

MUSIC FROM THE SOUTH

Field recordings taken in Alabama, Louisiana, and Mississippi under a grant from the John Simon Guggenheim Memorial Foundation by Frederic Ramsey, Jr. With photographs, notes, and personnels.

VOLUME 1: COUNTRY BRASS BANDS

Folkways Records FA 2650



MUSIC FROM THE SOUTH

FOLKWAYS RECORDS FA 2650

PROPERTY OF
FOLKLIFE PROGRAM
SMITHSONIAN INSTITUTION

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

PHOTOGRAPH BY FREDERIC RAMSEY, JR.

SIDE 1

- Band 1--PRECIOUS LORD, HOLD MY HAND
- Band 2--TAKE ROCKS AND GRAVEL TO BUILD A SOLID ROAD,
(Railroad Blues) (TAKES A BROWNSKIN WOMAN TO
SATISFY MY SOUL)
- Band 3--WILD ABOUT MY DADDY
- Band 4--SUN GONNA SHINE IN MY BACK DOOR SOME DAY
- Band 5--I'M GOING ON
- Band 6--O LORD LET YOUR WILL BE DONE
- Band 7--PREACHING TONIGHT ON THE OLD CAMP GROUND
- Band 8--MY BABY GONE AND SHE WON'T BE BACK NO MORE
- Band 9--FARE YOU WELL DADDY, IT'S YOUR TIME NOW

Library of Congress Card Catalogue No. R 55-413

SIDE 2

- Band 1--SING ON
- Band 2--DIXIE
- Band 3--GOING UP THE COUNTRY, DON'T YOU WANT TO GO
- Band 4--I SHALL NOT BE MOVED
- Band 5--THE SHIP IS OVER THE OCEAN
- Band 6--MAMA, DON'T YOU TEAR MY CLOTHES
- Band 7--NEARER MY GOD TO THEE
- Band 8--LIKE MY LORD
- Band 9--I'M ALL RIGHT NOW SINCE I'VE BEEN CONVERTED
- Band 10--JUST OVER IN THE GLORYLAND
- Band 11--WHEN I LAY MY BURDEN DOWN

©1955 FOLKWAYS RECORDS AND SERVICE CORP.
43 W. 61st ST., N.Y.C., U.S.A.

FOLKWAYS RECORDS FA 2650

FOLKWAYS RECORDS Album No. FA 2650

©1955, 1961 Folkways Records & Service Corp., 43 W. 61st. St., N. Y. C., USA

MUSIC from the SOUTH VOLUME I: COUNTRY BRASS BANDS

Field recordings taken in Alabama, Louisiana, and Mississippi

by Frederic Ramsey, Jr., Guggenheim Fellow...with photographs,

notes on the recordings, personnels, and essential field data

NOTICE

All of the photographs, line drawings and written material in the ten Folkways folders to accompany "Music from the South," Volumes 1 through 10 (FA 2650 through FA 2659) are copyright, ©1955 by Frederic Ramsey, Jr. All Rights reserved, including the right to reproduce this folder or any portion thereof in any form.

All music and words to music is copyright, ©1955, with rights assigned to original performers.

COVER PHOTOGRAPH ON SLEEVE shows THE LANEVILLE-JOHNSON UNION

BRASS BAND. From left to right: Henry Smith, bass drum; Robert Williams, Jr., first alto horn; Wilson Stevenson, first bass horn; Dennis Atkins, trombone; Levi Maiten, alto horn; Robert Williams, Sr., trombone.

All photographs by Frederic Ramsey, Jr., unless otherwise credited.

MUSIC FROM THE SOUTH

INTRODUCTION

All recordings presented on ten 12" longplay records by Folkways under the series title, "Music from the South," are the outcome of work carried on during 1954 in Alabama, Louisiana, and Mississippi, under a grant from the John Simon Guggenheim Memorial Foundation.

Our broad purpose was to explore the Afro-American musical environment in as many areas of the South as time and the Fellowship permitted. As a tentative but not binding objective, we hoped to tap as many sources as possible that would lead us back to the music and the story of the period 1860 to 1900 --- roughly, to years just before and after Emancipation (1863), or to that other date used so generally for southern reckoning, the year of "the Surrender." (1865)

For this reason, the majority of persons who were sought out, and who recorded, were between 60 and 95 years old. Exceptions were made whenever younger persons (Scott Dunbar, Ella Cash, Dorothy Melton, young gospel singers, and children who sang play songs) played and sang in any one of several ways -- e.g., word content, playing style, vocal style -- that related to the earlier period. The period 1860 - 1900 was not chosen for spurious or capricious reasons. It is a period which saw the development, principally in New Orleans, of a dance music which later evolved into the form, or forms of a form, which is now called jazz. It is doubtful, however, if the word "jazz" worked its way into our common speech much before the years of World War I, and even then not as a tag for music.

It is not doubtful, however, that the musics played in New Orleans related to the folk backgrounds of those who played. The environment of New Orleans itself was urban; yet many musicians who came to play in New Orleans came directly from the country, or sprang from country stock that had emigrated to New Orleans. This is not to say that all early dance music of New Orleans was purely country or folk in origin; quite the contrary, the urban music that developed was a fusion of many complex elements, of which "country" was one part. It seems possible, now, to say that some of the country elements may have come in through the horns, which are closest to the human voice. But again, not all music played by horns was country music. Other country elements were carried in directly by voice, and by the accompanying instruments, the guitar and banjo. The city contributed a well-established tradition of fairly sophisticated reed-playing, the proficiency which musicians developed by playing on hundreds of occasions in march and dance bands, and the cosmopolitan, "mixing" attitude which permitted so many elements -- Africanisms, Spanish melody and rhythm, Caribbean Music, and European classic music -- all to come together. But along with all this, there was always an undertone, felt probably more by "American" Negroes than by the Creoles, of the music from a country environment. This is the background of music which can be loosely grouped as comprising chants, jubilees, hymns, and spirituals, on the religious side, and field hollers, play songs, blues, reels, and rags, on the secular side.

"Each Sunday Bolden went to church, it was once stated by Bud Scott (veteran guitarist, 1890 - 1950. *Record Changer*, September, 1947), "and that's where he got his idea of jazz music. I think I am the first one who started four beat for guitar and that's where I heard it. . . all down strokes, four straight down."

