

ASCH RECORDS AH 3856

# *Play Me A Movie*



*Composed & Played by Abraham Lass*

NOTE ON THE RECORDING BY JUDITH CRIST



ASCH RECORDS AH 3856

Side I

- Band 1 A Storm At Sea, 1:04
- Band 2 Came The Dawn, 1:30
- Band 3 Indians!! 1:26
- Band 4 Tranquillity, 1:38
- Band 5 Dancing, 1:23
- Band 6 Out Into The Storm  
(Go And Darken My Door No More), 1:35
- Band 7 An 18th Century Formal Ball, 1:24
- Band 8 Tender, Sentimental Love, 1:47
- Band 9 Enter The Villain, 1:15
- Band 10 Sleep, My Child, 1:50

Side II

- Band 1 Newsreel Shots, 1:30
- Band 2 Rescued!! 1:25
- Band 3 Poignant Grief And Anguish, 1:20
- Band 4 The Light Fantastic Toe, 1:36
- Band 5 A Civil War Scene, 2:38
- Band 6 Horses! Horses! Horses! 0:50
- Band 7 Far Away From Home, 1:50
- Band 8 A Funeral Procession, 1:15
- Band 9 The Gay 90's, 2:13

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# *Play Me A Movie*

*Composed & Played  
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COVER DESIGN BY RONALD CLYNE

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ASCH RECORDS Album No. AH 3856  
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# Play Me A Movie

Composed &  
Played by  
Abraham Lass

note for Abe Lass' Play Me a Movie  
by Judith Crist

For my generation--the post-nickelodeon pre-television movie-reared radio-geared audio-visualists--silent movies and the sounds thereof are more than nostalgia. They're somehow rooted in our infancy, in early-childhood memories of how cowboys and Indians sounded when they chased each other and fought to the death, of how elegant ladies waltzed and were wooed by gallants, of how evil lurked not in the hearts of man but just around the corner in the haunted house and how good meant the prodigal coming home to mother and the longlost daddy returning to his flock. How did we know these things? The music told us so. And the music was the piano and the player thereof, a spot of light below that magic-lanterned screen.

Those rooted memories have been revived for those of us who have given our hearts to film, and the silent films we've cherished in recent years have been brought to life by a handful of men, masters of a dying art of solo creation of true and quintessential movie music. And not all the name composers nor all the philharmonias and gigantic studio orchestras, not all the arrangers and all the stereophonics of pretension can quite capture the movieness of that piano music the way these soloists can.

How wonderful it has been over the years to ask Abe Lass to "play me a movie"! No need for screen and projector--no need for film. Courtesy of the keyboard, Abe can present you with a stormy sea raging in Melvillean furies, give you a Griffith kind of dawn, provide you with more Indians than William S. Hart could cope with--and wind up with the kind of frolic Sennett's lovelies indulged in once their bathing suits were on the line and hobble skirts were de rigueur. Flap me a flapper--page Monsieur Beaucaire--burgle a house--put the baby to sleep--give me the news (Lew Lehr never sounded so good!)--run some emotional gamuts, some historical highlights and a dash of Americana. It's all there for you to hear. And the hearing is the seeing.

And now it's a matter of sharing. Here's what today's superspectaculars, complete with stereo soundtrack, can't really provide in movie palace or cosy cinema: the sound of movies, the movies that are deep in our personal and cultural roots--a sound provided by a man whose familiarity with early film has bred affection. Abe Lass doesn't just play a movie--he does so with expertise, with humor--and with love.

## PIANO-PLAYER FOR THE SILENT MOVIES

I started my career as a silent-movie pianist in 1923, at the Eagle Theater, a small, sour-smelling establishment located in the Borough Park section of Brooklyn. On Saturday and Sunday afternoons and holidays I did a three-hour stint as "relief" pianist for a fat, female piano teacher. I was relieved in turn by the full-time pro, a thin, dour, erratic man in his thirties. He hated playing the piano, he hated the movies, and he hated the audiences, especially the kids. I, being a kid myself, loved all of them. I loved playing for such greats as Douglas Fairbanks, Mary Pickford, Harold Lloyd, Charlie Chaplin, Buster Keaton, Chester Conklin, William S. Hart, Richard Barthelmess, etc., etc., etc.

The Eagle Theater was a small, box-like affair. Up front, right under the apron of the small stage, not more than fifteen feet from the screen, I sat at the piano. On the wall to the left of the screen was a clock operating like a slide projector clicking off ads of local merchants. At the rear of the house were two especially fragrant lavatories. When I wasn't playing, the house suddenly filled with the ghostly whirr of the projector. Running like a leit-motif throughout every performance was the incessant cracking of Indian nuts (the popcorn of its day) between the teeth of myriad Indian nut devotees during the picture, and underfoot as the audiences left the house.

