** Sister Dora Alexander 1:24 (Dora Alexander)
7. **DARK WAS THE NIGHT** Rev. Lewis Jackson and Charlotte Rucell 0:52
8. **BACK TO THE TIME** Choir of Pilgrim Baptist Church 2:14
9. **WE SHALL WALK THROUGH THE STREETS OF THE CITY–DIRGE** Doc Paulin 4:00
10. **WE SHALL WALK THROUGH THE STREETS OF THE CITY–MARCH** Doc Paulin 3:01
11. **BUCKET'S GOT A HOLE IN IT** Punch Miller with Samuel B. Charters 2:14 (Jelly Roll Morton)
12. **SPOOKY DRUMS #1** Baby Dodds 2:21 (Warren Dodds)
13. **MILENBERG JOYS** Emile Barnes 3:04 (Paul Meres - Leon Roppolo - Jelly Roll Morton / Edwin H. Morris and Co. Inc., ASCAP)
14. **CLARINET MARMALADE** The Six and Seven-Eighths String Band of New Orleans 2:06 (Larry Shields)
15. **HIGH SOCIETY** Snooks Eaglin 1:33 (Porter Steele)
16. **CARELESS LOVE** Lonnie Johnson 3:51
17. **LONESOME ROAD** Billie and De De Pierce with Emile Barnes 5:38 (Nathaniel Shilkret – Gene Austin / Nathaniel Shilkret Music Co. – Sony/ATV Harmony, ASCAP)
18. **CORRINE, CORRINA** Kid Clayton 4:19 (Bo Chatmon / EMI Mills Music Inc., ASCAP)
19. **SAINT JAMES INFIRMARY** Snooks Eaglin 2:20
20. **TAKE YOUR BIG LEG OFF ME/EASY RIDER/MAMA DON'T 'LOW NO MUSIC PLAYING HERE** H. J. Boiusseau 2:20
21. **RATTLESNAKE BOOGIE** Champion Jack Dupree 3:00 (Champion Jack Dupree / Alpha Music Inc., BMI)
22. **PLEASE DON'T TALK ABOUT ME WHEN I'M GONE** Roosevelt Sykes 2:28 (Sam H. Sept – Sidney Clare – Bee Palmer / Bourne Co. – Warner Bros. Music, ASCAP)
23. **JIMMY'S BLUES** Kid Clayton 5:02 (Jimmy "Kid" Clayton)
24. **C. C. RIDER** Lonnie Johnson 2:27
25. **SHAKE IT AND BREAK IT** Emile Barnes and Lawrence Tocca with Billie Pierce 3:41 (Charlie Patton / EMI Longitude Music Co., BMI)
26. **LORD, LORD, LORD** Eureka Brass Band 3:08

INTRODUCTION

Robert H. Cataliotti

From street parades to nightclubs, from church houses to dance halls, music has been essential to the unique culture of New Orleans. The sounds that have emanated from the Crescent City have played a central role in the evolution of American music. During the first half of the 19th century, the colonial city was a locus for the melding of diverse musical styles: the improvised, polyrhythmic, call-and-response drum performances that enslaved Africans were permitted to hold on Sunday afternoons in Congo Square; and the symphony orchestras and opera houses that, although segregated, were open to whites, Creoles, and enslaved Africans. Some of the most creative and influential musicians of the 20th century emerged from the inimitable expressive traditions that have thrived in New Orleans, including such legendary figures as Buddy Bolden, Jelly Roll Morton (Ferdinand LeMenthe), Louis Armstrong, Mahalia Jackson, Sidney Bechet, Antoine "Fats" Domino, Dave Bartholomew, and Professor Longhair (Henry Roeland Byrd). Despite the devastating effects of the flood that resulted from Hurricane Katrina and the failure of the levees in 2005, at the start of the 21st century, New Orleans musicians such as the Marsalis family, the Neville Brothers, Irma Thomas, Allen Toussaint, Dr. John (Mac Rebennack), Bo Dollis, Monk Boudreaux, the Dirty Dozen, Preservation Hall, Donald Harrison, Terence Blanchard, Leroy Jones, Troy "Trombone Shorty" Andrews, Shannon Powell, and Kermit Ruffins keep the city's musical heritage distinctive and thriving. Given the role of the city as a source point for American music, it should not be surprising that the Smithsonian Folkways catalogue is a rich repository of the classic sounds of New Orleans.

While most of the other releases in the Smithsonian Folkways *Classic* series examine the storied record label's catalogue in terms of genre (blues, gospel, bluegrass) or theme (labor, money, railroads), this collection of classic material focuses on the musical heritage of a specific geographical locale that still is home to a wide variety of styles, including jazz, blues, rhythm and blues, gospel, spirituals, and other roots expressions. In fact, New Orleans music played a pivotal role in the shaping of the catalogue of Folkways Records, the "encyclopedia of sound" that was founded by Moses Asch in 1948. Two of Asch's most prominent associates, Frederic Ramsey, Jr. and Samuel Barclay Charters, were music historians/collectors whose work was integrally linked to the sounds of New Orleans.