It is even possible, that in the earliest, most fluctuant period when the new, evolving music was being played, less of the country influence predominated. But as the music developed more and more into a new way of playing, the country repertoire began to be incorporated into the new music with greater frequency. It is for these two principal reasons -- the presence, in early bands, of country horn men, and the presence, in later performances, of a repertoire of country songs, that it was felt that more of the country material, especially material relating to the formative years of the new music, should be sought out and recorded. Our method was to go into the most remote rural regions and seek out, by word-of-mouth enquiry, all persons who could sing, play, or dance. Except in New Orleans, no one "took us" to persons who would record. We found them ourselves, and talked with them in their own homes. The recordings were taken in cabins, on front porches, in fields and in yards. No one was ever asked to "come into town" or "make an appointment at a studio" when we wanted to get something down on tape. The tape, the microphones, and the recording machines went to the people who talked and sang and played for them. It was our feeling that it was easier for any one to remember, to talk, and to sing, when surrounded by his children, his friends, by interested neighbors and familiar passersby. We sought the everyday environment to which so much of music heard in the South relates.

Some rules of exclusion were maintained. Aside from work in the New Orleans area, recordings were taken in regions where no one else had worked. Our reason for this was simply to avoid duplication of material obtained by other collectors. For example, the county in western Alabama, Livingston, where both the Lomaxes and Harold Courlander had worked, was not selected for any recording. It was felt that the Lomaxes and especially Courlander, whose magnificent "Negro Folk Music of Western Alabama" is represented on Folkways P 417 and P 418, had already done this specific job. It was required to find new persons whose song and recollection could be tapped.

Another rule of exclusion applied to persons who had already recorded, and to professional performers. With the single exception of Elder David Ross of New Orleans, who had recorded privately for Dick Allen and Sam Charters of that city, no person had, at the date of recording, done previous work before the microphone. Every person heard in the entire series of "Music from the South" is, therefore, new to records. None are professionals.

By avoiding duplication, we wished to show both the richness and range of new material still to be heard in the South. It is hoped that this demonstration will stimulate others to collect material which, of late years, has been assumed by many to be no longer extant.

It is this writer's conviction that a few months of work in some counties of the states selected has only begun to assess the wealth of material available. Before it can be assumed that southern music is extinct, we shall have to hear

from every county and every sub-division of every county. Our work can only be regarded, in comparison to such an extensive and long-range project, as a series of experimental drillings. Much remains to be found, and much remains to be recorded and documented. It might not hurt, however, to point out that the time for such work to be accomplished falls within the next ten, possibly twenty, years. For the strong tradition of music, and the way of life which engendered it, lamented or lamentable as that may seem, are both fading irrevocably as changes come to the South.

--Frederic Ramsey, Jr.

COUNTRY BRASS BANDS

By

Frederic Ramsey, Jr.

Brass band playing has contributed so much to American music for so long a time that it should be no wonder that elements of the brass tradition survive in remote country areas. It is a matter of some wonder, however, that very little probing into the history of early Negro brass bands has been done. In many ways, the tradition of horn playing that grew up in these bands may have formed a principal ingredient of the first known forms of the new dance music that evolved in New Orleans, possibly in the 1890's, later known as jazz. A love of band music, and of the horns that blew it, was in full flower in New Orleans at least as early as 1838, when the Daily Picayune reported on August 2: "There is a real mania in this city for horn and trumpet playing. You can hardly turn a corner that you do not hear some amateur attempting, in perfect agony, to perform his devotion to the god of music. A wag remarked to us yesterday that he never before thought to have run from a horn, and declared, without any apparent irreverence, that he earnestly desired to hear the last trumpet." (Quoted from Playback, January, 1950).

There were horns in New Orleans, and there were small brass bands playing in the country. The Greene County, Alabama, Gazette of July 12, 1830, carries an account of a Fourth of July commemoration held in the countryside near Eutaw: "... many of the company enjoyed themselves by dancing. ... An excellent barbacue was prepared, of which it is supposed, more than 500 persons partook." The observance at nearby "Greensborough" (Greensboro, Hale County, Alabama) was illuminated by several "Tunes" struck up by a band as each patriotic toast was delivered. The Gazette ran a list of titles:

1. Hail Columbia
2. Washington's March
3. President's March
4. Hail to the Heroes, Whose Triumph Have Brightened. . .
5. To the Sages Who Spoke, etc.
6. Ye Sons of Freedom
7. Star Spangled Banner

Numbers 12 and 13, winding up what must have been a long, hot afternoon of memorable toasting, were "Toll Not the Bell of Death for Me," and "Haste to the Wedding."

Sixteen years later the notes of dedicated federalism and patriotism sounded at earlier observances of Independence Day had given way to a carefree atmosphere of celebration for celebration's sake. The Alabama Whig of July 7, 1859, reflects the change:

"The Fourth! was celebrated in various ways by our citizens. Some of them went to the Grand Barbecue at Candy's Landing, some to Poligee, some to McGeehee's above Springfield, some to a game and fish fry on the river and the remainder passed the day as they best could. . .

Very early in the day the delegation to McGeehee's commenced moving in squads, with a four mule team in the rear carrying the Band of Music. Yankee Doodle, Hail Columbia, and Wait for the Wagon 'caught it' as they left and came back doing the same thing. . .

"The fish and game dinner was participated in by 12 or 15 gentlemen, as many boys and twice as many negroes. The company assembled on the river bank near an excellent spring, each one bearing Fish, Squirrels, Birds, Vegetables, and other provisions with 'sunthin' to wash it down,' and after cooking the dinner, we can say of our own personal knowledge, all hands 'eat into' the pile with astonishing voracity."

This account of a Fourth-of-July-with-Band-of-Music predates, by only six years, "the Surrender." Combined with the other reports, it establishes: existence of a strong band tradition; the presence of Negroes at celebrations; music played for "good times," and for dancing; a patriotic repertoire of white man's music. The Negro side of the story begins with "the Surrender," and has had to be reconstructed from interviews with persons living in the region; no accounts of music played by Negroes were published in county papers.

