JAZZ VOL. II

RECORD DATA

SIDE I

Band 1. (11A1) ORY'S CREOLE TROMBONE, by Ory's Sunshine Orchestra. Thomas Papa, Mutt Carey, cornet; Edward Kid Ory, trombone; Dink Johnson, clarinet; Fred Washington, piano; Ed Garland, bass; Ben Borders, drums. Recorded Los Angeles, California, 1921. Sunshine 3000, Nordiskog 3003.

Band 2. (11A2) BOGALUSA STRUT, by Sam Morgan's Jazz Band. (Morgan) Jim Robinson, trombone; Sam Morgan, Ike Morgan, trumpets; Andrew Morgan, tenor and clarinet; Earl Foucher, alto and soprano saxophones; Johnny Davis, banjo; Shine Nolan, drums; Sidney Brown, bass (Al Morgan has stated that he played bass for some of the Sam Morgan recordings); W. Decou, piano. Recorded New Orleans, September, 1923. Co 14351.


Band 5. (11A5) SQUEEZE ME (Rasaf-Williams-Waller) by Fats Waller and His Rhythm. Fats Waller, piano and vocal; John Hamilton, trumpet; Gene Sedric, clarinet, tenor sax; John Smith, guitar; Cedric Wallace, bass; Slick Jones, drums. Recorded August 10, 1939. BB B10405.

Band 6. (11A6) HOME COOKING (Condon) by Eddie Condon and His Orchestra. Max Kaminsky, cornet; Floyd O'Brien, trombone; Pee Wee Russell, clarinet; Bud Freeman, tenor sax; Joe Sullivan, piano; Eddie Condon, banjo; Artie Bernstein, bass; Sid Catlett, drums. November 17, 1933. Br 6743.

Band 7. (11A7) KANSAS CITY STOMPS, (Morton) by Jelly Roll Morton's Red Hot Peppers. Ward Pinkett, trumpet; Geesy Fields, trombone; Omer Simeon, clarinet; Jelly Roll Morton, piano; Lee Blair, banjo, guitar; Bill Benford, tuba; Tommy Benford, drums. Recorded June 11, 1928. Vo 14380.

SIDE II


Band 2. (11B2) ORIGINAL RAGS (Joplin), by Scott Joplin, piano. Transcribed from player piano roll. Date of cutting unknown. Jazz Classics 534.

Band 3. (11B3) BUGLE CALL RAG, by the Chocolate Dandies. (Petit, Mares, Schoebel) Bobby Stark, trumpet; Jimmy Harrison, trombone; Benny Carter, clarinet and alto sax; Coleman Hawkins, tenor sax; Horace Henderson, piano; Benny Jackson, guitar; John Kirby, tuba and bass. Recorded December, 1930. Co 2543D.

Band 4. (11B4) I'M COMING VIRGINIA, (Don Heywood-W. Marion Cook) by Bunny Berigan and His Blue Boys. Bunny Berigan, trumpet; Eddie Miller, clarinet and tenor sax; Edgar Sampson, alto saxophone, clarinet; Cliff Jackson, piano; Grachan Moncur, bass; Ray Bauduc, drums. Recorded December, 1935. Del 18116.

Band 5. (11B5) REALLY THE BLUES (Mezzrow), by Tommy Ladnier and Orchestra. Tommy Ladnier, trumpet; Mezz Mezzrow, clarinet and tenor sax; Sidney Bechet, clarinet and soprano sax; Elmer James, bass; Cliff Jackson, piano; Manzie Johnson, drums. Recorded November 28, 1938. BB 10089.


Band 7. (11B7) GROOVIN' HIGH (Dizzy Gillespie) by Dizzy Gillespie and His Sextet. Dizzy Gillespie, trumpet; Charlie Parker, alto sax; Clyde Hart, piano; Remo Palmieri, guitar; Slam Stewart, bass; Cozy Cole, drums. Recorded February 29, 1945. Mu 485.
FOREWORD TO INDICES
by Frederic Ramsey, Jr.