There was nothing passive about the audiences, especially the kids. To heighten the dramatic effect of tender love scenes, or to provide live sound for Westerns or battle scenes, the older kids would fire off the then popular Kilgore repeating cap pistols. The younger kids, identifying with the hero as he is being stalked by or about to be stabbed or jumped by the villain and his hirelings, would utter hysterical warnings like "Look out. He's behind the door!" There were always kids reading aloud the florid, polysyllabic subtitles to their mothers or grandmothers. At critical points, the film would split. This set off an orgy of applause, howling, banging, floor-kicking, whistling, etc. The audiences seemed to enjoy these "breaks" more than the picture. Periodically, a man (usually the owner of the theater) walked up and down the aisles with a "Flit" gun spraying a sickeningly sweet deodorant. The ventilation in the



Eagle Theater left much to be desired. At about five o'clock, parents began wandering through the theater, anxiously calling in the darkness for Sam, Harry, Charlie, who had seen two performances and were on their third.

When I got tired of playing, I put a nickel into an automatic piano operated by leaking bellows which at set intervals asthmatically wheezed air instead of music.

During a typical afternoon, I supplied the music for a cartoon, a serial, a comedy, a newsreel, and a feature. Like most of the neighborhood movie pianists, I never pre-viewed any of the pictures. Some motion picture producers supplied cue sheets for each picture. These cue sheets provided appropriate music for every scene. But I rarely got to see them. They were usually lost in transit or mislaid by the management. So I was thrown entirely on my own musical resources and perforce became an "instant composer." As each scene flashed on the screen, I had to decide what music to play for what was probably about to happen, and for what actually did happen (which frequently wasn't exactly what I had anticipated would happen). Fortunately, the subtitles and the fairly broad and obvious acting telegraphed enough cues to me so I could hazard a reasonable guess about the kind of music that would back up the mood and the action and produce the satisfying, unifying emotional effect that only music can and still does produce.

I had a number of things going for me in this game of match the music to the picture. First, I enjoyed it tremendously. Second, my piano teacher, a martinet, had given me an excellent grounding in the traditional classics and in piano techniques. My musical memory was good. I had a fairly broad and varied popular and classical repertoire. I played easily, naturally, and fairly accurately "by ear." I could, in addition, improvise or compose on the spot music I thought would fit various moods and scenes. So I improvised and composed my way through fires, terrestrial upheavals of all kinds--volcanic eruptions, rain- and snowstorms, typhoons, hurricanes--confrontations between the forces of good and evil, love scenes--young, tender, mature, passionate, illicit--humorous and tragic scenes, encounters with eccentric, lovable, sinister characters, breath-taking pursuits, escapes, rescues, etc.

The selections on this record were played just as I played them in the Eagle Theater. Some were "composed" in the studio as I was doing the recording: the "Storm at Sea," "Came the Dawn," "Indians!," "Tranquillity," "Out Into the Storm," "Enter the Villain," "Rescued!," "Poignant Grief and Anguish." The rest came out of the popular repertoire of familiar, sure-fire evocative music that has its roots deep in the American folk memory.

Making this record was for me an exquisitely sentimental journey into the past. I hope it will enable the listener to capture (or re-capture) something of what that past was like. Writing in Harper's Bazaar in 1946, Kurt Weill said, "...the silent movie needed music as a dry cereal needs cream...." I supplied that cream for four delicious years.

ABRAHAM H. LASS

### PLAY ME A MOVIE

By Abraham Lass

Side 1

BAND 1 - 1:04 - A STORM AT SEA. The ominous growl of distant thunder, flashes of lightning followed by moun-

tainous tides and torrential rain. The ship and its terrified passengers and crew are tossed about by the fury of the storm.

BAND 2 - 1:30 - CAME THE DAWN. A peaceful morning scene - the tranquil lapping of the waves, the delicious twittering and warbling of birds, trees bending gracefully to the gentle breezes, the flight and cries of gulls.

BAND 3 - 1:26 - INDIANS!!!! A tribe of Indians making preparations for an attack on a white settlement. As they dance around their campfire, they fill the air with their yells and the sound of their drums. They creep up on the sleeping settlers and massacre them.

BAND 4 - 1:38 - TRANQUILLITY. The children have gone to bed. Dad and Mother are seated in the living room. The lights are low. Mother is sewing. Dad is reading a book.

-or-

It is evening. The old couple look lovingly at each other as they reminisce about their happy years together.

BAND 5 - 1:23 - DANCING. Lively, young couples dancing at a beach resort, a restaurant, a cabaret. The time: the early 1900's.

BAND 6 - 1:35 - OUT INTO THE STORM or GO AND DARKEN MY DOOR NO MORE. The flint-hearted landlord forecloses the mortgage and sends the poor little widow out into the cold. She pleads for mercy--in vain.

-or-

The irate father disowns his daughter and her infant. She has sinned. The father of the child has abandoned her. Her tearful pleas for compassion and forgiveness fall on deaf ears. She is cast out into the raging snow-storm clutching her fatherless child to her breast.

BAND 7 - 1:24 - AN 18th CENTURY FORMAL BALL. Lots of courtly bowing, hand-kissing, snuff-taking, coquettish peek-a-boo with fans, much pirouetting and minuetting.

BAND 8 - 1:47 - TENDER, SENTIMENTAL LOVE. The Boy and the Girl look longingly and lovingly into each other's eyes. They embrace. They kiss. Hand in hand, they drift happily through fields of swaying flowers into the setting sun. Other locales: in a garden, in a canoe, a rowboat, on a park bench, in a parked car or a horse-and-buggy.