All persons interviewed concur on one point; the date of origin of Negro brass bands is always given as just "after Emancipation" (1863) or "after Surrender." (1865). The first bands were named after plantations where the Negroes had been slaves, or after churches, or after geographic place-names. The region of Perry-Hale-Greene Counties (these middle Alabama counties run east-to-west) saw the forming of the Lapsley Band, the Hatchet Band, the Hope-well Band, Oak Grove Band, Runner's Chapter Band (the last two named for churches whose congregations took up horn-playing), the Calame Band, and Cartrey's Band. There was a

Boguechito Band (the Boguechito Creek runs down from Perry into Dallas County, Crossing U. S. 80 between Selma and Uniontown), and a

Whitsey's Band. Over near Laneville, a band of that name was formed, and a Johnson Band. The two bands recorded are the Lapsley Band of Perry County, tracing its descent in direct line from the plantation of that name, and the Laneville-Johnson Band, of Hale County, which is composed of members of the original Laneville and Johnson's Bands.

The Lapsley Plantation Band began as a trio, with two drums and one cornet -- "a little old lead horn, we call it a quartet." The band grew, and its full complement (probably some time in the 1890's) ran this way: Captain Dave Turner beat the snare drums; daddy of old man Fred Watts played the bass drum; John Watt and Dan Hood, alternate lead horns ("quartets"); Judge Hood, "trambone": Tommy Hood, alto horn; Henry Wright, tenor horn; William Williams, (or "Wimes"), first bass horn; Ike Howard, second bass horn. At one time, there was a clarinet, and a valve trombone; possibly the personnel as given by George Herod (who played "quartet", second bass horn, and, occasionally, second clarinet) skips a generation (the youngsters sat in with their daddies until they got the knack), but the full instrumental make-up of the band is covered.

The essential point to be noted, in connection with all the Negro brass bands formed shortly after Emancipation, is that they played without instruction, and picked up their tunes by ear: "Well, I tell you how it was. It was just. . . you take a fellow, when he. . . take a man, when he would play music, he'll set down, if he hearin' 'bout a sing, a hymn. . . or hear anything like that. Well, after he got it prompt in his mind, then he'll pick up his horn. Then he'll try to play it, you see? That's the way it was. They first started playing spirituals. . . got them at the church. They go way back. . . Sometimes us' leader. . . us' captain. . . set down and play a new piece. He'll jump out there on it. . . Some people plays by notes, and they can't jump by them notes. . . We'll hit a piece, an' anybody can jump. . .

It is possible that there was a predominance of horns because, as one player implied, "that's an easy instrument to pick up on." The instruments they played, then and now, are members of the Saxhorn family. Some of them are antique -- members of the Laneville-Johnson Band stated that they had found no way to get new horns. The ones they use now were purchased in the early 1900's. Of the Saxhorn family, Willi Appel, in his Harvard Dictionary of Music, concedes that "All agree that there is an inextricable confusion of nomenclature in this group." Horns assigned to personnel in the work sheets, then, are reported as described by the players themselves.

On one point, however, all is clear, according to the Harvard Dictionary. This relates to the brass family of horns: "A more characteristic feature of the family in question is the mouthpiece, which nearly always has the shape of a cup, hence the name 'cupped-mouthpiece family' which can be accepted for all practical purposes as a basis of classification. Even if this definition is rejected. . . the instruments in question must be defined as 'lip-vibrated aerophones,' i. e., wind instruments with which the lips of the players serve as reed." The point is worth establishing, because the music played by members of these early plantation brass bands was based on song -- they blew singing horns. Their repertoire came, not from the white man's stock of patriotic sheet music, but from church and secular songs. From the church side, they played spirituals, jubilees, and possibly, some early chants. They had probably sung them in their churches and homes before blowing them through their horns. From the everyday, or secular life, they adapted rags, reels, blues, and ballads. Later, they picked up secular tunes from "people who went through -- hear a guitar fellow pickin' a guitar. . . he be pickin' reels. Us boys would catch that from it." George Herod, retired leader of the Lapsley Band, named some of the tunes the Lapsley played; his own recollection of hearing the band dates to when he was a boy of ten. He is 64 now. They were: Move, Members, Move; Uncle Bud; They Had a Home in This Rock; Don't You See, Katy, I Got to Go; Baby, Where You Been so Long; You Can Kick Me and Knock Me all Night Long, but Mama Don't You Tear My Clothes; I'm Goin' up the Country, Baby Don't You Want to Go; Bill Scott, Ain't You 'Shamed; Great Scott, Fell out the Window This Morning Soon; and Luke and Mullen, which can be heard as sung by Horace Spott in "Music from the South," Vol. 2, Side 2, Band 2 (Folkways FP 651). Herod also named I Shall Not Be Moved, and his own singing of that song can be heard in "Music from the South," Volume 7, Elder Songsters 2 (FP 655). In the days when there were many church and plantation bands, Herod says, there was a good feeling of competition between musicians. They went out to their jobs on wagons, blasting all

the way, exactly as did the earlier white bands of 1859. Sometimes the wagons met: "We be goin' this way, an' we run 'cross Hatchet's

Band, and then we'd stand, and play different tunes, and then we'd pull out there from one another. We'd just have a good time when we run up on one another. . . one band would try to outplay the other."

The Lapsley Band knew three keys, E Flat, B Flat, and "the Spanish." "The Spanish" was described by Herod, as we sat in the court-house square of Marion, Alabama, one hot Saturday afternoon in May: "Now the Spanish is. . . that's low music, you couldn't hardly hear 'em playing. That would be called down, in Spanish. . . that's Spanish. . . that's low."

"In E Flat and B Flat, that's up high. We plays in B and E, up high. Anybody can hear us, four an' five miles around. As clear. . . us can come in a place at two miles, five miles. Then somebody will say, 'I head you all at such and such a place.' Comin' up to the party, we'd strike up a piece, 'bout half a mile away from there. We'd hold that piece coming in till we got there. . .

"At mornin', fo' day, when we be comin' back, peoples be standin' in their nightclothes. . . girls, child'ens. . . people be standing in their nightclothes, stand out, hearin' us come through. When we be comin' home at night, we do that to keep from sittin' up there goin' to sleep. Lot of times, boys set up there an' go to sleep, an' drop their instruments down. . . wagons would run over 'em."

