

# Pajaudiana

Notes about Elizabeth Pajaude who for 50  
years has enchanted all those around her—

## LIZZY MILES

(with a few excerpts from her letters)

"Katy King had a diamond ring . . .  
Who would be the lucky one to get it,  
All the fellows wanted to know. She said

Take your finger off it,  
Don't you dare to touch it,  
'Cause it don't belong to you.  
Tain't no use to crave it,  
Mama's goin' to save it  
For the man whose love is true . . .

Lizzy's combs and dresses are the same she used in Paris a little after the turn of the century. "My costumes when I was the toast of Paris—the Creole Songbird they called me . . ." They come from the same trunks that store the yellowed pages of the songs she used to sing. The sheet music has aged, and times have changed, but the Miles voice goes on—powerful and expressive.

"I sing on the average of 40 songs a nite 5 to 6 songs on a 20 minute set. Sat nite at 5 AM I was leaving the stand to come home felt like I was going to fall apart they asked was I tired—don't leave. I said no I'm not tired I got a little mule in me I'm just goin home to take a 24 hour rest."

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"A lady gave me a mess of Pointsetter that red mexican Xmas flower I love em. Well got home put a beautiful bunch in every room had enough left to take to Nursery to decorate it. Sisters told me they did not have any egg nog. So I returned home made them a big pot of egg nog.—had a very fine Xmas. I was alone writing eating drinking and singing reading. I like to be that way. I like people I like fun but I get plenty when I'm working so when I'm not working I like to be myself—quiet and peaceful."

A Cottage For Sale works its way inside us and becomes the embodiment of all that has been lost and left behind.

"To me I sing love songs—sad songs—torchy songs better. Guess it's because I had such a hard, sad life from as far back as I can remember is why. Most these songs bring memories."

Red Camp—  
Piano Accompaniments  
\*With Tony Almerico's  
Parisian Room Band  
†Banjo—Albert French

Someone once came pretty close to the touchstone of Thurber's humor when he pointed out that it was still just as spontaneous and funny on every repeated re-reading: Lizzy's *Mama Don't Allow It* has the same touch of genius. Every replaying brings with it fresh exhilaration.

"He gets paid for standin up lookin' mean and patting the strings not exerting himself at all. You never hear him. Get a louder stronger man."

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"Hope we can do some fine work together and let the world see that Sophie Tucker is not the only old lady of song that can carry on."

Dyin' Rag was another ancient song not from her old sheet music,—but from way back in her memory, a song her mother used to sing to her. She acted it out all the time—the death-bed request to play something sweet and "call it for me the Dyin' Rag"—her moans and feeble requests punctuating Camp's solo chorus. The word picture may sound corny to us today but Lizzy's uninhibited performance gives a clue to the legendary power and integrity of old-style acting.

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E. C.

### REPERTOIRE

- A Side Waitin' For The Robert E. Lee\*  
Who's Sorry Now?  
Mama Don't Allow It\*  
Take Ya' Finger Off It  
Bill Bailey\*  
Please Don't Talk About Me When I'm Gone  
Chinatown†
- B Side A Cottage For Sale  
Ballin' The Jack  
Dyin' Rag  
Georgia On My Mind  
By The Light Of The Silvery Moon†  
Tishomingo Blues  
The World Is Waiting For The Sunrise†

cover photo - J. Pennick



COOK

*sounds of our times*

long play 1183

LIZZY  
MILES

HOT  
songs  
my  
mother  
taught  
me

BINAURAL edition of  
BNY

*with Tony Almerico's Band*

*Red Camp, piano*



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cover photo - J. Rennick



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