New Orleans music first captivated Ramsey as a student at Rutgers University during the 1930s, when he heard recordings of Jelly Roll Morton. He became an avid collector of old jazz 78-rpm records and began an association with another collector, Charles Edward Smith. Together these two jazz enthusiasts put together one of the first serious scholarly works on the music, *Jazzmen* (1939). The book helped to establish a focus on the primacy of New Orleans and particularly the city's African American musicians in the origins of jazz. Ramsey was working as a jazz columnist in the years after World War II, and in 1946, Asch asked him to arrange recording sessions and write liner notes for his fledgling Disc Records. The association lasted for four decades,

and Ramsey worked on many projects for Asch's succession of labels, ranging from the monumental *Lead Belly's Last Sessions* to creating a faux "sound of the rain forest" soundtrack in conjunction with an exhibit at the American Museum of Natural History. One of their first projects together was a solo drum and oral history session with New Orleans drummer Warren "Baby" Dodds. Another

one of Ramsey's New Orleans-related projects was an eleven-album jazz reissue series, *History of Jazz* (1950–1953); many of the out-of-print, commercially released recordings were culled from his personal collection. The third volume focused on New Orleans and featured vintage tracks by Louis Armstrong, Joe "King" Oliver, Jelly Roll Morton, Bunk Johnson, and others. In his liner notes, Ramsey enthuses over the creative ability of New Orleans's black musicians and laments that record companies failed to document the earliest jazz produced in the city:

"One music publisher has recounted that in the early twenties an official at the Victor Talking Machine Company was shocked at the suggestion they undertake a catalog of Negro jazz. Nevertheless, recording of a sort got under way in 1921; smaller companies were willing to experiment, and it is from their hesitant releases that it is possible to piece together a fairly representative selection of New Orleans music. None of it is 'typical'; for if there is anything 'typical' of New Orleans jazz, it is that it is all atypical. Instead, there are many individuals capable of producing many interesting kinds of jazz."

In 1954 Ramsey headed south to Alabama, Mississippi, and Louisiana, funded by a grant from the John Simon Guggenheim Memorial Foundation to undertake field research; his aim was to find, record, interview, and photograph authentic practitioners of the roots of jazz. The results of his journey were documented in a ten-album series for Folkways called *Music from the South*, as well as *Been Here and Gone* (1960), a book of his photographs with an accompanying essay. Ramsey had been increasingly focused on finding the rural sources for the music, and when he arrived in New Orleans at the close of his journey, he recognized that there were a number of other researchers on the scene recording active traditional jazz artists. In an attempt to avoid duplication, he turned his attention primarily to the city's sacred music. One of the jazz researchers he met in New Orleans was Samuel Charters, whom he quickly put in contact with Moses Asch.

Like Ramsey, Charters was drawn to African American musical forms through listening to vintage recordings as a young man, and became an avid record collector. In his most recent book on New Orleans music, *A Trumpet around the Corner: The*

Story of New Orleans Jazz (2008), Charters explains his initial attraction to the city's jazz sounds:

"If it seems difficult now in the flood of music that fills the air today to understand how someone like myself as a teenager could have become obsessively drawn to traditional New Orleans jazz, it is important to remember that in the late 1940s, if I looked beyond the expected assurances of the popular music of those years, jazz was the only alternative I had to turn to. The swing bands that had emerged from the first jazz era of the 1920s had already become elaborate stage presentations, which featured more romantic vocals than instrumental improvisation. The blues and its urban cousin, R&B, were completely inaccessible for someone living, as I was, in the California Central Valley: the music was without widespread radio play, and the recordings never appeared in any shop I knew about. Rock and roll had not appeared on the scene, and even the newer forms of jazz—Bop and Progressive jazz—the Cool Sound—still were only something happening in late night jam sessions in a handful of New York after-hours clubs. If I wanted something besides Vaughn Monroe singing 'Racing With The Moon,' then traditional jazz was what it would be." (4)

Charters moved to New Orleans in 1951 and began to research and record the practitioners of traditional jazz and other roots expressions around the city. With the initial connection to Asch made through Frederic Ramsey, Charters went on to play an important role in the shaping of the Folkways catalogue over the next four decades. His first project for the label was *The Six and Seven-Eighths String Band of New Orleans* album, which featured introductory liner notes by Ramsey. Charters's next major Folkways project was the five-album series, *The Music of New Orleans*, a landmark collection that documents a wide range of the musical sounds of the city, including brass bands, dance hall jazz bands, solo piano, street musicians, and Mardi Gras Indians. He also published a book of his New Orleans research, *Jazz New Orleans 1885–1957: An Index to the Negro Musicians of New Orleans* (1958). As with Ramsey, Charters's research interests increasingly focused on rural roots forms, and in 1959 he published the groundbreaking *The Country Blues*. He also produced a companion album (RF 1) of the same title, featuring vintage blues recordings

by such artists as Robert Johnson, Blind Lemon Jefferson, and New Orleans-born Lonnie Johnson, which was released on the RBF (Records, Books, and Films) label, a subsidiary of Folkways established to avoid some of the copyright issues that had resulted from Ramsey's *History of Jazz* reissues. Both the book and the album became foundational sources of historical and stylistic information for the ensuing blues revival of the 1960s, and Charters went on to produce numerous blues albums for Folkways and RBF, Vanguard, and Prestige. His work at Folkways was far-ranging and included projects with the Bahaman singer/guitarist Joseph Spence, Beat poet Allen Ginsberg, and the avant-garde classical composer Charles Ives.