The quality of loudness is so often used by every one in this region to describe music played by the country bands that a parallel immediately comes to mind: the way all the old people of New Orleans recall Buddy Bolden's cornet, and his band, as playing loud. "There are hundreds of New Orleanians who still remember Bolden and his powerful band, but when pinned down about it all they can say is that he was good and loud," complained William Russell after many interviews. (Jazz Music, October, 1943)

Admittedly, this report of Bolden's music is exasperating in the extreme to scholars who are seeking precise information. Yet it has the rugged persistence of a folk legend, and sometimes this persistence may be a way of trying to tell us something. Here is the legend in its classic form, as related by Bud Scott: "Bolden would strip Lincoln Park of all the people by slipping his horn through the knot-hole in the fence and calling the children home. . . Let me tell you, he was plenty powerful." (Record Changer, September, 1947).

Loudness per se may not mean much; still, it is one of the strongest clues we have to the earliest ways there were of playing the new music in New Orleans. This new music was also based on a repertoire of spirituals, reels, ballads, and blues, as played by Negro musicians handling brass band instruments for the first time.

Johnny St. Cyr, interviewed by Dick Allen, mentions another quality of the new New Orleans music: "Oliver, Keppard, Bolden, those fellows all featured a hoarse tone." Russell, in the article referred to above, points out some elements he senses as characteristic of the earlier New Orleans music: "Often when Bunk's band first announces the theme of a simple chorale-like number, such as the spiritual, I Ain't Gonna Study War No More, or Storyville Blues, all the parts are played in a sort of pseudo unison, or at least the parts are in similar rhythmic values. Of course they never are in true unison nor are they hit off rhythmically together, and naturally almost every sin known to European musical culture is committed -- lack of precision, out of tune-fulness, smeared, muffs -- in other words we have with us once again the well known 'sloppy New Orleans ensemble' -- but an ensemble of whose unpredictable rhythms, vitalizing accents, and independence of parts (even when playing isometrically) are more thrilling than any symphonic group. There has been much talk about New Orleans counterpoint, but the performance of Bunk's orchestra, among others, suggests that possibly New Orleans ensemble style is more of a heterophony than a polyphony."

It has been established that both the Negroes of New Orleans and this region of western Alabama had heard white brass bands playing European harmonies from sheet music. When they first heard their own people playing with hoarseness, a notable lack of harmony, and a high level of heterophony, it is possible that the "new music" struck them as "loud." A brass band, any brass band, can play only up to a certain decibel level of actual loudness; but the sound of "unfamiliar" music is so often described by auditors as "loud" that perhaps this frequent use of the word is our subtlest clue to emergence of a new way of playing. It may take us back to that fresh moment when the new music was first heard blown through the knot-hole of a fence in Lincoln Park, or

riding out across the Alabama countryside. It should probably be said right here that we are not trying to equate the new dance music of New Orleans, circa 1890 or 1900, to music of country brass bands from Alabama. What intrigues us is that there seem to be enough points of similarity to suggest that the earliest, "roughest" band music played by Negroes in New Orleans may not have been wholly different from music of the country brass bands. The changes that took place, almost immediately, in New Orleans music, were away from this "roughness." But as far as we could determine, the "primitive" or "rough" style did not undergo changes in remote rural districts like those that nurtured the Lapsey and Laneville-Johnson Brass Bands.

There are other parallels that might tend to relate the music of the country bands with the early bands of New Orleans, and they should be reported, again without insistence that we are trying to draw up a musical equation. There is the obvious one of instrumentation; the Saxhorn family predominated in many New Orleans bands. It has already been shown that the repertoire -- which reflects a turning away from the white man's music to the music of Negro worship, and to secular Negro songs -- resembles that of New Orleans.

From the beginning, the music of Negro brass bands, both in New Orleans and Alabama, seems to have been related to dancing. This alone would not distinguish them from the earliest white bands known in Alabama or elsewhere; but it is unlikely that white audiences indulged in the sort of loose-hipped dancing which accompanies both the New Orleans or Alabama bands' music. One can see this sort of dancing flowing along in the Second Line that follows a funeral band in New Orleans today; and its counterpart can be seen when the Lapsey or the Laneville-Johnson play for Negro audiences in Alabama. In New Orleans, the bands have played, traditionally, for festive occasions, and for funerals. In Alabama, they do not play for funerals, but they are on hand for all outdoor "good times": barbecues, picnics, baseball games. The rhythm set up by these bands is not a tight, regular march step; it is more of a flowing, anticipatory emphasis and counter-emphasis, ideally suited to a free style of dance. The Negro brass bands indulge in very little "concertizing" in the grand manner: "any piece we strike," says George Herod, "they'll dance by it."

Both the Lapsey and the Laneville-Johnson Bands were hired, traditionally, for the long, out-of-door functions known, in their region, as "The Twelve Links." (or "Twelve Lengths") Locally, (Perry-Male Counties) different explanations are given for the phrase. Some say that, originally, twelve elders of the church (they do not specify which sect) formed themselves into a membership, and took the title from the Last Supper served to the Twelve Apostles. Others say the "Links" ("Lengths" are pronounced "Links") refer to the long distance celebrants had to travel -- on foot, on muleback, and in wagons -- to get to these functions. Still another version is that the "Twelve Lengths" refers to twelve long, rough board tables set up on trestles under the trees. "Well, that twelve tables," George Herod said, "anybody then, got to buy themselves a ticket. . . that ticket would carry you 'round. . . bought a ticket for refreshments, drinks. . ."

"Twelve Links" celebrations are held, traditionally, on the Fourth of July. Sometimes, the frolic includes days before and after the official holiday. This probably makes confusion over the meaning of the "Twelve Links" complete, as there is some historical basis for assuming that the origin of the phrase could have been either religious or patriotic. Governing church bodies of twelve are known to at least one sect, the Mormons, who at one time split off into a faction known as "The Twelveites;" and the Declaration of Independence was adopted "by the authority of the Twelve United Colonies dwelling upon this island of America." (1775, Mass. H. S. Coll. 3 Ser V. 75) But regardless of the number of tables, participating elders, or colonies involved, one thing remained constant: the band was there to play for the "Twelve Links," and it played on every day from nine a.m. till dawn of the following day. There were country brass bands in the parishes surrounding New Orleans, and many Louisiana musicians have recollected that they first blew horns as members of these organizations. Charlie Love, a cornetist now living in Algiers, recalls the Caddo Band from the Shreveport area where he was born. This band made a cylinder recording in 1913, but it is probably lost. Fred Landry, trombone player of Donaldsonville, not only gave an account of the early days of the Claiborne Williams Band, but he remembered that at Mardi Gras time, all the little bands for miles around picked up and went in to swell the parades in New Orleans. He also remembers hearing the Bolden Band coming out to play on excursions that stopped at Donaldsonville, in the country district that saw the birth of King Oliver. There was another band at Litcher, Louisiana. Kid Ory has re-

called that "when I was thirteen, I formed a band in the country where I lived in La Place, Louisiana." (Record Changer, November, 1947). The Edward Clem Band stemmed from near Whitehall, Louisiana.