BAND 9 - 1:15 - ENTER THE VILLAIN. He approaches the darkened house, quietly forces the window, steps gingerly into the parlor, flashes his searchlight on the picture that conceals the wall safe, removes the picture, starts monkeying with the wall safe. HE DROPS HIS SEARCHLIGHT! The noise awakens the couple sleeping upstairs. The man of the house rushes down in his nightgown, spots the villain about to make his getaway, grabs him around the neck. They struggle in the dark parlor upsetting lamps, tables, chairs, etc.

BAND 10 - 1:50 - SLEEP, MY CHILD. Mother is softly singing a lullaby as she rocks her child to sleep. She bends over the cradle, kisses the child, puts out the light, and tiptoes out of the room.



Side 2

**BAND 1 - 1:30 - NEWSREEL SHOTS.** (1) A bevy of lissome, lovely models showing the latest Paris fashions. (2) Professional ice-skaters in an exhibition of some dazzling maneuvers on the ice--or a motley group of old and young amateurs having a happy time on the ice; many pratfalls and spills; some coy and sedate skating in pairs; some passable figure-skating.

**BAND 2 - 1:25 - RESCUED!!** A posse of sheriffs in hot pursuit is ambushed by a band of desperate outlaws.

-or-

A small company of soldiers is surprised, pursued and surrounded by Indians--much shooting, hand-to-hand combat, some casualties among men and horses, lots of "biting the dust." Just as the enemy is closing in for the kill, the "good guys" arrive on the scene to the tune of **THE STARS AND STRIPES FOREVER** and rescue their wounded, exhausted companions.

**BAND 3 - 1:20 - POIGNANT GRIEF AND ANGUISH.** Her tear-stained face is framed in the rain-spattered window. She is waiting for one who will never return. She turns from the window. Her eyes fall on the oval picture of her handsome sweetheart in military uniform. She reaches for the picture, looks agonizedly at it, clasps it to her breast, and begins to sob uncontrollably.

**BAND 4 - 1:36 - THE LIGHT FANTASTIC TOE.** A ballet scene with all the classical steps and positions.

**BAND 5 - 2:38 - A CIVIL WAR SCENE.** The scene opens with the Boys in Blue marching down the avenue. Women and old men are leaning out of windows, standing on sidewalks waving flags and handkerchiefs. Children are running alongside the marching columns. Dogs are barking. Here and there young women break into the ranks of men to embrace their departing husbands and sweethearts.

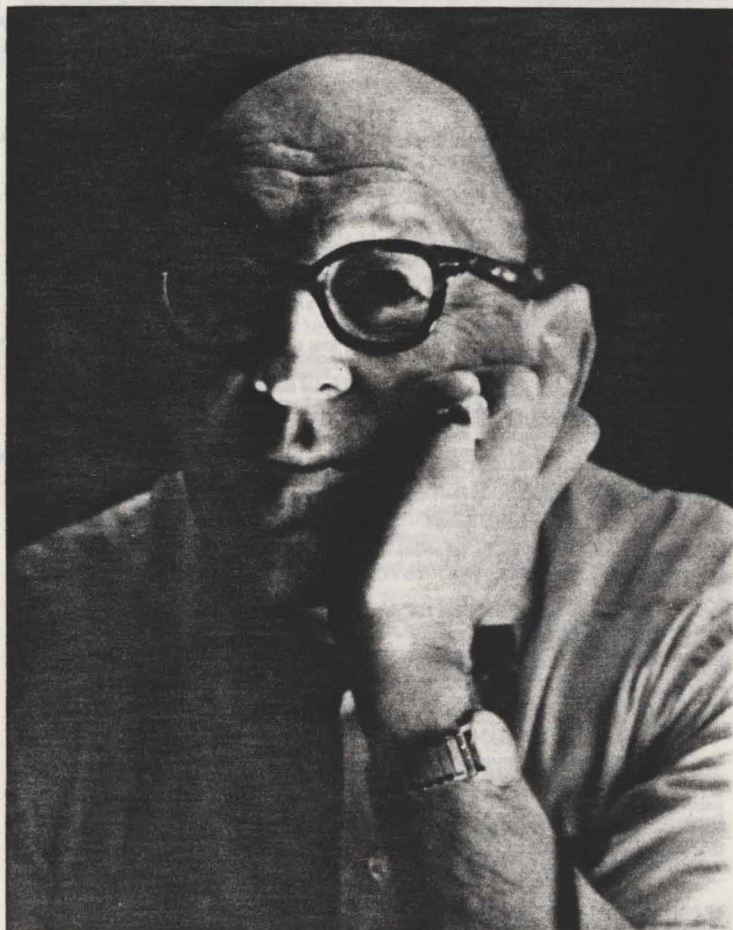
The scene shifts to the battlefield. On a stretcher, a pale young soldier lies dying. With his last breath, he whispers to his commanding officer kneeling at his side: "Just break the news to Mother....tell her not to wait for me, for I'm not coming home."

**BAND 6 - 0:50 - HORSES! HORSES! HORSES!** A steeplechase run full of breathtaking hurdles and spills--or a traditional horserace at the traditional race-track--or a highly untraditional chariot race.

