



FOUNDATION, INC.

Perpetuating New Orleans unique musical heritage

December 1, 2017

Dr. Henry Blackburn
1525 Kaltern Lane
Minneapolis, MN 56416

EXECUTIVE BOARD

Benjamin Jaffe
Jeanette Jaffe
Aaron Wolfson
John Wells
Ethan Graham

Dear Henry,

Thank you so much for your generous gift of artwork to the Preservation Hall Foundation in 2017. These will be cherished additions to our archives and we will be diligent stewards of these treasures.

Please accept this acknowledgment and receipt of the following:

- Large Bruce Brice painting of undersea scene, signed
- Photo of a Brice mural on a wall in New Orleans
- Brice official poster for 1st New Orleans Jazz and Heritage Festival in 1970
- Woodcut of the front line of the Eureka Band
- New Orleans Jazz Museum Poster
- Poster from the Guthrie Theater Concert of the first tour of a Preservation Hall Band, with Kid Thomas, featuring George Lewis, in 1963
- Photo of the Hall Bros Band meeting the Preservation Hall Thomas-Lewis Band in Minneapolis in June, 1963, arriving for the Guthrie concert
- Poster from the first tour of Japan with the Preservation Hall Band of George Lewis in 1963

ADVISORY COUNCIL

Sara Freeman
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We are so grateful for your support of the foundation and our mission to preserve, protect and perpetuate New Orleans music traditions. There are a lot of exciting things going on with the band, Hall and foundation, including a multi-disciplinary "Salon Series" of art exhibitions, film screenings, musical performances, etc. One of our first events was a Bruce Brice retrospective, in fact.

STAFF

Greg Lucas
Executive Director

Ashley Graham
Director of Development

Ashley Shabankareh
Director of Education

Your stalwart support over the decades of the Hall, Band and Foundation has meant the world.

Thank you again!

Sincerely,

Ben Jaffe

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April 28, 1986
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~~Reminder to call Judy Brown today, Ron Dunton today.~~

Remind me to check with David Lillienthal what Epidemiological Consultants Inc. in Minneapolis is.

Comments -- National Academy of Science's Preservation Hall Concert, April 27: *file jazz*

When Bryce Crawford and I cooked up this experiment of Preservation Hall Band and New Orleans jazz at the National Academy of Sciences five years ago we made an assumption -- an assumption that has not been supported tonight. Our assumption then was that academicians had a need to know. You would have to know the names of the musicians, you would have to know the credentials of the musicians, you would have to know the names of the tunes, you would have to know the key and the chord progressions of the tunes, you would have to know the history of each tune, and you would have to know a great deal about the anthropology, the sociology, the musicology, the epidemiology, and the ecology of New Orleans jazz. So, I set up a lecture last time we did this and attempted to provide all that. Tonight we decided to let the music speak for itself. Our assumption was false; academicians don't need to know a thing. You can enjoy it just as much without knowing anything as you did knowing everything. Nevertheless, I would like to propose to you one major concept about all this, and that is to consider whether we should add two primal attributes and activities to evolutionary adaptations, that is song and dance, music and rhythm to the fundamental adaptations to eating, subsistence activity and propagation of the species. Should we not consider that song and dance are just as fundamental, and should we not be sure that we avoid modern mass

maladaptations by embracing these human activities of song and dance. I got the distinct impression tonight from the nature of the not quite in unison clapping that there is already a mass maladaptation of the academic community to the question of rhythm. So, in response to the need to know, for those of you who do have the collector's mentality, I would like to list to you the tunes that have been performed on this remarkable occasion in this lovely hall. Hindustan, Bourbon Street Parade, Mood Indigo, Ice Cream (I Scream?), His Eye is on the Sparrow, Bill Bailey, St. James Infirmary, Louisiana, and Panama Rag. Now you can get records of all this of the Preservation Hall Band if you do as I do: when I want these records sent to friends, to send a check of whatever amount and ask them to put together an appropriate package by sending your check to the Preservation Hall, 726 St. Peter Street, New Orleans. We have the rhythm section to which you all responded so vigorously with Frank Parker on drums, James Provost on bass, and Sing Miller on piano, Marvin Kimbell on banjo. On the front line we had Frank DeMonde and Willy -- we must face it as senior academicians that you are the senior dean of New Orleans jazz -- Willy Humphrey. I don't have to tell you that you heard something unique tonight in the American folk art of New Orleans jazz. New Orleans jazz lives, Preservation Hall is its home, and the leader of this band is Percy Humphrey.

About
 ahead to take off, 7:57, 7 am March 10, National Airport. "We're going to try it again," the captain says. Correction, "We're gonna do it again," he says. "But, just in case we don't do it, I want to say, so long -- Mom, Stacy, Katia, Heidi and anybody else who's interested. Love, Henry."

Expenses for the National Academy of Sciences:

Jack Lums

27 June 64

Dear Henry,

Ever since your record arrived yesterday morning we have played it practically continuously, with time out for bad behavior and consequent napping. You must know deep down that it requires no apology whatever, not even what you call the amateur tape job. I concede that the drums are over recorded, but even that turns out to have certain advantages. For one thing, my son is an aspiring batterist and has learned more from listening to Tom or Fred here than from anything since Baby's demonstrations. For another, it has a classic precedent in Knockin' A Jug and that ain't bad either. Besides, it really doesn't manage to obscure the work of the horns, which would be a pity because that work is so damn good. Which is the main point to make. Your own playing is as I remember, only better; and my memory, faulty in most things, serves me well when jazz is at issue. So it means that more or less steady work enabled/enables you to cut the mustard more consistently. Well done! And then the combination of soprano and trombone is damn near unique to begin with. And to end with, Mullaney is the end. I have always known it, but records are my means of measuring objectively any talent in this field and I had never heard Jerry on record. Now, thank God, I have! It is clear at once that he is one of the three best horns to be heard in the Twins, and one of the best half dozen ever to have been nurtured there, and (Hal and Vinny not excepted) by far the outstanding trombone. I think he could have gone as high as he wanted, and perhaps he has. I bet he was never happier than on this job. I bet