The seductive sounds of New Orleans jazz also drew two young men, David Wyckoff and Alden Ashforth, to the city to research and record the music during the early 1950s. As students at an exclusive New England boarding school, they heard recordings of Bunk Johnson and in the spring of 1950 were motivated to run away to New Orleans in pursuit of the music. Although they were tracked down by their parents and sent back to school, Wyckoff and Ashforth returned to New Orleans to record obscure jazzmen and take music lessons in January of 1951, even though they had begun their undergraduate studies at Harvard the previous fall. Their plans, however, met a roadblock thanks to the city's deep-seated racial segregation. As Bruce Boyd Raeburn describes in *New Orleans Style and the Writing of American Jazz History* (2009), Ashforth and Wyckoff were disparagingly challenged by the judge for associating with African Americans: "Explaining that they were Harvard students conducting research on New Orleans jazz was not enough to pacify the judge, but twenty dollars, on loan from [jazz enthusiast] Dick Allen, sufficed to free them. With the promise of returning to college if his father would buy him a tape recorder, Ashforth assembled the resources necessary to achieve the first goal" (253–254). Ashforth and Wyckoff went on to make recordings of numerous traditional New Orleans jazz artists, including clarinetist Emile Barnes, trumpeter "Kid" Thomas Valentine, the pianist/vocalist Billie Pierce and her husband trumpeter De De Pierce, the Eureka Brass Band, and trumpeter Jimmy "Kid" Clayton. Selections from some of these sessions were included in the Charters *Music of New Orleans* series,

and the Clayton and Barnes sessions were eventually released as Folkways albums. In 1980, Ashforth and Wyckoff reunited in New Orleans to record Doc Paulin's Marching Band for a subsequent Folkways release.

The Folkways projects of Ramsey and Charters, along with Harold Courlander (the nine-volume *Negro Folk Music of Alabama*) and Harry Smith (*The Anthology of American Folk Music*), helped to construct the musicological and historical foundation for the blues revival of the 1960s and paved the way for a new generation of producers/researchers. Folkways continued to play a pivotal role in the revival, and a number of its releases were New Orleans-related. One of the most outstanding representatives of this new generation of folklorists was Harry Oster, a Harvard-educated English professor at Louisiana State University. In 1956, Oster began researching and recording various folk music traditions in Louisiana. He formed the Folk-Lyric label and released recordings of various artists he encountered. One of his most acclaimed discoveries was guitarist and singer Robert Pete Williams, who was serving a life sentence for murder at Angola State Penitentiary. As John and Alan Lomax had done with Lead Belly two decades earlier, Oster recorded Williams and managed eventually to secure his release from the infamous prison. During the 1960s Williams went on to record for numerous labels, perform at the Newport Folk Festival, and establish himself as a significant figure in the country blues revival. Oster's other major discovery was the New Orleans singer and guitarist Fird "Snooks" Eaglin. Although Eaglin was, even at the age of twenty-one, a seasoned Crescent City R&B performer, he readily adapted his style and approach for Oster's folklore interests and picked up an acoustic guitar to record an expansive repertoire of blues, ballads, R&B, and traditional New Orleans jazz standards. In addition to releasing some of the Eaglin recordings on his own label, Oster licensed a number of tracks to Folkways, resulting in the classic album *New Orleans Street Singer* (1959). As Kenneth S. Goldstein's liner notes for the original album indicate, Folkways clearly attempted to wrap the young singer/guitarist in a cloak of folk blues authenticity:

"Snooks Eaglin is a modern street minstrel. Yet, his audiences are little different from those of the early part of this century

who would stop to listen to a blind man on a street corner in practically any city of the South where the famed Negro street singers of yesteryear plied their trade. It is in this sense that he is a distant descendant of Blind Lemon Jefferson, Blind Willie Johnson, Blind Blake, Joe Taggart, Blind Joe Walker and numerous other street minstrels whose singing heritage has been passed on to us largely through the recordings they made for various "race" labels during the '20s and '30s."

Shortly after Eaglin's Folkways release, he made a series of rocking R&B band recordings for the Imperial label under the direction of legendary Crescent City producer Dave Bartholomew. Although his success in the music industry never matched his musical excellence, awe-inspiring versatility, and wry charm as a performer, Eaglin was a local hero whose unique and brilliant live shows attracted fans from around the world until his death in 2009, and his Folkways album remains a crucial entry in his discography.

A New Orleans connection figured in a number of other Folkways 1960s blues revival albums. New Orleans-born guitarist and singer Lonnie Johnson had an incredibly varied, enduring, and genre-defying career that included recordings with Louis Armstrong's Hot Five, Duke Ellington's orchestra, jazz guitarist Eddie Lang, blues singer Victoria Spivey, and as a solo country blues artist. Johnson first recorded for Moses Asch's Disc label in 1947; the 10-inch disc "I'm in Love with Love," backed with "Tell Me Why," was an atypical and commercially unsuccessful attempt by Asch to reach the contemporary, African American urban blues audience. Although Johnson was not completely at home under the umbrella of country blues, he certainly garnered attention during the 1960s revival and returned to the studio, with Asch producing, in 1967. The recordings, however, were not released until 1982 under the supervision of Samuel Charters.

Like Johnson, another New Orleans native, pianist and singer "Champion" Jack Dupree, first recorded for Asch in the 1940s and returned to record for Folkways during the blues revival. Dupree's piano work has a distinctive Crescent City style, groove, and feel; however, he spent most of his life away from his hometown, leaving in 1930 and spending many years as an expatriate in Europe. He made a

triumphant return to New Orleans in 1990 to perform at the Jazz & Heritage Festival and to record with local musicians.

Pianist and singer Roosevelt "Honeydripper" Sykes was not a New Orleans native; he was born near Helena, Arkansas, made his recording debut in New York in 1929, and spent many years as a fixture on the St. Louis and Chicago blues scenes. He connected with Asch through his protégé, pianist and singer Memphis Slim (Peter Chatman), who recorded extensively for Folkways in the early 1960s. Shortly after recording his Folkways album, Sykes moved to New Orleans and lived there for more than twenty years. He worked regularly in clubs and at the Jazz & Heritage Festival and was embraced by the city's blues, jazz, and R&B artists as one of their own.

