ROYAL GARDEN BLUES
Ensemble
Art Hodes, Pee Wee Russell, Muggsy Spanier,
Miff Mole, Pops Foster, George Wettling

HOW COME YOU DO ME LIKE YOU DO?
Ensemble
Art Hodes, Pee Wee Russell, Muggsy Spanier,
Miff Mole, Pops Foster, George Wettling

CHINA BOY
Sidney Bechet, J. P. Johnson,
Pops Foster, Baby Dodds

SISTER KATE
Miff Mole, James P. Johnson, Mezz Mezzrow,
Baby Dodds, Pops Foster, J. Windhurst

I'VE FOUND A NEW BABY
J. P. Johnson, Ensemble,
J. Windhurst, Baby Dodds

SNOWY MORNING BLUES
James P. Johnson - solo with Baby Dodds

RELAXIN' AT TOURO
Ensemble
Art Hodes, Pee Wee Russell, Muggsy Spanier,
Miff Mole, Pops Foster, George Wettling

DEAR OLD SOUTHLAND
Sidney Bechet - solo, with J. P. Johnson,
Pops Foster, Baby Dodds

SHE'S FUNNY THAT WAY
James P. Johnson, Johnny Windhurst,
Mezz Mezzrow, Baby Dodds, Pops Foster

MAPLE LEAF RAG
James P. Johnson - piano solo,
with Baby Dodds, Pops Foster

JAZZ ME BLUES
J. Windhurst, Mezz Mezzrow, Vernon Brown,
Art Hodes, Pops Foster, George Wettling

THE BLUES
Art Hodes, Pops Foster, Mezz Mezzrow,
Vernon Brown, Pee Wee Russell,
Baby Dodds, Muggsy Spanier

Jazz of the Forties
The status of an art form can change with the passage of time. It can show progress in two areas, one of which can lag behind the other by years and even centuries, while in between there is a "blind spot" evidenced by the term popular commerciality. One of these areas is of course the artists themselves who strive forward on one level to better the state of the art, as they themselves interpret their creative impulses. The other, or lagging area, is art appreciation, which is ever more befogged by mediocrity and misinterpretation.

These thoughts were being mulled over on one of those rare days in Manhattan when most everyone who isn't anybody was up in the Catskills or Adirondacks, on the Jersey shore or a square foot of sand at Coney, or maybe just sitting under an umbrella in shorts at a New York Thruway service station. Therefore, the city was hOLLOW and one could relax in the stone caves.

Out across the upper west side roofs, toward the Hudson, from the seventh floor of an apartment house on 72nd street was a commanding view that set a mood for reflection accompanied by music. A cool breeze was coming in from the Atlantic to mitigate the rays from the late summer sun. Adjacent roof tops were sprinkled with occasional sunbathers, readers, and a sewing circle. On a building a half-block away was a man in swimming trunks bonging on a typewriter and sending the sound of the clicking keys out on the breezy air waves.

At hand was a record player and two-twelve inch acetates made at a jazz concert held ten years ago in New York's Town Hall. When the music started to emanate out the open window there was a surprising reaction. The sun bathers looked up with an amused interest, those seated in beach chairs started to swing their feet, and the typewriter clicks seemed to come in at a faster tempo. Jazz music, as played by Sidney Bechet, James P. Johnson, Muggsy Spanier, Pee Wee Russell, Wild Bill Davison, Art Hodes, George Wettling, and others in 1948 to a small concert audience, has attained in 1958 a much wider appreciative acceptance.

A decade ago one could expect a knock on the door by a summoned police officer if the volume was turned up on the machine while jazz records were being played. The complaints would vary from plain disturbing the peace to being suspected of operating a disreputable good time flat.

Part of the credit for dispelling the false notions regarding jazz that prevailed ten years ago is due to the frequency the jazz names have appeared in Carnegie and Town Hall in formal jazz concert array. Jazz festivals are now held yearly in such locations as Newport, R.I., Stratford, Ontario, French Lick Springs, Indiana, and many other places in the United States and Europe. Television and radio feature regular jazz programs that are no longer disguised as stage shows. People are hearing jazz and liking what they hear.

Along with all the attention and the frequency of jobs, jazz musicians have had a tendency to become blasé and "in a rut" about the whole thing. The above has been particularly true of the older jazzmen whose creative work attained a peak level many years ago and has remained static through the years. Louis Armstrong is an outstanding example of a jazz pioneer who has played at a steady pace, but has offered nothing new since the 1930's.