There was a band that played for dancing at Angola Plantation, long before this rich delta bottomland became the Louisiana State Penitentiary where Leadbaldy, among others, served a long term. According to Louis Bonner of Angola, who heard this band, it consisted of about seven "regulars" -- including a tuba, French horn, trombone, clarinet, fiddle, and mandolin. This was before 1900. They "used to play it and sing it". They sang "blues, spirituals, reels. . . the church people would sit there and laugh at 'em when they played blues. That didn't bother they 'ligion."

It is of some interest that a Bolden family lived in this countryside, near Tunica, and that certain members of that family emigrated to New Orleans. It has not been possible to establish an exact date, or names of the Boldens who moved. It does seem likely, from interviews conducted in New Orleans, that Buddy Bolden's family may have come into the city from an outlying district; but until there is more proof, these shreds of data will have to pass as unrelated.

In all these places, we asked if any of the brass bands were still playing. There was always a sad smile, and a shake of the head. "No, they done broke up long ago. That's the old times." But one day, our question drew a different kind of smile. We were sitting on the porch steps of a cabin not far from Webb's Interest, a country-store crossroads between Marion and Greensboro. "Yes," Dora Williams replied, "they had a band out here for a party one night last summer. I didn't go, but I could hear 'em, even from 'way down the road. I sat on the porch, and listened. Whenever they get to puttin' into them horns, it sounds so good. That was the Lapsey boys."

It took more than a month to find the Lapsey boys, and in the meantime, Cliff, who is cook and maître d'hotel of a log-cabin barbecue run by Billy Grant called "Over the Hill" out of Newbern, Alabama, had told me about the Laneville-Johnson boys. Cliff took me over the clay roads and rutted field lanes that twist through the back country around Faunsdale and Laneville and one by one, we talked with the various horn men who make up the Laneville-Johnson Band. It was cotton planting time, and most of them were out plowing their small patches. We scheduled a get-together for a night when they could all come; then it rained. Cars and wagons bog down over the hub when the Alabama clay gets soaked. By the time the weather had cleared and the roads were hard, the men had done most of their planting, and were much happier over the prospect of pulling out their battered horns and blowing in a Band of Music.

MUSIC FROM THE SOUTH, VOLUME 1: COUNTRY BRASS BANDS

SIDE 1 - THE LANEVILLE-JOHNSON UNION
BRASS BAND recorded May 6, 1954
near Newbern, Alabama

Personnel: Robert Williams, Sr., trombone and alternate drum; Robert Williams, Jr., alto and alternate second bass horn; Levi Maiten, alto horn and alternate trombone; Dennis Atkins, second bass horn and alternate trombone; Henry Smith, drum and alternate second alto horn; Wilson Stevenson, first bass horn.

SIDE 1 - BAND 1 - SELECTION 1:
PRECIOUS LORD, HOLD MY HAND (Source:
MC 37 - 1) Time: 1:47

BAND 2 - SELECTION 2: (16-second tune-up)
TAKE ROCKS AND GRAVEL TO BUILD A
SOLID ROAD, (Railroad Blues) (TAKES A
BROWNSKIN WOMAN TO SATISFY MY SOUL)
(Source: MC 37 - 4) Time: 1:49

BAND 3 - SELECTION 3: WILD ABOUT MY
DADDY (Source: MC 38 - 3) Time: 2:10

BAND 4 - SELECTION 4: SUN GONNA SHINE
IN MY BACK DOOR SOME DAY (Source:
MC 38 - 4) Time: 2:25 with tune-up

BAND 5 - SELECTION 5: I'M GOING ON
(School March) (Source: MC 38 - 5) Time: 2:25
ends on "Good!"

BAND 6
comes in on: "Get the drum right, now. . .
SELECTION 6: O LORD LET YOUR WILL BE
DONE (Source: MC 38 - 6) Time: 1:50
"I want you to play it right now, boys. . ."
15 sec. talk ends on "Lord, I could have
blowed it all night!"

ENDS REEL A, 1, for COUNTRY BRASS
BANDS, SIDE 1 Total: 12 min. 30 secs.

BEGINS REEL B, 1, for COUNTRY BRASS BANDS, SIDE 1

After 4-second white tape at beginning of reel, there is a short bit of conversation among the musicians while they tune up. . . comes in on. . .

Transcript of conversation between musicians, begin Reel B, 1 (Beginning Band 7, Country Brass Bands, Side 1)
"What you all thinkin' 'bout playin' when you go on now?"

"Let 'em play anything they want. . ."

"That what I say."

". . . anything."

"I'll be back in just a moment."

"Well, we ought to . . . ought to play old River Saint John. . ."

"You want to know why they. . ."

"Your mouth ain't no shape to play. . . to drag that."

"Who?"

"Mouth ain't no shape to drag that."

"It'll be. . ."

"Sho ain't. . ."

"Not yours. . . mine is."

"Sho ain't. . . sho ain't."

"O.k."

"'cause when you start that you got to. . ."

"Henry! What you say?"

". . . got to drag that"

". . . going to blow. . ."

"Any. . . any man feel like he want to hear a piece hisself, name it, an' I feel like mine right now. . . lemme play this 'un."

"Hey listen, what you min' for. . . we play it."

"All right, here me go. . ."

"Hoo, wait. . . (who'll call the band now?)"

"I ain't got 'un, now. . ."

"I'll wait. . ."

"What do you. . . fellows want to play?"

"Hold yourself."

Horn, taps on drum. Tune up.

"Hmn?"

"I think he's got that thing runnin'. . . he catchin' all we're saying."

"Oh no, no."

"Hey. . . tell me what I was sayin' (then). . ."

that don't. . .

". . . talk about something. . . blowin' . . ."

blowin'."

"Oh, Well, yeah."

Horn tune up.

"You all 'bout ready to play. . . the shape he's in. . ."

Bass horn tune up.

"Henry!"

"Hmn?"

"Say, you remember that (the) night we come there an' drive that car that car. . . 'bacca car there by Jay house. . ."