Classic Sounds of New Orleans is a testimony to the rich and varied heritage of what could be America's most musical city *and* to the legacy of the Folkways mission to preserve such a heritage. This collection presents a variety of musical forms that are woven into the fabric of the city's culture. The program opens and closes with the distinctive brass band sound that turns the streets of The Big Easy into a big party. Tracks two through six continue to present the sounds of the city's streets as chronicled by Ramsey and Charters. The sounds of a shoeshine boy, a blackberry vendor, a down-and-out jazzman blowing a harmonica, the ritual chants of Mardi Gras Indians, and a street corner evangelist illustrate the integral nature of music to everyday life in New Orleans. The evangelist, the church elders, and the choir heard on tracks six through eight bear witness to the city's deep roots in the tradition of African American sacred music. The remainder of the program is dedicated to the jazz and blues sounds for which the city has garnered worldwide recognition. Brass bands, dance hall bands that evolved into the traditional New Orleans jazz bands associated with Preservation Hall, solo pianists who extended the legacy of the turn-of-the-20th-century piano professors, a now-obscure tradition of string bands, two unique guitarists, and a legendary drummer comprise this journey into the *Classic Sounds of New Orleans* preserved in the catalogue of Smithsonian Folkways Recordings.

TRACK NOTES

1. JUST A LITTLE WHILE TO STAY HERE

Eureka Brass Band

Percy Humphrey, Willie Pajeaud, George "Kid Sheik" Colar, trumpets; Sonny Henry, Albert Warner, trombones; Joseph "Red" Clark, sousaphone; Manuel Paul, tenor saxophone; Ruben Roddy, alto saxophone; Alfred Williams, snare drum; Robert Lewis, bass drum (from: *The Music of New Orleans, Volume Two: Music of the Eureka Brass Band* FA 2462, recorded in 1958)

Extending the brass band tradition that reached back into the 19th century, the Eureka Brass Band was formed in the early 1920s. Stylistically their music exhibited the influence of jazz improvisation, largely abandoning the formal, written arrangements of earlier brass bands. Trumpeter Percy Humphrey, who became a star with Preservation Hall, joined the band in the mid-1930s and went on to become its leader through the 1950s and 1960s. Samuel Charters's recording of Eureka was one of the earliest commercially released performances by a working New Orleans brass band. Written by white gospel composer Eugene Monroe Bartlett, "Just a Little While to Stay Here" was the band's theme song and is a showcase for Humphrey's rousing lead trumpet.

2. SHINE–HAMBONE

Shoeshine boy

Anonymous shoeshine boy, vocal and hand slapping (from: *The Music of New Orleans, Volume One: The Music of the Streets/The Music of Mardi Gras* FA 2461, recorded in 1957)

Recorded on a French Quarter street corner, "Hambone" is a variation on a classic African American folk form that has also been called "pattin' Juba" or the "hand jive." Charters's original liner notes indicate that this shoeshine boy "was afraid to give his

name." His performance links him to the rhythmic legacy of the 19th-century African drumming in Congo Square.

3. TIGER RAG

Freddie L. Small

Freddie L. Small, harmonica (from: *Music from the South, Volume 10: Been Here and Gone* FA 2659, recorded in 1954)

A street musician who formerly had been a clarinetist in a jazz band, harmonica player Freddie L. Small delivers a solo version of a New Orleans jazz classic. "Tiger Rag" gained widespread notoriety when the Original Dixieland Jazz Band copyrighted and recorded a version in 1918; however, many of the city's musicians asserted that African American jazz artists had performed variations on the tune for many years prior to the ODJB's hit. In his liner notes to the original album, Frederic Ramsey recognizes in Small's performance that "a sense of the music that grew to maturity in its streets, still lingers in those streets." He goes on to state that Small "can still recall, on an instrument that is both of the streets and the country (but rarely a jazz band), a past moment from his life as a professional jazz musician."

4. BLACKBERRIES!

Dora Bliggen

Dora Bliggen, vocal (from: *Music from the South, Volume 10: Been Here And Gone* FA 2659, recorded in 1954)

Ramsey made the recording of Dora Bliggen at the childhood home of New Orleans clarinetist and journalist Tom Sancton, who recalls the day in his book, *Song for My Fathers: A New Orleans Story in Black and White:* "Even apart from the music, Dora's visit was a special event. Louisiana was segregated in those days, and it was against the law for blacks and whites to be under the same roof—except if the blacks were working for the whites. I guess Dora, like cooks, maids, nannies, and handymen, qualified as hired help" (25–26). Bliggen's street call illustrates the inherent duality of African-rooted artistic expression.

Her "Blackberries" call is both aesthetic and functional; she is exercising her creative talent at the same time that she is getting her job done.

5. RED WHITE AND BLUE GOT THE GOLDEN BAND

Mardi Gras Indians

Jerome Payne, 2nd Ward Hunters, principal singer; Joe DeGrait, 2nd Ward Hunters, Newton Brown, Pocohantus, Louis Wilson, 3rd Ward Terrors, William Harris, 3rd Ward Terrors, Simon Reddix, White Eagles, other singers and various percussion (from: *The Music of New Orleans, Volume One: The Music of the Streets—Music of Mardi Gras* FA 2461, recorded in 1956)

Another New Orleans tradition reaching back to the 19th century, the Mardi Gras Indians are black men who mask in Native American-themed Carnival suits and perform chants deeply rooted in the African American oral tradition. Honoring the resistance of American Indians to oppression, they emerged as a response to the city's segregated Mardi Gras celebrations. The call and response, improvisation, and polyrhythm that characterize their uniquely self-reflexive songs have been a source of inspiration for countless Crescent City musicians, including Jelly Roll Morton, Dr. John, Professor Longhair, and the Neville Brothers. Charters's recording is most likely the first-ever of Mardi Gras Indians. He brought together this group from various tribes and taped them as they walked along Burgundy Street in the French Quarter.