**BAND 7 - 1:50 - FAR AWAY FROM HOME.** The mood is one of wistful yearning for bygone days filled with innocent childhood games, family parties, the one-room school house, flying kites over sun-drenched meadows, lazy days swinging in a hammock under a shady tree, fishing in cool quiet streams, etc., etc.

**BAND 8 - 1:15 - A FUNERAL PROCESSION**

**BAND 9 - 2:13 - THE GAY 90'S.** Cute, sweet young people walking through the park, holding hands, a dancing couple dressed in typical "Bowery" costume, a cabaret or musical show finale. The mood is sprightly simplicity.



#### ABRAHAM H. LASS

Mr. Lass played piano in the silent movies from 1923 to the advent of the "talkies." From 1926 to 1928, Mr. Lass played the summer Borscht circuit with a small combo. He graduated from the City College of New York in 1929 and began teaching in the New York City schools in 1931. Since 1955 Mr. Lass has been principal of Brooklyn's Abraham Lincoln High School, one of the largest secondary schools in the country. Mr. Lass has written on education for many newspapers including the New York Post, the New York Herald Tribune, the Boston Traveler, and the New York Times. He has edited several anthologies of short stories and plays. His authoritative books on college admissions problems are widely read.

Over the years, Mr. Lass has maintained an active, lively interest in popular music. He collects old sheet music, old postcards, and old Valentines.



## Broadside Records

BR 301 - **BROADSIDE BALLADS, Volume 1** - A Handful of Songs About Our Times.

New World Singers (Blowin' In The Wind); Pete Seeger (Ballad of Old Monroe); Blind Boy Grunt (John Brown); Peter La Farge (As Long As The Grass Shall Grow); Phil Ochs (William Worthly); Gil Turner (Benny Kid Paret); Peter La Farge (Faubus' Follies); Happy Train (I Will Not Go Down The Ground); Blind Boy Grunt (Only A Hobo Talkin' Devil); Freedom Singers (Ain't Gonna Let Segregation Turn Us Around); Matt McGinn (Go Limp); New World Singers (Business Ain't Dear); Mark Spoelstra (The Civil Defense Sign); New World Singers (I Can See A New Day).

1-12" 33-1/3 rpm, notes

BR 302 - **PETE SEEGER SINGS LITTLE BOXES AND OTHER BROADSIDE BALLADS.** On the record:

Little Boxes (Malvina Reynolds); Fare Thee Well (Bob Dylan); Never Turn Back (Bertha Goeber); The Willing Conscript (Tom Paxton); Ira Hayes (Peter La Farge); Who Killed Davey Moore (Bob Dylan); I Ain't A-Scared of Your Jail (Birmingham Freedom Song); What Did You Learn in School Today? (Tom Paxton); Hard Rain's A-Gonna Fall (Bob Dylan); The Thresher (Gene Kadish); William Moore The Mailman (Farber-Seeger); etc.

1-12" 33-1/3 rpm, notes

BR 303 - **THE BROADSIDE SINGERS.** A Group of Nine Writers Who Have Contributed to Broadside Magazine.

Ain't That News; More Good Men Goin' Down; Times I've Had; Paths of Victory; Christine; Rattlesnake; Carry It On; Links On The Chain; Causes; Immigrants; etc.

1-12" 33-1/3 rpm, notes

BR 305 - **TETON TEA PARTY** with CHARLIE BROWN. On the record:

Willow Tree - Mountain Railway - Hiram Hubbard - Down In The Valley - Ballad of Earl Durand - Will The Circle Be Unbroken - I Once Loved a Lass - The Storms Are On The Ocean - Handsome Molly - 39 Miles From The Ohio Line - Web Of Birdsong.

1-12" 33-1/3 rpm, notes

BR 306 - **THE TIME WILL COME** And other Songs from BROADSIDE

The Time Will Come - Elaine White; Hold Back The Waters - Will McLean, Paul Champion; The McGarran's Song - Danny Valdez & Aquin Lira; Don't Talk To Strangers - Chris Gayford; Shady Acres - Bill Girl Grunt; Osceola - Will McLean, Paul Champion, 2nd Grunt; I've Been Told - Paul Kaplan; Freedom: We've Been Fighting For - Tom Parrott, John Mackiewicz 2nd guitar; Genocide - Zachary 2 & Group; Hell No, I Ain't Gonna Go - Matthew Jones & Group.

1-12" 33-1/3 rpm, notes

BR 308 - **EVERYBODY'S GOT A RIGHT** TO LIVE and other "Freedom Songs" 11 songs incl. THE CITIES ARE BURNING coming out of the new Negro fight for rights since the death of M.L. King to whom this album is dedicated. "Kirkpatrick and Collier are on the staff of SCLC... their songs have the poignancy of pleas, the immediacy of a headline and the emotional punch of a fevered cry from the oppressed." (NY Times). Text incl.

1-12" LP Stereo, notes

BR 401 - **THE OSWALD CASE.** Mrs. Marguerite Oswald reads from her son Lee Harvey Oswald's Letters from Russia, with remarks and explanations by Mrs. Oswald.

1-12" 33-1/3 rpm, notes

BR 432 - **BENTLEY ON BIERMANN.** 21 of the best of Wolf Biermann's topical songs translated and sung by Eric Bentley. For the first time the songs in English/ by this famous (NY Times) / German composer and singer are available here. Includes Ballad of W.L. Moore, Ballad of Man, The Barlach Song, etc. with notes.