"Unhunh."

". . . I want you to play that drum like you did that night. . . you understand?" (Taps on drum)

"You ain't got to hit it that hard. . ."

". . . you gotta drum, but you ain't got to hit it that hard. . ."

". . . looks like, goin' down. . ."

"You ain't got to hit it that hard. . ."

"No, I ain't going to hit it. . ."

"Don't you all run down me, there, boy. . ."

"Let's go. . . (gang?). . . let's do the boggie (?)."

"Let's go. . . let's go, let's go. . ."

"Come on, gang. . ."

"Well. . . got to have a little fun, you see closer up there. . ."

"No sir, Henry. . . (ain't. . .) come on here. . ."

you can play the horn here. . ."

"He ain't catchin' nothin' now"

"He ain't catchin' nothin' now, 'Ain't he?" he's just playin' it for hisse'f. . ."

"Yeah?"

"Listen."

"Well, he could catch it. . ."

goes into. . .

SELECTION 7: PREACHING TONIGHT ON THE
OLD CAMP GROUND (Source: MC 39 - 1) Time
of Selection: 2:07

Note: speech begins before end of selection:

"Play that one. . . play the other piece now,

what you got on that last one. . ."

". . . done played the last one. . ."

". . . sound like brass tacks to me

Bass horn tune up.

". . . by the way I b'lieve it was good, huh?"

. . . into

BAND 8 - SELECTION 8: MY BABY GONE
AND SHE WON'T BE BACK NO MORE
(Source: MC 39 - 2) Time: 1:53 ends on
"That's it!" . . .

BAND 9 - SELECTION 9: FARE YOU WELL
DADDY, IT'S YOUR TIME NOW (Source: MC
39 - 3) Time: 2:15 Total time of Side 1: 21:25
(12:30 & 8:55)

MUSIC FROM THE SOUTH
COUNTRY BRASS BANDS, VOL. 1, SIDE 2

THE LAPSEY BAND recorded May 15, 1954,
near Scotts Station,
Alabama

Personnel: Robert Turner, trombone; David
Turner, alto horn; Jack Wimes, bass horn;
Edmund Cole, bass drum; William Wimes,
snare drum. George Herod, retired leader and
cornet, was on hand for the session, but did
not play.

BAND 1 - SELECTION 1: SING ON (Source:
MC 43 - 3) Time: 1:23

BAND 2 - SELECTION 2: DIXIE (Source: MC
43 - 6) Time: 1:23

BAND 3 - SELECTION 3: GOING UP THE
COUNTRY, DON'T YOU WANT TO GO
(Source: MC 43 - 7) Time: 2:43

BAND 4 - SELECTION 4: I SHALL NOT BE
MOVED (Source: MC 43 - 8) Time: 1:25

BAND 5 - SELECTION 5: THE SHIP IS OVER
THE OCEAN (Source: MC 43 - 10) Time: 2:06

VOL. 1 SIDE 2, REEL B.

BAND 6 - SELECTION 6: MAMA, DON'T
YOU TEAR MY CLOTHES (CF. N. F. M. Ala,
Side 1.) (Source: MC 44 - 2) Time: 1:17

BAND 7 - SELECTION 7: NEARER MY GOD
TO THEE (Source: MC 44 - 3) Time: 2:59

BAND 8 - SELECTION 8: LIKE MY LORD
(Source: MC 44 - 5) Time: 2:06

BAND 9 - SELECTION 9: I'M ALL RIGHT
NOW SINCE I'VE BEEN CONVERTED (Source:
MC 44 - 7) Time: 1:03

BAND 10 - SELECTION 10: JUST OVER IN
THE GLORYLAND (Source: MC 44 - 8)
Time: 1:24

BAND 11 - SELECTION 11: WHEN I LAY MY
BURDEN DOWN (Source: MC 44 - 9) Time:
0:58

THE FOLKWAYS JAZZ SERIES

"His American material is especially rich, and in
teaching a course in American music this summer
at Harvard I found (these) . . . volumes of jazz in-
valuable . . . These sets . . . edited by Frederic
Ramsey, cover the whole field of jazz and its
origins, ranging from primitive field hollers
through the great New Orleans period, with es-
pecially rare and important specimens. . . ."

-- ALFRED FRANKENSTEIN, San
Francisco Chronicle

"An interesting anthology, compiled mostly from
old records, which traces the long journey of jazz,
both hot and blue, from contemporary (i.e., U.S.)
origins. It includes . . . rare and worthwhile items. . . ."

-- Time

"Frederic Ramsey, Jr., who prepared the set with
some assistance from Charles Edward Smith, has
done a fascinating and impressive job of record
editing. Using as illustrations records made in the
Twenties and Thirties . . . Ramsey has traced jazz
from its Southern origins up to Chicago, New York
and Kansas City, exploring along the way singers,
instrumentalists and ensembles large and small. . . .
As an integrated summary of the first two decades
of recorded jazz, this anthology is a completely
unique, pioneering work. It provides an introduction
to jazz heretofore available to the uninitiated listener
only if he happened to know someone with an extreme-
ly extensive and eclectic collection. . . . Ramsey has
done an admirable job of making his points as a
historian while still keeping the musical calorie
count delightfully high."

-- JOHN S. WILSON, The New York Times

"The place to begin is at the beginning. An outfit
called Folkways Records which has a large catalogue
of ethnic music, has come up with a new . . . master-
work called Jazz . . . for tyro and expert alike, I
know of no quicker or finer survey of the basic jazz
story -- of its progression from Deep South country
to New Orleans and then to Chicago -- than that offered
in these . . . volumes."

-- ROGER ANGEL

"Probably the most compactly convenient way of ob-
taining a rich survey of the entire field of hot music
is to buy the Jazz series of LP's . . . issued by Folkways
Records. Fred Ramsey, Jr., the editor and annotator,
is an enthusiast of fine taste and intelligence; the
selections are re-recordings from his own trove of
historic jazz records; and within the compass of (these)
. . . twelve-inch LP's you may now have an electrify-
ing array of . . . sides which go right to the sources
of the jazz matter, exhibit the classic strains, and then
provide a wide sampling of later developments. . . .
Moreover, the quick-changing variety of these Folkways

records gives them a peculiar fascination -- rather like
a battle of music with many contestants, each limited to
one number at a time."