6. TIMES DONE CHANGED

Sister Dora Alexander

Sister Dora Alexander, vocal and tambourine (from: *The Music of New Orleans, Volume One: The Music of the Streets/The Music of Mardi Gras* FA 2461, recorded in 1958)

Samuel Charters recorded the street evangelist Sister Dora Alexander on St. Peter Street in the French Quarter. Automobile horns are audible in the background as she accompanies herself on tambourine. Her gospel song "Times Done Changed" is, as Charters commented in the original liner notes, a "rough binary form; the 'verse' an irregular chanted set of phrases contrasted with the more melodious singing in the 'chorus.'"

7. DARK WAS THE NIGHT

Rev. Lewis Jackson and Charlotte Rucell

Rev. Lewis Jackson and Charlotte Rucell, vocals (from: *Music from the South, Volume 7: Elder Songsters, 2* FA 2656, recorded in 1954)

The performance by Rev. Lewis Jackson and Charlotte Rucell reflects Ramsey's interest in finding "pre-jazz" sources as well as his focus of sacred music while recording in New Orleans. Jackson pointed to his family's oral tradition for his grounding in old hymns and also claimed to have been a jazz trombonist who occasionally performed with Buddy Bolden until "the Lord called me out of the bar room, on a Saturday night between 7 and 8 o'clock. Then it was a different tune." According to Ramsey's original liner notes concerning "Dark Was The Night:" "Although its words are printed in the Baptist Standard Hymnal, 'Dark Was The Night' is sung by many southern Negroes without recourse to text. It is an outstanding example of a hymn that has been 'pulled away' from its point of origin and shaped into a passionate personal expression of suffering and sorrow." Certainly, Jackson's version, like the classic 1927 recording by Blind Willie Johnson, reflects this pulling away with its substitution of moaning and humming for the lyrics.

8. BACK TO THE TIME

Choir of Pilgrim Baptist Church

Choir Of Pilgrim Baptist Church, vocals; Sister Annie Pavageau, piano (from: *Music From the South, Volume 9: Song and Worship* FA 2658, recorded in 1954)

The Choir of Pilgrim Baptist Church was recorded by Ramsey when its members were visiting the Morning Star Baptist Church to participate in the congregation's 16th anniversary service. The accompanying pianist, Sister Annie Pavageau, was the wife of jazz bassist Alcide "Slow Drag" Pavageau. Although jazz and rhythm and blues come immediately to mind, gospel has been a vital part of the city's musical legacy. Perhaps the greatest gospel artist of all time, New Orleans native Mahalia Jackson, absorbed the distinctive sounds of jazz and blues and incorporated them into her approach to African American sacred music. Many of the city's jazz and R&B giants had their musical roots in choirs like that of the Pilgrim Baptist Church.

9. WE SHALL WALK THROUGH THE STREETS OF THE CITY—DIRGE

Doc Paulin

10. WE SHALL WALK THROUGH THE STREETS OF THE CITY—MARCH

Doc Paulin

Ernest "Doc" Paulin, lead trumpet; Phillip Paulin, 2nd trumpet; Scott Paulin, Jeffrey Herbert, trombones; Daryl Augillard, Leon Aguilar, tenor saxophones; Julius Schexnayder, alto saxophone; Dwayne Paulin, sousaphone; Rickey Paulin, snare drum; Aaron Paulin, bass drum (from: *Doc Paulin's Marching Band* FJ 2856, recorded in 1980)

The New Orleans brass band accompanying a funeral procession—a slow, mournful dirge on the way to the cemetery and a fast-paced, joyous march on the way back—is probably one of the most indelible impressions of the city's musical heritage. Beginning in

the mid-19th century, brass bands were frequently associated with fraternal orders that insured respectful funerary rituals for members. The dirge/march duality represented both the recognition of the loss and the celebration of the life of the departed. The communal response to the upbeat returning march, dubbed the "second line," helped shape the unique rhythm that percolates beneath New Orleans music. The accompanying parade's syncopated hand clapping and improvised dance steps, influenced by an African-based rhythmic sensibility, created a characteristic groove that permeates New Orleans music, and musicians express it, either directly or implicitly, on every instrument. Alden Ashforth and David Wyckoff recorded Doc Paulin's marching band, which included five of his sons. The choice of the traditional spiritual, "We Shall Walk Through the Streets of the City" (also the melody for "Red River Valley"), illustrates the link between the sacred and the secular in African American music.

II. BUCKET'S GOT A HOLE IN IT

Punch Miller with Samuel B. Charters

Ernest "Punch" Miller, trumpet; Samuel B. Charters, piano (from: *The Music of New Orleans, Volume Five: New Orleans Jazz—The Flowering* FA 2465, recorded in 1957)

"Bucket's Got A Hole in It" is a trumpet showcase that reaches back to the repertoire of the legendary Buddy Bolden. Trumpeter Ernest "Punch" Miller first made his mark on the New Orleans jazz scene in the years after World War I; he migrated to Chicago in 1926 and worked regularly there until his return to the Crescent City in 1956. In this performance, he is demonstrating the style of one of his prime influences, Buddy Petit. Exchanging his role as folklorist/historian/producer for performing artist, Samuel B. Charters accompanies Miller. In his liner notes to the original album, Charters comments that Miller's playing demonstrates "the flowing melodic lines, the harmonic complexity, and subtle rhythmic sense that are always described as Petit's style."