1-12" Stereo LP, notes

BR 450 - **SENATOR JOSEPH R. MCCARTHY.** Senator McCarthy bullies his victims with loaded questions and unsubstantiated charges in this documentation of the famous Senate hearings. Seeking to establish guilt by accusation McCarthy attacks Wendell Furry, Reed Harris, Edward R. Murrow, Adlai Stevenson, General Zwicker, and others. Joseph Welch questions McCarthy in a final and decisive battle. Complete Text incl.

1-12" LP, notes

BR 451 - **THE INVESTIGATOR.** In the tradition of all great satire and in the company of MACBIRD, VOLPONE, SWIFT and the others, THE INVESTIGATOR offers the best antidote to the paralyzing poison of fear - laughter! A political satire in documentary form, this record, when originally issued, became one of the most sought after items in the annals of recorded sound.

1-12" 33-1/3 rpm, notes

BR 452 - **READ-IN FOR PEACE IN VIETNAM.**

This record is an important documentary of what transpired at the Feb. 20 meeting which was, in truth "A call to the American Conscience." You will hear readings and comments from the following:

Dr. Oscar Sachs, Tony Randall, Stanley Kauffman, Hor-tense Calisher, Ossie Davis & Ruby Dee, Robert Lowell, Alan Dugan, Lenore Marshall, Alfred Kazin, Arthur Miller, Susan Sontag, Joel Oppenheimer, Galway Kinnell, William Melvin Kelley, Vieve Lindfors, Walter Lowenfels, Denise Levertov, Norman Mailer, William Gibson, Fritz Weaver, Jules Feiffer, Muriel Rukeyser, Louis Untermeyer, Bernard Malamud, William Styron, Stanley Kunitz, Maureen Stapleton, Lillian Hellman, Harvey Swados.

1-12" 33-1/3 rpm, notes

BR 461 - **NEW JAZZ POETS.** Compiled & Edited by Walter Lowenfels.

The poets on this record are adding a new dimension to American prosody. Their reading goes beyond the oral poetry now being heard by thousands throughout the country.

On the record:

Jitterbugging in the Streets (Calvin C. Hernton); The Second Coming (John Morgan); Autumn, 1964 (Peter La Farge); March on the Delta (Art Berger); From Valley of Shadows (Ree Dragonette); If I Ride This Train (Joe Johnson); African Memories (Joel Oppenheimer); Lady Day Spring-Toned (Ronald Stone); Listening to

Sonny Rollins At the Five-Spot (Paul Blackburn); Canto 4, Six Cylinder Olympus (Percy E. Johnson); The Jackal Headed Cowboy (Jehmal Reed); Kauri (Willi Iman); Elvin Jones (Graham Frenk (David Henderson); Poem to Americans (Gerald Jackson); Poems From Oklahoma (Allen Katzman); Gyre's Galax (Norman Pritchard); Asian Nigger (George N. Preston); Poem For Adolph Eichmann (John Harriman); I Am a Multitude (Allen De Loach); To Jackie in Jail (Stephen Tropp & Howard Hart); Poem To Ernie Henry (Gloria Tropp).

1-12" 33-1/3 rpm, notes

BR 465 - **POEMS FOR PEACE.** Recorded and Edited by Ann Charters.

The twelve poets on this record represent a cross-section of the talent drawn to this affair in the cause of peace. The occasion: A benefit reading for the New York Workshop in Non-Violence at St. Mark's Church in the Bowery. On the record:

Allen Ginsberg: Auto Poesy to Nebraska; Peter Orlovsky: June 20, 1961, Tangiers; Allen Katzman: Elegy, Poems from Oklahoma; Harold Dicker: The Mouth is a Zoo, The Prize of War is Always; Jackson Mac Low: Speech; David Antin: from "The Black Plague"; Ed Sanders: Peace Freak Poem; etc.

1-12" 33-1/3 rpm, notes

BR 470 - **TO LIVE AND DIE IN DIXIE.** John Beecher. Rebel and poet, John Beecher cuts at racial injustice with knivesharp precision. Bigotry and the indifference of man to the suffering of others is dramatized in a selection of his poetry read by Beecher: IN EGYPT LAND, CHANEY, THE CONVICT MINES, others.

"This is a man who speaks for the conscience of the people." ... poet, Carlos Williams.

"His poetry pulsates with action." ... Latitudes. Complete text and intro.

1-12" LP, notes

BR 501 - **THE OSWALD CASE - MARK LANE.** Contains the basic testimony as presented by attorney Mark Lane to the Warren Commission, investigating the assassination of Pres. KENNEDY. A remarkable statement casting serious doubt on the "murderer acting alone" theory.

2-12" 33-1/3 rpm, notes

BRS 502 - **PETE SEEGER SINGS AND ANSWERS QUESTIONS AT THE FORD HALL FORUM, BOSTON MASSACHUSETTS.** A controversial album that covers past and present history of social justice in song and opinion. Gives the background of American and European Social Songs from Colonial times to the present. Songs of the Immigrants, Labor Songs, Prejudices and Protests, Black Revolts In The U.S.A., Vietnam War Songs, Big Muddy TV Controversy, Arts in a Changing Society, Violence and Protest, Afro-American Songs and Songs of Woody Guthrie. Text included.