Most of the men on Jazz At Town Hall - 1948 are contemporaries of Armstrong. While constantly presenting their unique individual style of jazz interpretation, they have not progressed creatively. Under

**JAZZ AT TOWN HALL '46**

by George Hoefer
an aura of reiteration they have settled down into a monotonous groove. Ten years ago there was the excitement and novelty of playing in the confines where the great classical concert artists usually performed. This 1948 jazz concert for the above reason has a nostalgic sound that reminds the listener of those early spirited concert hall sessions when the artists were still getting their kicks from playing on hallowed music ground. These records have never been issued, or even played, in the intervening years and are therefore a revelation. Even the technical aspects, which are spotty from the pick-up standpoint, take the listener back to when the happy sound of Dixieland jazz forced its way through many obstacles. Today the technical reception of a concert on record is much improved, but the music itself has become blase and non-inspired.

Bob Walters, who since '48 has put on the famous weekly jazz tests at New York's Stuyvesant Casino, graced his Town Hall bash with the presence of some of the greatest names in jazz history. Over half of the stars are no longer on the New York jazz scene and several of them are rarely heard on records today. Essentially, there were two bands present on that October evening in '48, so there are two names for each instrument. They didn't play two distinct units, but seemed to mix themselves together as the mood directed.

James P. Johnson, who passed away in 1956, was highlighted playing piano solos on Maple Leaf Rag, the Scott Joplin perennial, and his own famous composition of Snowy Morning Blues. On both of these numbers he was accompanied by two influential rhythm pioneers, Warren "Baby" Dodds, the great King Oliver Creole Band drummer, and bassist, George "Pops" Foster, who started slapping the string bass in New Orleans around the turn of the century. Baby Dodds is living in retirement out in Chicago, while Pops is still hanging the bass with Dixie bands on the West Coast. Foster today enjoys the distinction of being the oldest active jazz musician. These two piano solos were made at one of the last public appearances of the beloved James P., whose prize student Fats Waller preceded him in death by over ten years.

Another great blues pianist was present at Town Hall that night in '48, Art Hodes, who has been leading his own small jazz band in Chicago for many years since, but unfortunately has not been making records. His uniquely sensitive blues piano is generously displayed on the Blues, one of those improvised on-the-spot jazz numbers that musicians frequently like to fall into, especially, when there hasn't been any rehearsal and the men haven't been playing together regularly.

The alternate drummer on the date is George Wettling whose driving style lifts several of the tunes off the ground. George, who today can be heard in the house band at Eddie Condon's new East Side bistro, was once a student of Baby Dodds, when the latter was featured with Oliver at the Royal Gardens and/or Lincoln Gardens in the Windy City. It is interesting here to compare Baby's old fashioned wood-block, ratchet, and rim shot work, which still had inherent drive, with the masculine aggressiveness of Wettling who learned a lot from Baby.

There were three well known jazz trumpeters on hand. Francis "Muggsy" Spanier featured his famed muted horn on Relaxin' (At the Touro) and later trades choruses with another individualistic star, one Wild Bill Davison. The third trumpet was the youngest musician at the session and a mere lad at the time - Johnny Windhurst, whose style at the time was quite similar to Davison's. Muggsy is still playing on the West Coast, while Davison and Windhurst base in New York, but are likely to be heard playing the jazz spots all over the country.

On clarinet there were Charles "Pee Wee" Russell and Milton "Mezz" Mezzrow. Pee Wee gets off several tortured squeezed-out choruses that drew attention from the attending audience as evidenced on the crowd pick-up. Pee Wee still continues to amaze the listeners at frequent New York appearances. Mezzrow at the time of the concert was basking in the glory of his book Really The Blues, which had caused a good deal of pro and con among the musicians. Soon after this period Mezz moved to Paris to become a leader of the Panassie school of jazz in France and is still there.

Two trombonists who are still around New York, but appear only on rare occasions are heard copiously on these sides. One, Miff Mole, is in semi-retirement, while the other, Vernon Brown, has been playing in the broadcasting studio bands. Mole is remembered for his jazz trombone with many small recording units, including those of Red Nichols, during the twenties. He was one of the first players to take the slide instrument out of the percussion category and make it a melodic jazz voice. Vernon Brown was one of the original members of Benny Goodman's first swing band that hit the jackpot at the Palomar in Los Angeles in 1935.