-- WILDER HOBSON, The Saturday Review

"Ramsey does the accompanying booklet describing the
sides, which are arranged also in historical sequence.
The records used for dubbing are in good condition and
consequently the reproduction is good. . . . From the
documentary viewpoint this is a wonderful collection in
a series of fine historical jazz sets."

-- GEORGE HOFER, Down Beat

"RECORDS TELL STORY OF JAZZ IN U.S. . . . The
story of jazz must be heard to be appreciated and LP
records, accompanied by intelligent performance notes,
are the best way to tell it. The most comprehensive
effort along these lines is a series of (eleven) records
called 'Jazz' (Folkways), edited by Frederic Ramsey Jr.
and Charles Edward Smith and produced by Moses Asch.
The set includes . . . (162) selections -- both originals
and re-issues -- and dates from the beginnings of re-
corded jazz in the early 1920's. The sound is good, con-
sidering the age of many of the originals. . . . the great-
est instrumentalists and vocalists of jazz appear in
this series. The compilers are long-established
students of the jazz era, and their informed judge-
ment is reflected throughout the series. . . . Certainly,
this is the richest smorgasbord of jazz ever spread
across (eleven) well arranged platters. It is the equiva-
lent of half a lifetime of assiduous record collecting.
Nothing else we have heard approaches it in quality,
planning and extent."

-- GENE GLEASON, The New York Herald
Tribune

"The other day I picked up the final volume of the
Folkways Jazz Series and decided to write a note of
appreciation. I don't think there are eleven other

LP's that contain as many excellent and interesting
sides as the Folkways. Actually I already had probab-
ly more than half the items contained, some of them
for more than ten years of collecting; however I
didn't see any reason not to pick up all the volumes.
Several other collectors I know felt the same way.
The whole series was very well done and shows some
careful choosing. I especially enjoy being able to stack
several on the changer and getting a wide variety of
artists, something which cannot be done with any other
LP's.

For a beginner collector, confused with the welter of
records currently available and not wanting to go
overboard in purchasing everything offered as a must
for the collector of traditional jazz, the best purchase
he can make is several or all of the Folkways. This
not only saves him from cluttering up his collection
with a lot of so-so records, but serves to direct future
purchases according to what he likes best."

-- WILLIAM W. LAMBDIN, Cleveland Ohio
(unsolicited letter from a jazz student)

"Full personnel is given for all sides. . . most of the
albums have fairly extensive notes. Volume II in-
cludes a complete index of artists and titles for the
whole series. There is even a separate index of
artists by instruments. . . the list of artists comprises
an impressive percentage of the men and women whose
lives have embraced and become part of the living
"Each volume of the series can be bought separately.
I do not imagine that a similar opportunity to obtain
so compactly exciting an anthology will occur for many
years. And congratulations are particularly due
Moses Asch, director of Folkways. If you want a
startling experience, look through a Folkways catalog.
This man is the most creatively far out a & r man in
the history of recording."

-- NAT HENTOFF, Down Beat



THE SECOND LINE, NEW ORLEANS, LOUISIANA. Summer
Sundays, when funeral parades march to the music of bands
like the Eureka, streets in the uptown section are thronged
with dancers who flow along with the lilt of the music.
Even those who only "walk" with the band fall easily into a
wide-swinging, propulsive gait; others work out more in-
tricate steps on the sidewalks as the band pauses along the
way. It is among the finest representations of music and
dance to be found anywhere in the world.

FOLKWAYS

FOLKWAYS albums which made this book possible—the first jazz anthology (11 Volumes) edited by Frederick Ramsey, Jr. (production director, Moses Asch)—include the following personnel:

Alexander, Adolph; Alexander, Charlie; Alis, May; Allen, Henry Red; Allen, Moses; Altieri, Charlie; Ammons, Albert; Anderson, Bernard; Anderson, Ivy; Armstrong, Lillian Hardin; Armstrong, Louis; Austin, Cuba.

Bailey, Buster; Baird, Joe; Baker, Sy; Barbarin, Isidore; Barbarin, Paul; Barefield, Eddie; Barry, Roy; Barker, Danny; Barrett, Emma; Basie, Bill "Count"; Bauduc, Ray; Bauer, Billy; Beatty, Josephine; Bechet, Sidney; Beiderbecke, Bix; Benford, Bill; Benford, Tommy; Bercov, Morry; Barigan, Bunny; Bernstein, Artie; Berry, Chu; Berry, Leroy; Barton, Vic; Bertrand, Jimmy; Bigard, Barney; Binyon, Larry; Black, Lew; Blackwell, Scrapper; Blair, Lee; Blind Blake; Blythe, Jimmie; Boone, Lester; Borders, Ben; Bowman, John; Branch, Stuart; Braud, Wellman; Breasus, Wellman; Briadis, Vic; Briggs, Peter; Broonzy, Big Bill; Brown, Andrew; Brown, Boyce; Brown, John; Brown, Lawrence; Brown, Pete; Brown, Sidney; Brown, Steve; Brown, Walter; Bruce, Harold; Brunies, George; Burns, Dave; Busse, Henry; Byrne, Bobby.

Calamese, Alex; Caldwell, Happy; Calloway, Cab; Campbell, Arthur; Cara, Mancy; Carey, Guy; Carey, Papa Mutt; Carlisle, Una Mae; Carney, Harry; Carter, Benny; Casey, Albert; Catlett, Sid; Celestin, Oscar; Chambers, Elmer; Cheatham, Adolphus "Doc"; Christian, Buddy; Clayton, Buck; Cless, Rod; Clark, Pete; Clarke, Joseph; Clarke, Ken; Cobb, Bert; Cole, Cozy; Collins, Booker; Compton, Glover; Conaway, Lincoln; Condon, Eddie; Cox, Baby; Crosby, Bing; Crosby, Israel; Crozier, Rube; Cuffee, Edward; Cullen, Bruce; Curl, Langston.

Dago, Daniel, Emma (Two Gospel Keys); Davis, Johany; Davis, Leonard; Decou, Walter; Dent, Laforet; De Faut, Voltaire; De Paris, Sidney; Dickenson, Vic; Diemer, Horace; Dieterle, Kurt; Dixon, Charlie; Dodds, Baby; Dodds, Johnny; Dominique, Natty; Donnelly, Ted; Duncan, Hank; Dupree, "Champion" Jack; Durham, Eddie; Dutrey, Honore.