For many reasons, the year 1950 seemed a good time to prepare the collection of recorded jazz which has been issued, ever since that date and volume by volume, as the Folkways "Jazz" series. With the history of jazz on record well past the thirty-year mark, there still existed no single edition that bound representative selections of widely varied jazz performances into one single collection. Nor was there much likelihood, in 1950 or any subsequent time, that any other producer of records could or would undertake such a series.

The 33 1/3 long play microgroove record had been successfully introduced and, by early 1950, was well on its way to universal acceptance. Yet there was no indication on the part of any major record company, among catalogues redundant with musical comedies, popular singers, popular orchestras, and popular personalities, that the artistically valid jazz material in its archives would be re-issued. The reason given most frequently for holding back was that jazz of this sort "wasn't commercial enough." (See the author's article on this subject, "Contraband Jelly Roll," Saturday Review of Literature, September 30, 1950).

Yet because a demand existed, at least among collectors and serious students, for re-issues of classic jazz performances, several small companies had already, by 1950, challenged the legality of what constituted an arbitrary withholding of material. Through research into laws concerning copyright of mechanical reproductions, they had unearthed the pertinent fact that there was "no provision in the copyright law covering a particular interpretation or rendition of a copyrighted work." (loc. cit., p.64). This discovery, which might never have been made if record companies suppressing significant renditions had not persisted in that policy, heralded a sort of wildcat era of jazz re-issues.

All these, and the many other complications that ensued, might have been avoided had members of the still-young, still arrogant record industry turned for guidance to a comparable field, that of publishing, and sought from it a reasonable solution. One has only to pick up an anthology of poetry, almost any anthology, to find that poems (the parallel holds precisely, for poetry, although admittedly "non-commercial," has a small but steady following among literate audiences) are traded about on a "permission" basis from one publisher to the next, all without threat of suits, and all on a friendly and constructive basis.

The solution, for large record companies weighted down with heavy commercial commitments, would seem to be that matrices from their archives that have artistic but unsaleable merit ("unsaleable," that is, when placed on the same counter alongside "South Pacific" or "Wonderful Town"), could be licensed to independent companies for reproduction at a small but reasonable fee. This would allow the small operator to maintain a sort of "reprint" business (again, the parallel to book publishing is obvious), and would not cramp the style of the major company with other matters on its mind.

Several companies, both large and small, seemed willing to proceed on such a basis. Accordingly, a system of licensing was worked out. Cooperating organizations gave full contractual consent and were paid for each reissued performance. Others, while not entering into contract, gave tacit consent by refraining from further restraint. It began to look as if the first anthology of recorded jazz could at last appear.

There were aesthetic reasons for preferring a collection derived from all rather than a select few archives. Artists who have made the history of recorded jazz the exciting chronicle of listening that it can be, have rarely recorded exclusively for one label. Or if, as in some isolated cases, one label alone held all the masters of an artist (Bessie Smith, who never recorded for anyone but Columbia, comes to mind), that same label has lacked some other equally vital phase of jazz recording. To follow through with the example just cited, Columbia has all of Bessie, but none of Ma Rainey, that other inspired blues singer who passed on so much of her singing ways to the younger "queen of the blues."

Even with today's artists, the story is much the same; Dizzy Gillespie, to name only one, did some of his best early work for a small, extinct label called Guild ("red label" Guild records now pass for nuggets on the collectors' exchanges); Guild on expiring passed on its rights to Musicraft; Musicraft on its demise deferred to MGM. And later still, Gillespie recorded for RCA Victor. What to do, if one wishes to do justice to Gillespie as an artist?

The only constructive solution seemed to be to go ahead with an uncommercial (accepting the terminology of major record companies) project which would take in the most interesting (and for that same reason, the most neglected) works of artists whose names appear in the three indices that accompany the Folkways "Jazz" series.

It was felt that it was high time for at least one library of re-issues to be grouped with an order that would reflect the origin and development of jazz music. Otherwise, how could any interested person even begin an acquaintance with the rich trove of recorded jazz that makes up a part of our musical heritage?

This was the thinking that compelled the decision, early in 1950, to undertake the Folkways "Jazz" series. Now, the last of the projected volumes, an "Addenda, No. 11" is being brought out. It includes fourteen notable performances arranged so as to touch lightly but firmly on as many highlights of jazz development; it is a sort of reprise, a final statement, of all that has gone into the preceding ten volumes. Again, it asserts, by its construction and programming, that a jazz anthology, if it wishes to be representative, must derive from every artist and every source.