The last big name to be mentioned is that of the French idol of today, Sidney Bechet, who was at the time still playing the American jazz circuit featuring his soprano saxophone. The New Orleans-born clarinetist later moved to Paris, married, settled down in a French chateau, and became a jazz playing hero of the Gallic populace. He has since made several flying visits home, but otherwise has completely disappeared from the American jazz scene, except for occasional records waxed in France that find their way to the States. His solo version of China Boy has become a jazz classic and the impact derived from his driving soprano is evident on the version included in this set. He is also featured on Dear Old Southland.

The ensemble sides Royal Garden Blues, How Come You Do Me Like You Do? Jazz Me Blues, Sister Kate, She's Funny That Way and I've Found A New Baby, are all rousing jam-styled free wheeling jazz. These tunes, popular as melodies of the day during the twenties, have now become jazz classics and are still frequently heard as such, but rarely by the revered musicians who played this 1948 concert in quite the same spirit as herein displayed.

Watching the reception these records were having from the roof top inhabitants of New York on a quiet holiday made it seem a very right thing to do to issue them and add to the available library of recorded jazz.
### Additional FOLKWAYS/SCHOLASTIC

**Releases of Interest**

#### MUSIC FOR DANCE

**DANCES OF THE WORLD’S PEOPLES.**
A series designed for teachers & pupils who use authentic folk dance music as played & danced by traditional performers in countries of origin, inc. dance notes & instructions.

| + 6501 Vol. 1. | 1-12" LP-$5.79 |
| + 6502 Vol. 2. | 1-12" LP-$5.79 |
| + 6503 Vol. 3. | 1-12" LP-$5.79 |
| + 6504 Vol. 4. | 1-12" LP-$5.79 |

**+ 6510 AMERICAN INDIAN DANCES.**
Documentary record; cross-section & various examples of many styles of Amer. Indian dances; sun, rain, harvest; more. Text.

| + 7673 MUSIC FOR DANCE RHYTHMS. | 41 piano pieces played by Mirosław Kolski; controlled rhythm. Inc. waltz, mazurkas, & minuet; more. Complete dance instruc. inc. 1-12" LP-$5.79 |

**+ 8827 OLD-TIME COUPLE DANCES.**
Played with fiddle, accordion, & piano. Inc. ex. of waltz, polka, schottische, minuet, varsoviana, & two-step; descrip. instruc. 1-12" LP-$5.79

### DOCUMENTARY MUSIC

**3344 CHARLES IVES SONGS Vol. 1:** 1894-1915. These songs have long been considered one of Ives' most outstanding achievements, & his first collection has been called the most outstanding group of songs ever published by an American composer. Sung by Ted Puffer, tenor; piano acc. by James Tenney & Philip Corner. Descriptive notes.

| 1-12" LP-$5.79 |

**5560 MILLIONS OF MUSICIANS.**
Documentary of musical expression in every-day life—from a shoeshine boy in Times Square to the musical speech of a country auctioneer. Recorded by Tony Schwartz.

| 1-12" LP-$5.79 |

**6160 SOUNDS OF NEW MUSIC.**
Compiled & ed. by Moses Asch. Use of classical instru. in development of avant-garde new mus. Electrical, mechanical, & natural instru. 1-12" LP-$5.79

| 1-12" LP-$5.79 |

**6111 BACKGROUND MUSIC FOR HOME MOVIES Vol. 2.**
Music for 18 moods & situations, inc. religious, sports, Western, & fashion. Can accompany movies made on vacation trips. 1-12" LP-$5.79

| 1-12" LP-$5.79 |

**9471 LANGSTON HUGHES' "JERICO JIM CROW."**
With original cast & The Hugh Porter Gospel Singers; music directed by Hugh Porter. Freedom songs, spirituals, & traditional songs; with narration. Depicts the Negroes' struggles to attain freedom & equality. Inc. complete text & lyrics. 2-12" LP-$11.58

### JAZZ

| + 7312 THE STORY OF JAZZ. | Documentary examples & intro.; blues, bebop, ragtime, Memphis, boogie-woogie, big bands; more. Written & narr. by Langston Hughes, based on The Firm Book of Jazz. 1-10" LP-$4.15 |