12. SPOOKY DRUMS #1

Baby Dodds

Warren "Baby" Dodds, drums (from: *Talking and Drum Solos* FJ 2290, recorded in 1946)

In a city known for drummers who combine both sophistication and spirit, Warren "Baby" Dodds is recognized as the source point. His drumming was featured behind a Who's Who of legendary New Orleans jazz leaders—Bunk Johnson, Papa Celestin, Fate Marable, Jelly Roll Morton, King Oliver, Louis Armstrong, Sidney Bechet, Jimmy Noone, and Johnny Dodds (his older brother). Established in Chicago by the mid-1920s, Dodds became a mentor to such drummers as Gene Krupa, George Wettling, and Dave Tough. *Talking and Drum Solos* was one of Ramsey's first projects for Moses Asch. Veteran drummer Dodds set up in a studio and, prompted by Asch and Ramsey, delivered an oral history and demonstration of the evolution of jazz and his career. Ramsey explains in the original liner notes that Dodds uses "spooky" in the title of this solo piece to indicate "whimsical" rather than "scary." The piece begins with a rousing second line parade rhythm and then showcases Dodds's stellar technique on various components of his drum kit.

13. MILENBERG JOYS

Emile Barnes

Emile Barnes, clarinet; Lawrence Tocca, trumpet; Harrison Brazlee, trombone; Albert Glenny, string bass; George Guesnon, banjo; Josiah "Cie" Frazier, drums (from: *Dauphine Street Jam Session: Emile Barnes—Early Recordings, Volume 1* FJ 2857, recorded in 1951)

"Milenberg Joys" is a Jelly Roll Morton composition, which he recorded in 1923 with a white jazz band, the New Orleans Rhythm Kings (possibly the first integrated recording session). The song celebrates a Lake

Pontchartrain resort where many New Orleans musicians (in string bands, brass bands, and jazz bands) regularly performed. Emile Barnes was one of the city's foremost clarinetists in the 1920s. He worked outside of music during the Great Depression but returned to performing in the late 1940s, recording his first albums as a leader for Ashforth and Wyckoff. As Ashforth asserts in his original liner notes to *Dauphine Street Jam Session*: "The Barnes style was the quintessence of the black culture of the city; nothing could be further removed from the polite noodlings and doodlings of the Dixieland clarinetists playing the clubs on Bourbon Street."

14. CLARINET MARMALADE

The Six and Seven-Eighths String Band of New Orleans

William Kleppinger, mandolin; Bernie Shields, steel guitar; Frank "Red" Mackie, string bass; Dr. Edmond Souchon, guitar (from: *The Six and Seven-Eighths String Band of New Orleans* FA 2671, recorded in 1954)

The history of New Orleans music is famously linked to horn players, pianists, and drummers, but string bands and orchestras, both black and white, were an equally popular form of entertainment in the city during the late 19th and early 20th centuries. The Six and Seven-Eighths String Band could trace its history back to 1913, at Tulane University, where white students formed string band clubs to perform light classics, popular tunes, and jazz. "Clarinet Marmalade," composed by clarinetist Larry Shields of the Original Dixieland Jazz Band, was a hit recording for that band in 1918. Saxophonist Frank Trumbauer and cornetist Bix Beiderbecke recorded a renowned cover version in 1927. Charters's first project for Folkways was to record this form that had fallen by the wayside in New Orleans. The Six and Seven-Eighths String Band's version of this jazz classic features a lilting swing and intricate interplay. As Ramsey wrote in his foreword to Charters's original liner notes: "Catching first impressions of the music rolling out along streets of uptown New Orleans or blaring forth from behind closed doors of a cabaret a few paces beyond Basin Street, they took them home and transposed them into something that has become, over the years, unique."

15. HIGH SOCIETY

Snooks Eaglin

Fird "Snooks" Eaglin, guitar (from: *New Orleans Street Singer* SFW CD 40165, recorded in 1958, reissued 2005)

"High Society" was written as a march by Porter Steele in 1901, and made its way into the New Orleans repertoire through a version by the Tuxedo Brass Band. Featured clarinetist Alphonse Picou's solo became incorporated into performances of the tune for future generations of jazz clarinetists. Fird "Snooks" Eaglin's solo guitar version, which emulates various parts of a jazz ensemble performance of the tune, achieved a similarly legendary status during the Country Blues Revival of the 1960s. As Kenneth S. Goldstein asserted in the original album liner notes: "Snooks attempts to simulate the various instrumental solo breaks, disregarding the very limits of the guitar itself."

16. CARELESS LOVE

Lonnie Johnson

Lonnie Johnson, guitar and vocal (from: *Complete Folkways Recordings* SF 40067, recorded in 1967, reissued 1993)

A traditional blues that was part of Buddy Bolden's repertoire, "Careless Love" has been covered countless times in a wide variety of musical styles during the past century. It has become a standard in the New Orleans jazz and blues repertoire, having been recorded by such artists as Louis Armstrong, Billie and De De Pierce, Fats Domino, Snooks Eaglin, Dr. John, and Harry Connick, Jr. Lonnie Johnson's version harks back to his success as a country blues recording artist. In his liner notes, Samuel Charters, whose *The Country Blues* Folkways album reissued Johnson's original recording of the song, explained: "One of his most effective devices is a personification of an element in the text. In his well-known version of *Careless Love*, which he recorded again here, he subtly turned the descriptive term 'careless love' into a shadowy human figure."