As of mid-1953, it is becoming apparent that the stimulus of this, the first anthology of jazz, has made several record companies aware of the small but persistent public that clamors for authentic jazz. Further, one or two smaller companies have since
changed hands, and now that a demand has been created, are reconsidering their original willingness to cooperate with permissions, even for the non-commercial purpose of creating an anthology which is distributed for the most part to students and educational institutions. It is quite likely then, that at any time one or another of these Jazz volumes will be required to be withdrawn.

In the meantime, it is possible to note with pleasure that more than one reviewer has singled out the Folkways "Jazz" series for gratifying and impartial consideration, and has shown understanding of its objectives. When "Jazz, Volume 2, The Blues" appeared in 1950, it was selected by reviewers of the New York Times staff for their compilation of the year's outstanding recordings. "The activity by the small companies," Howard Taubman wrote quite prophetically, "has been valuable not only for what it produced directly but for the effect it has had on the big, established concerns. The big companies have always had the advantage of contracts with the most famous performers, but they couldn't lock up and monopolize the repertory. To keep abreast of fresh and lively ideas they have had to look and act alive, too."

For the San Francisco Chronicle, Alfred Frankenstein wrote that "in teaching a course in American music this summer at Harvard I found these volumes of jazz invaluable. These sets cover the whole field of jazz and its origins, ranging from primitive field hollers through the great New Orleans period, with especially rare and important specimens by King Oliver, Louis Armstrong, Jimmy Yancey, Jelly Roll Morton, Bunk Johnson, Blind Willie Johnson, Ma Rainey, Bessie Smith, and a marvelous unknown blues singer named Gertrude Perkins."

Wilder Hobson, writing in the Saturday Review of Literature, stated that "Probably the most compactly convenient way of obtaining a rich survey of the entire field of hot music is to buy the Jazz series of LP's gradually being issued by Folkways Records...no greater collection of jazz has ever been available."

The job of selecting records for the Folkways "Jazz" Series was one of compression, not expansion, from this total of listening time. The editor's private collection runs to a relatively small total -- some 8,000 titles. The figure is irrelevant. For these 8,000 titles represent years of weeding out, as well as of bringing in. The editor bought his first jazz record in 1926, adding to it substantially in years that followed. In 1938, he and Charles Edward Smith (who selected titles to Volume One, "The South" prepared the book "Jazzmen." At that time, an inclusive total of jazz recordings was consulted. In 1942, Smith and the editor compiled "The Jazz Record Book." They were assisted in this task by William Russell and Charles Payne Rogers. All available records (and thousands of unavailable ones) were heard. In 1945, the editor again went through the heap while working on a selected listing for the book "Jazzways." And from 1946 to 1952, the editor reviewed for a national publication, publishing a monthly column of selections from all labels. Beginning in 1942, he and Charles Edward Smith wrote notes for, and had access to, thousands of jazz transcriptions taken for the Voice of America. Unfortunately, none of these could be used for the anthology, but their existence was a weighted factor.

Collectors and jazz specialists may find that some of this material is already in their private archives. No matter. The Series was prepared primarily for students and amateurs who wish to begin a varied and stimulating acquaintance with the sources, classic strains, and later developments of jazz on record. It tends to be representative and compact rather than diffuse and sprawling. A Morton specialist will not find Jelly Roll's every cadenza here; nor will Armstrong enthusiasts be able to wonder at every one of Louis' high C's. Such collections are to be found elsewhere, and it is hoped that these, too, will be consulted.

A NOTE ABOUT THE SELECTION OF RECORDINGS TO BE HEARD IN THE FOLKWAYS "JAZZ" SERIES

An enquiry has been made as to the number of discs from which the Series has been made. Did the editor draw from a collection of 3,000? 8,000? 20,000?

The editor feels that the number of discs that might have appeared in the collection is unimportant. How many is that? No one has ever compiled the chart.
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Oopapada, by Dizzy Gillespie and His Orchestra, 4A4
For Additional Information About
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