\*Stereo Boxed 2 Records - 12" LP Set,

BR 592 - **WE SHALL OVERCOME.** Documentary of the March on Washington Aug. 28, 1963 contains excerpts of all the participants' songs and speeches. Also includes the complete speech of Dr. Martin Luther King "I have a dream". Text included.

1-12" LP, notes

BRX 601 - **THE PSYCHEDELIC EXPERIENCE.** Readings from the book "The Psychedelic Experience. Based on the Tibetan Book of the Dead" by Timothy Leary, Ph.D., Ralph Metzner, Ph.D., and Richard Alpert, Ph.D. University Books, New Hyde Park, N.Y., 1964. Side 1: Going Out; Side 2: Coming Back. Read by the authors.

1-12" 33-1/3 rpm, notes

BR 651 - **A READING OF PRIMITIVE AND ARCHAIC POETRY.** How did the world begin? Who am I? What is death? In a world where conceptions of the proper role of man are undergoing a severe examination, primitive poetry offers a rare and moving experience. Mind and imagination of primitive man are revealed in this collection, compiled and read by poets J. Rothenberg, D. Antin, J. MacLow and R. Owens. Includes Origins and Meanings, Death and Defeat: A MACRO POEM ON THE CREATION OF LIGHT, DEATH SONG-PAPAGO, 18 others. Complete Text inc. 1-12" LP, notes

BR 652 - **FROM A SHAMAN'S NOTEBOOK.** Primitive and Archaic Poetry. Through the centuries... the Medicine Man speaks... uncharted depths of human experience are explored... language barriers are shattered... ancient secrets revealed. Includes Spells and Charms, Rites and Vision, SONG OF THE GHOST DANCE RELIGION, American Indian, CIRCUMCISION RITE, Arnhem Land, Australia, A POISON ARROW, Nigeria, NIGHT CHANT, Navajo, 21 more. Compiled, translated and read by poets J. Rothenberg, D. Antin, J. MacLow, R. Owens. Complete Text Provided.

1-12" LP, notes

## Asch Records

AA 1 - **THE ASCH RECORDINGS 1939-1947. BLUES GOSPEL AND JAZZ VOL. 1. RECORD 1.** Compiled and Edited by Samuel B. Charters.

Many of the recordings to be heard on these discs are among the rarest of collector's items. Produced and released during the period when radio was beginning to effect record sales adversely, many of these choice selections were "lost." All lovers of the blues and jazz will find this collection of immeasurable historic value as well as a musical treat.

Leadbelly (Defense Blues; Keep Your Hands Off Her); Champion Jack Dupree (Too Evil To Cry); Josh White (Careless Love); Lonnie Johnson (Drifting Along Blues); Brownie McGhee (Pawshot Blues); Sonny Terry (Lonesome Train); The Gospel Keys (Precious Lord You've Got To Move); The Thrasher Wonders (Moses Smote The Water); Sister Ernestine Washington with Bunk Johnson's Jazz Band (Does Jesus Care?); Where Could I Go But To The Lord?.

1-12" 33-1/3 rpm, notes

AA 2 - **THE ASCH RECORDINGS 1939-1947. BLUES GOSPEL AND JAZZ VOL. 1. RECORD 2.** Compiled and Edited by Samuel B. Charters.

Muggsy Spanier; Pee Wee Russell; Omer Simon Trio; James P. Johnson; Joe Sullivan and Sidney Bechet; Art Tatum; Coleman Hawkins; Stuff Smith; Mary Lou Williams; Jazz At The Philharmonic.

1-12" 33-1/3 rpm, notes

Both above records available in two-record set as: AA 1/2.....2-12" 33-1/3 rpm, notes

AA 3 - **THE ASCH RECORDINGS 1939-1945. FOLK SINGERS VOL. 2. RECORD 1.** Compiled and edited by Moses Asch and Charles Edward Smith, notes by C. E. Smith.

This is a brilliant cross-section of the American scene and now made available for the first time. Much of this material has been known to only a few record collectors up to now, but here we have recordings which will serve to enrich the living traditions of American folk music.

Leadbelly (Huddle Ledbetter), vocal w. 12-string guitar; Burl Ives, vocal w. guitar; Alan Lomax, vocal w. guitar; Pete Seeger, vocal w. 5-string banjo; Woody Guthrie, vocal w. guitar; Cisco Houston, vocal w. guitar; Brownie McGhee, vocal w. guitar; Bess Lomax and Group, vocal w. instruments; Pete Seeger and Group, vocal w. instruments; Bess Lomax and Group, vocal w. instruments; Josh White, vocal w. guitar; Les Paul, vocal w. instruments; Frank Warner and Group, vocal w. instruments; Ralph Page, singing-caller w. instruments; Woody Guthrie, fiddle and Group, instruments; Tiny Clark, vocal w. Mr. Siller, fiddle, Mrs. Siller, piano; Country Dance Orch.