17. LONESOME ROAD

Billie and De De Pierce with Emile Barnes

Billie Pierce, piano and vocal; De De Pierce, trumpet; Emile Barnes, clarinet; Harrison Brazlee, trombone; Albert Glenny, bass; Josiah "Cie" Frazier, drums (from: *The Music of New Orleans, Volume Five: New Orleans Jazz—The Flowering* FA 2465, recorded in 1951)

Pianist and vocalist Billie Pierce met her husband, trumpeter De De Pierce, when she moved to New Orleans from Pensacola, Florida in 1929. They worked together for years in neighborhood dance halls, Billie singing in the style of the classic blues divas and De De delivering jazz solos and Creole patois numbers. Initially recorded in the early 1950s by Ashforth, Wyckoff, and Jim McGarrell, later followed by Charters, the Pierces went on to achieve widespread acclaim through their participation in Preservation Hall during the 1960s. A pop tune that is easily adaptable to a jazz/blues context, "Lonesome Road," composed by Nathaniel Shilkret and Gene Austin in 1927, has been covered by hundreds of artists in a multitude of genres.

18. CORRINE, CORRINA

Kid Clayton

Jimmy "Kid" Clayton, trumpet and vocal; "Creole" George Guesnon, banjo and vocal; Joe "Kid" Avery, trombone; Albert Burbank, clarinet; "Sweet" Emma Barrett, piano; Sylvester Handy, bass; Alec Bigard, drums (from: *The Music of New Orleans, Volume Three: Music of the Dance Halls* FA 2463, recorded in 1952)

Organized by Ashforth, Wyckoff, and McGarrell, this was the first commercial recording for Jimmy "Kid" Clayton and most of the other musicians at the session, despite the fact

that their roots all ran deep in the history of the New Orleans traditional jazz scene. Clayton worked primarily in brass bands, but he certainly excels in this dance hall setting. Pianist "Sweet" Emma Barrett went on to become one of the stars of Preservation Hall in the 1960s. "Corrine, Corrina" is a classic tune that spans the genres of American music, from blues and jazz to folk, rock and country. There have been hundreds of versions of this song and its variations. The classic version of the song was written by Bo Chatmon of the Mississippi Sheiks, who recorded it in New Orleans in 1928. The band with Clayton and "Creole" George Guesnon front and center on vocals delivers a blues-drenched, swaggering rendition.

19. SAINT JAMES INFIRMARY

Snooks Eaglin

Fird "Snooks" Eaglin, guitar and vocal (from: *New Orleans Street Singer* SFW CD 40165, recorded in 1958)

"Saint James Infirmary" is a staple of the New Orleans jazz/blues repertoire; Louis Armstrong recorded a version of it with his Hot Five in 1929. It is a song, however, that can be traced back to an 18th-century English ballad, "The Unfortunate Rake." In fact, in 1960, Folkways released *The Unfortunate Rake: A Study in the Evolution of a Ballad* (FS 3805), an album compiled by Kenneth S. Goldstein that featured a history and analysis of fifteen variations on the song. Nevertheless, "Saint James Infirmary" is at home in the milieu of the "City That Care Forgot," and dramatically rendered by Snooks Eaglin's doleful vocal and deft guitar-picking.

20. TAKE YOUR BIG LEG OFF ME/EASY RIDER/ MAMA DON'T 'LOW NO MUSIC PLAYING HERE

H. J. Boiusseau

H. J. Boiusseau, piano (from: *The Music of New Orleans, Volume Four: The Birth of Jazz* FA 2464, recorded in 1954)

In the liner notes to the original album, Charters pays a special tribute to his late friend H. J. "Jim" Boiusseau: "His knowledge of the city's early sporting life was as invaluable as his piano playing was delightful." Never a professional musician, Boiusseau played "for fun" in Storyville, the infamous red-light district where jazz evolved in the years before World War I. Later in life he put a piano on the balcony of his business, and it was there that this medley was recorded. Charters describes Boiusseau's style as between ragtime and jazz, and states that the three tunes in the medley were "played as slow-drags…a slow, shuffling two step, almost never done, as Jim says, '…in polite society.'"

21. RATTLESNAKE BOOGIE

Champion Jack Dupree

William "Champion Jack" Dupree, piano; Chris Lange, guitar; Fritz Rüegg, bass; Bobby Leutwiler, washboard (from: *The Women Blues of Champion Jack Dupree* FS 3825, recorded in 1961)

William "Champion Jack" Dupree's early musical association with Professor Longhair is apparent in the opening section of "Rattlesnake Boogie," with its echoes of Longhair's patented "blues-rhumba" groove. Although he left New Orleans as a young man, his roots in the city—he grew up in the same Colored Waifs' Home where Louis Armstrong first played cornet—certainly left their musical mark on Dupree's barrelhouse approach to piano. Recorded in Zurich at the beginning of Dupree's thirty-year European expatriate tenure, this session played a role in establishing the singer/pianist during the 1960s blues revival.