**JAZZ.**

| 2801 JAZZ/Vol. 1 THE SOUTH. | 1-12" LP-$5.79 |
| 2802 JAZZ/Vol. 2 THE BLUES. | 1-12" LP-$5.79 |
| 2803 JAZZ/Vol. 3 NEW ORLEANS. | 1-12" LP-$5.79 |
| 2804 JAZZ/Vol. 4 JAZZ SINGERS. | 1-12" LP-$5.79 |
| 2805 JAZZ/Vol. 5 CHICAGO No. 1. | 1-12" LP-$5.79 |
| 2806 JAZZ/Vol. 6 CHICAGO No. 2. | 1-12" LP-$5.79 |
| 2807 JAZZ/Vol. 7 NEW YORK: 1922-34. | 1-12" LP-$5.79 |
| 2808 JAZZ/Vol. 8 BIG BANDS: 1924-34. | 1-12" LP-$5.79 |
| 2809 JAZZ/Vol. 9 PIANO. | 1-12" LP-$5.79 |
| 2810 JAZZ/Vol. 10 BOOGIE-WOOGIE. | 1-12" LP-$5.79 |
| 2811 JAZZ/Vol. 11 ADDENDA. | 1-12" LP-$5.79 |

**2865 ROOTS: THE ROCK AND ROLL SOUND OF LOUISIANA AND MISSISSIPPI.** Styles & rhythms of today's popular music in the South. Played & sung by various jazz & gospel-oriented musicians. Music of this type communicates to disinterested students. Inc. notes.

| 1-12" LP-$5.79 |

### FOLK SONGS

**2301 BRITISH TRADITIONAL BALLADS IN THE SOUTHERN MOUNTAINS (Child Ballads).** Coll. by F. J. Child; sung by Jean Ritchie. Inc. The House Carpenter, Barbara Allen, & Gypsy Laddie; notes by Kenneth S. Goldstein.

| 1-12" LP-$5.79 |


| 1-12" LP-$5.79 |

**8755 TWO WAY TRIP/AMERICAN SONGS, & ENGLISH FOLK SONGS.** Ewan MacColl & Peggy Seeger sing songs common to the U.S. & Britain. Matty Groves, Jacobo; more. Inc. glossary.

| 1-12" LP-$5.79 |

### INSTRUCTION RECORDS

**8355 THE ART OF THE FOLK-BLUES GUITAR.** Narrated instruc. by Jerry Silverman, based on his book The Art of the Folk-Blues Guitar (Oak). Inc. tablature, basic blues, arpeggio, choking the strings, "walking bass"; more. Inc. illus. illustrated booklet.

| 1-12" LP-$5.79 |


| 1-12" LP-$5.79 |

**8358 BLUES HARP: AN INSTRUCTION METHOD FOR PLAYING THE BLUES HARMONICA.**
Tone layout, rhythm exercises, banding notes, var. exercises, explanations, & combined effects. Acc. guitar by Linus Blato. Complete illustrated documentary notes by Tony "Little Sun" Glover I.

| 1-12" LP-$5.79 |

### MUSIC IN THE SOCIAL STUDIES


| 3-12" LPs-$17.37 |

**5995 NEWN'S STORY OF SELMA.**
With Len Chandler, Pete Seeger, & the S.N.C.C. Freedom Voices; prod. by Jerry Graham & Mike Stein; dir. by Doug Johnson. Seeger, Chandler, & others discuss freedom songs, how they were composed, adapted, & improvised; studio & docu. marchers' voices inc. 1-12" LP-$5.79

**5211 WITCHES AND WAR-WHOOPS.**
Early New England ballads coll. & sung by John Allison; with illus. notes. Songs of the Salem witch persecutions, Indian encounters, & other colonial songs. 1-12" LP-$5.79

**7027 THIS LAND IS MY LAND.**
Work songs of fishermen, lumbermen, farmers, cowboys; more. Pete Seeger, Leadbelly, Woody Guthrie; more. 1-10" LP-$4.15

**7566 CALL OF FREEDOM.**
Side 1: Cantata based on civil rights; written & performed by six students. Side 2: Authentic documentary freedom songs from Israel, France, Angola, & Algeria. Useful for assemblies; inc. text. 1-12" LP-$5.79