1-12" 33-1/3 rpm notes

AA 4 - **THE ASCH RECORDINGS 1939-1945. FOLK SINGERS VOL. 2. RECORD 2.** Compiled and edited by Moses Asch and Charles Edward Smith, notes by C. E. Smith.

Richard Dyer-Bennet, vocal w. guitar; Andrew Rowan Summers, vocal w. dulcimer; John Jacob Niles, vocal w. dulcimer; Cratis Williams, unaccompanied vocal; Texas Gladden, unaccompanied vocal; Hobart Smith, vocal w. guitar; Texas Gladden and Hobart Smith, vocal and fiddle; Bascom La-Mar Lunsford, vocal w. 5-string banjo; George Edwards, unaccompanied vocal; Dock Reese, unaccompanied vocal; Hobart Smith, piano; Champion Jack Dupree, piano; Sonny Terry, falsetto voice and harmonica; Woody Guthrie, Cisco Houston, others, instrumental; Woody, Cisco and group, harmonica and 2 guitars; Rev. Gary Davis, guitar; Baby Dodds, drums.

1-12" 33-1/3 rpm, notes

Both above records are available in two-record set as: AA 3/4

2-12" 33-1/3 rpm, notes

AA 701 **MISSISSIPPI HEAD START.** Child Development Group of Mississippi. Compiled and Edited by Polly Greenberg. On the record we hear a cross-section of the participating children and adults in a typical learning program.

Da da da - Just The Other Day - Good Morning - Take This Hammer - Where Is Theresa - When Mr. Sun - Mary Mack - I Got Me That Old Time Religion - Instrumental Dances - Give A Mother - Bear Hunt - Little Sally Walker - On The Battlefield - Amen, Amen - Why Do The Drums Go - All Of God's Children Son I Will Be Done - Paw Paw Patch - We've Been 'Buked - The Drinking Ground - Little Old Lady - Charlie Brown - Go Tell It On The Mountain - Just A Closer Walk With Thee - Beat One Hammer and many more.

2-12" 33-1/3 rpm, notes in box

AA 702 - **AFRO-AMERICAN MUSIC.** A demonstration recording by Dr. Willis James. Dr. James lectured and demonstrated at the Newport Folk Festival and gave this lecture at Atlanta University.

Hollers and singing and playing of ethnic records demonstrate: African background, Rhythm, Speech and Song, Cries, The Blues, Jubilee Songs, Negro Music from white sources, Jazz. Complete text included.

2-12" LP boxed

ASCH 101 - **THE BLUES.**

The Blues is a sound track from the film by Samuel Charters. You hear the blues: singing, talking, guitar and harmonica playing, as part of the lives of men like Memphis Willie B. J.D. Short, born and raised in Mississippi - now living in St. Louis; Furry Lewis and Gus Cannon from Memphis; Baby Tate from Spartanburg, South Carolina; Sleepy John Estes from Brownsville, Tennessee; and Pink Anderson of Spartanburg, who has already started his six year old son out singing and playing the blues.

Sleepy John Estes plays the blues in front of his sharecropper's shack: "What I made out of myself is a crying shame." Well, the blues may move him out of his shack, because Sleepy John has been "discovered." Furry Lewis says: "The blues is true." Will success spoil Sleepy John Estes? 1-12" 33-1/3 rpm, notes

ASH 751 - **LATIN AMERICAN CHILDREN GAME SONGS RECORDED ON LOCATION BY HENRIETTA YURCHENKO.** Notes and Translation by Henrietta Yurchenko. Assisted by Peter Gold and Peter Yurchenko.

In Latin America, as throughout the world, there are two kinds of children's songs: those taught by their elders or their teachers, and those learned at play. This collection includes both types. The first group includes such gems as Mambur, Las Tres Cautivas, etc. The second group includes Spanish Christmas Carol songs heard every day during school recess, in the back yards and streets of the villages and towns all over Mexico and Puerto Rico. Text included \*Stereo 1-12" 33-1/3 rpm LP

ASH 823 - **SQUARE DANCE WITH SOUL** with Rev. Fred Doug. Kirkpatrick and the Hearts. Booklet contains complete illustrated dance inst. with an introduction by Rev. Kirkpatrick. Loop-the-Loop, In and Out the Window, Red River Valley, Raise the Roof, Stay With Me, Take a Little Peep, Hurry (563) Scott Cindy, Kick in the Middle, Swing Your Thing.

1-12" Stereo LP, notes

AH 752 - **MARCHING ACROSS THE GREEN GRASS** and other American Childrens Game Songs by JEAN RITCHIE - An audio-visual experience from Miss Ritchie's treasure chest of Children's game songs that include such favorites as Sailor, Sailor On The Sea, Train A-Comin', Marching Across The Green Grass, Open The Window and others. All arranged for the total involvement of the child. Text included.

1-12" LP

AH 3831 - **BALLADS AND SONGS OF THE BLUE RIDGE MOUNTAINS PERSISTENCE AND CHANGE** Twenty-one songs and ballads of the Blue Ridge that

includes favorites Pretty Polly, Green Willow Tree, Barbary Allen, Lonesome Day, etc. Performed by Paul Jones, Sarah Hawkes, Granny Porter, Kirby Reeves, Polly Jones, Spud Graves, Ivor Melton, Herbert Delp, Ruby Vase, Glen Neaves and Cliff Evans. Glen Smith and Wade Ward playing the Fiddle. Text included.