22. PLEASE DON'T TALK ABOUT ME WHEN I'M GONE

Roosevelt Sykes

Roosevelt Sykes, piano and vocal (from: *Blues by Roosevelt "The Honeydripper" Sykes* SF CD 40051, recorded in 1961, reissued 1995)

The long, productive, and influential career of Roosevelt Sykes began when he hit the road from his Arkansas home as a teenage pianist in the early 1920s. With extended stays in St. Louis and Chicago, countless recording sessions, and continual touring under his belt, Sykes made a home for himself in New Orleans in 1962 and was soon a fixture of the local jazz/blues scene. The popular standard "Please Don't Talk About Me When I'm Gone," usually associated with the swinging jazz of artists like Billie Holiday, Ella Fitzgerald, and Carmen McRae, was written in 1930 by Sam H. Stept, Sidney Clare, and Bee Palmer. Sykes transforms it into a showcase for his hard-driving blues piano and vocal.

23. JIMMY'S BLUES

Kid Clayton

Jimmy "Kid" Clayton, trumpet and vocal; Joe "Kid" Avery, trombone; Albert Burbank, clarinet; "Creole" George Guesnon, banjo; "Sweet" Emma Barrett, piano; Sylvester Handy, bass; Alec Bigard, drums (from: *The First Kid Clayton Session: 1952* FJ 2859, recorded in 1952)

The whole band gets to strut its stuff on this extended blues, and it sounds like everybody is having a ball! After the trumpet, trombone, and clarinet have their say on the song's opening, Jimmy "Kid" Clayton delivers a rowdy, three-chorus blues vocal with the band

chugging along behind him. Next up, pianist "Sweet" Emma Barrett, who is exhorted on by the band, delivers a rocking solo that is locked into a propulsive groove with the walking bass of Sylvester Handy and the stick work of Alec Bigard. The horns and banjo then join in to close out this joyous blues. A performance like this, which captures a magical Big Easy musical moment as well as the style, the sound, and the feel of these classic New Orleans artists, testifies to the value of the work of Alden Ashforth and David Wyckoff.

24. C. C. RIDER

Lonnie Johnson

Lonnie Johnson, guitar and vocal (from: *Complete Folkways Recordings* SF 40067, recorded in 1967, reissued in 1993)

"C. C. Rider," like "Saint James Infirmary," is another staple of the New Orleans jazz and blues repertoire. Louis Armstrong played trumpet on classic blues singer Gertrude "Ma" Rainey's original recording of "See See Rider" in 1924. The Folkways catalogue includes additional New Orleans versions of the song by Snooks Eaglin, Emile Barnes, and Kid Clayton. Lonnie Johnson effectively alternates taut, single-note guitar lines with lively rhythm work, both elements supporting his vocals to imbue his performance with the energy of a full band. He was a remarkably versatile musician, and his influence ranged far and wide, from blues to jazz to rock and roll.

25. SHAKE IT AND BREAK IT

Emile Barnes and Lawrence Tocca with Billie Pierce

Billie Pierce, piano and vocal; Emile Barnes, clarinet; Lawrence Tocca, trumpet; Harrison Brazlee, trombone; Albert Glenny, string bass; Josiah "Cie" Frazier, drums (from: *The Music of New Orleans, Volume Three: Music of the Dance Halls* FA 2463, recorded in 1951)

"Shake It And Break It" is a rare recording of Billie Pierce without her husband De De Pierce accompanying her on trumpet. Recorded by Ashforth, Wyckoff, and McGarrell, the band on this recording joins together soloists from two bands, Pierce and Brazlee with

Barnes and Tocca, and a rhythm section of Glenny and Frazier. Charters's original liner notes describe the performance: "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." One of the earliest versions of this song was Charley Patton's 1929 recording, "Shake It and Break It (But Don't Let It Fall, Mama)."

26. LORD, LORD, LORD

Eureka Brass Band

Same personnel as Track 1 (from: *The Music of New Orleans, Volume Two: Music of the Eureka Brass Brand* FA 2462, recorded in 1958)

The sacred and secular come together once again on the Eureka Brass Band's rousing version of the hymn "Lord, Lord, Lord." The propulsive bass and snare drums, the uplifting counterpoint of the ensemble horn lines, and the soaring solos, especially Percy Humphrey's trumpet—this is the absolutely unique music that inspires the call-and-response improvisations of the second line dancers as the band parades through the streets of the city; this is music that embodies the classic sounds of New Orleans.

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CREDITS

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The liner notes are dedicated to the memory of Snooks Eaglin.

"Drop the bomb, y'all!"

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CLASSIC SOUNDS OF NEW ORLEANS

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From street parades to nightclubs, from church houses to dance halls, music is key to New Orleans' uniqueness. Drawn from the Smithsonian Folkways repository of classic New Orleans sounds, this collection treats us to the city's many musical veins, including jazz, blues, rhythm and blues, gospel, spirituals, and more. The Eureka Brass Band, Lonnie Johnson, Snooks Eaglin, Billie and De De Pierce, the first commercial recordings of Mardi Gras Indians, Champion Jack Dupree, Baby Dodds and other signature artists remind us why this musical city is admired around the world. 32-PAGE BOOKLET, 73 MINUTES.

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ROBERT CATALIOTTI

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2. **SHINE–HAMBONE** Shoeshine boy (1:02)
3. **TIGER RAG** Freddie L. Small (1:42)
4. **BLACKBERRIES!** Dora Bliggen (0:18)
5. **RED WHITE AND BLUE GOT THE GOLDEN BAND** Mardi Gras Indians (5:07)
6. **TIMES DONE CHANGED** Sister Dora Alexander (1:24)
7. **DARK WAS THE NIGHT** Rev. Lewis Jackson and Charlotte Rucell (0:52)
8. **BACK TO THE TIME** Choir of Pilgrim Baptist Church (2:14)
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10. **WE SHALL WALK THROUGH THE STREETS OF THE CITY–MARCH** Doc Paulin (3:01)
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