1-12" LP

AH 3902 - **KILBY SNOW** with auto harp, guitar, banjo etc. acc. by Jim Snow, Mike Hudak and Mike Seeger. Molly Hare, Greenback Dollar, Wind and Rain, Budded Roses, Sourwood Mt., Cannonball, Mean Woman, Auto Harp Special and 11 other folk songs and tunes including Shady Grove. Elaborate notes by Mike Seeger, ill.

1-12" LP notes

AH 3903 - **DOCK BOGGS** vol. 3 Recorded and edited with elaborate notes by Mike Seeger, 28 Dock Boggs Specials with interview includes, Davenport, Dying Ranger, Ommie Wile, Sugar Blues, Cumberland Gap, etc.

1-12" LP notes

AH 8503 - **KENYA FOLK SONGS** by David Nzomo includes songs in Swahili, Kamba, languages and instruments. These African Rhythms are very singable and fun to sing along with. Text and music notations.

1-12" LP

AH 9110 - **UNDERSTANDING AND APPRECIATION OF THE ESSAY** by Prof. Morris Schreiber who had produced for Folkways Records the famous Understanding and Appreciation of Poetry and many others, now appears on the ASCH label exclusively. Includes: The Art and Range of the Essay, The Essay as a Literary Type, How the Essay Evolved, Style in the Essay, Modern Masters of the Essay, etc. Complete text included.

1-12" LP

AH 9572 - **NOH PLAY-KAGEGYO AND KYOGEN** PLAY-SHIDOHOGAKU recorded at performances by Jacob Feurerring. Heavy Noh play and light Kyogen are introduced in the notes by famous Japanese dancer Ayako Uchinyama with Japanese text.

2-12" Boxed set, notes

AS 9831- **THE ELEPHANT CALF** or the Provability of Every Contention. Musical extravaganza by Bertolt Brecht, adapted by Eric Bentley. Original cast of the Isiah Sheffer production, music by Arnold Black. In a whimsical trial the prosecutor proves the defendant guilty of murder even though the victim is present in court. Anti-war, anti-Establishment songs by Bentley include THE SUPERNATIONAL ANTHEM, DEAR OLD DEMOCRACY, THE UNCOMMITTED, other. Complete Text.

1-12" LP

## Asch Mankind Series

ETHNIC SERIES

AHM 4126 - **THE FOUR VEDAS.** Introduction and Notes by Prof. J. F. Staal. Recordings by John Levy and J. F. Staal.

Consists of a body of hymns (the Rgveda) sacrificial formulas (the Yajurveda), chants (the Samveda) and magical formulas (the Atharvaveda), which together constitute the four Vedas. The whole of this broad anthology has been handed down by word of mouth. Rgveda, Black Yajurveda, White Yajurveda, Samaveda and Atharvaveda. The Nambudiri Tradition, and Vedic Ritual. English and complete translation, illustrated notes.

2-12" LPs

AHM 4151 - **FASOLA - SACRED HARP SINGING** recorded by Amelia & Frederic Hamp, Jr., with very detailed illustrated notes of the history of the shape note singing and about each piece. 53 most important Sacred Harp songs includes Liverpool, Fillmore, New Jordan, Manchester etc.

2-12" boxed set notes

AHM 4210 - **SONGS OF THE WESTERN AUSTRALIAN DESERT ABORIGINES.** Recorded by R. A. Gould. Kangaroo Cycle-Blodlitting, Novice, Mimicry, Dance Songs Kangaroo & Dingoo, Sacred Songs, Rain and Tingari Cycle Songs, Women's Songs. Complete illustrated notes.

1-12" LP

AHM 4212 - **MUSIC OF GUATEMALA.** Recorded and Edited by Jacques Jangoux. From San Juan Laguna, Chirima and Drum. From San Pedro Laguna, Marimba and Clarinet, Chirima and Drum. From Jocotan, Small Marimba. From Todos Santos, Whistling and Childrens Songs, Humming, Marimba and Songs. Complete Notes.

1-12" LP

AHM 4221 - **MUSIC OF THE IDOMA OF NIGERIA** rec. by Prof. Robert G. Armstrong with notes that include in special/transcribed phonetics the words of each song with their English equivalents. Aleku Chants. Ichicha Songs, Ombugo and Oko, Uchoko Nehi (The Great Ceremony) of Oturuko-Idoma, Prays, sponsored by the Inst. of African Studies, Univ. of Ibadan, Nigeria and UNESCO.

1-12" LP notes

AHM 4222 - **EWE MUSIC OF GHANA** Recorded and edited by S. K. Ladzekpo Yewe Cult Dance, Funeral Dances, Kpegisa, Ga Dance, Gadzo Dance, Atsiabek r Dance, Britannia Hatsistsia, Adzida-Afawu, Adzida.

1-12" LP notes

AHM 4252 - **MUSIC OF THE PLAINS APACHE (KIOWA).** Recorded and edited by John Beatty. Childrens' Wolf, Turtle, Turkey and Puppy songs; lullabies; Peyote songs; church songs; snake and buffalo dance songs; 4 hand game solo complete notes.

1-12" LP