Edison, Harry; Eldridge, Roy; Ellington, Duke; Escudero, Bob; Ethridge, Frank; Evans, Hershell; Evans, Stomp.

Ferguson, Harry; Fernandez, Alvin; Fiege, Dick; Fields, Geechy; Fishkin, Arnold; Fitzgerald, Ella; Foster, Abby; Foster, George "Pops"; Foucher, Earl; Frazier, Charles; Freeman, Bud; Friedman, Izzy; Fulford, Tommy; Fulton, Jack.

Gale, Harry; Gains, Charlie; Gande, Al; Garland, Ed; Garrison, Arvin; Garry, Vivian; Gayles, Joe; Gaylord, Charles; Georgia, Tom; Gillespie, Dizzy; Gillette, Bob; Gish, Joe; Gomar, Larry; Goodman, Benny; Goodman, Harry; Grainger, Porter; Green, Charlie; Green, Freddy; Greer, Sonny; Guy, Fred.

Hagood, Ken; Hall, Fred "Tubby"; Hall, Vera; Hall, Willy; Hamilton, John; Hardin, Lillian; Hardwick, Otto; Hare, John; Harrington, John; Harris, Al; Harris, Arville; Harrison, Jimmy; Hart, Clyde; Hartwell, Jimmy; Hawkins, Coleman; Hayes, Thamon; Haymer, Herbie; Hayton, Lennie; Hatlitt, Chester; Henderson, Fletcher; Henderson, Horace; Higginbotham, J. C.; Hilaire, Andrew; Hill, Alex; Hill, Bertha "Chippie"; Hill, Ernest "Bass"; Hill, Teddy; Hines, Earl; Hinton, Milton; Hodges, Johnny; Holiday, Billie; Holmes, Charles; Hunter, Alberta; Hunter, Bud; Irvs, Charles.

Jackson, Benny; Jackson, Charlie; Jackson, Cliff; Jackson, Jim; Jackson, John; Jackson, Preston; Jackson, Rudy; Jacobson, Bud; James, Elmer; James, George; Jefferson, Blind Lemon; Jefferson, Hilton; Jenkins, Freddy; Johnson, Bill; Johnson, Blind Willie; Johnson, Bobby; Johnson, Bunk; Johnson, Charlie; Johnson, Dink; Johnson, George; Johnson, Gus; Johnson, Howard; Johnson, James P.; Johnson, Keg; Johnson, Lonnie; Johnson, Mantie; Johnson, Margaret; Johnson, Pete; Johnson, Walter; Johnson, Will; Jones, Claude; Jones, Joe; Jones, Mother (Two Gospel Keys); Jones, Richard M.; Jones, Slick; Joplin, Scott; Jordan, Taft.

Kaminsky, Max; Kelly, Ted; Keppard, Freddie; Kettler, Paul; Keyes, Joe; King, Paul; Kirby, John; Kirk, Andy; Kress, Carl; Krupa, Gene.

Ladnier, Tommy; Lang, Eddie; Lannigan, Jim; La Porte, John; Lawson, Harry; Leadbelly, Huddie; Lee, Sonny; Leibrock, Min; Leonard, Harlan; Lewis, Edward; Lewis, George; Lewis, John; Lewis, Meade Lux; Lindsey, John; Lippmann, Joe; Lipschitz, J.; Lipscomb, Danny; Livingston, Fred; Lofton, "Cripple" Clarence; Lucie, Lawrence; Lytell, Jimmy.

Maebene, Bob; Madison, Kid "Shots"; Malneck, Matty; Mann, Belle; Mares, Paul; Margulies, Charlie; Marrero, John; Marrero, Lawrence; Marrero, Simon; Marsh, George; Marshall, Kaiser; Marshall, Neill; Matteson, Don; Maxey, Le Roy; Mayhew, Bob; Mayhew, Jack; Mayhew, Nye; Melrose, Frank (Kansas City Frank); Metcalf, Louis; Mexrow, Mex; Miley, Bubber; Miller, Eddie; Miller, Glenn; Miller, Punch; Minor, Dan; Minor, Orville; Mitchell, George; Mole, Miff; Moncur, Gracian; Moody, James; Moore, Bass; Moore, Vic; Moreland, Morris; Morgan, Al; Morgan, Andrew; Morgan, Dick; Morgan, Ike; Morgan, Sam; Morton, Benny; Morton, Ferdinand "Jelly Roll"; Morton, Norvel; Moten, Bennie; Moten, Buster; Mueller, Johnny; Muzzillo, Ralph; Myers, Wilson; McConville, Leo; McDonough, Dick; McGhee, Brownie; McKay, Matthew; McKendrick, Mike; McKenzie, Red; McKibbin, Al; MacLean, Hal; McPartland, Jimmy; McRae, Teddy; McShann, Jay; McWashington, Willie.

Nanton, Joe; Napoleon, Phil; Nesbitt, John; Newton, Frankie; Nicholas, George; Nichols, Red; Nixon, Teddy; Nolan, Shine; Noone, Jimmy.

O'Brien, Floyd; O'Bryant, Jimmy; O'Connell, Helen; "Oh Red"; Oliver, "King"; Ory, Kid; Page, Billy; Page, Oran "Hot Lips"; Page, Walter; Palmer, Roy; Palmieri, Remo; Parker, Charlie; Pattison, Pat; Payne, Benny; Payne, Cecil; Pecora, Santo; Peer, Beverly; Perkins, Gertrude; Perryman, Rufus; Pettis, Jack; Pierce, Charles; Pingitore, Mike; Pinkett, Ward; Pollack, Ben; Poston, Joe; Powell, Ernie; Powers, Ollie; Pozo, Chano; Procopio, Russell; Rainey, Gertrude "Ma"; Ramey, Gene; Randolph, Irving; Randolph, Zilmer; Rank, Bill; Rappolo, Leon; Read, Jack; Reardon, Casper; Redman, Don; Redmond, Don; Reese, Doc; Reeves, Gerard; Reeves, Ruben; Rhodes, Todd; Ridgely, William; Rinker, Carl; Robinson, Fred; Robinson, Jim; Robinson, Prince; Robinson, Ted; Rodin, Gil; Rogers, Ernest; Rollini, Adrian; Roth, Jack; Rubinowitch, Sam; Rudder, Ralph; Rushing, Jimmy; Rushton, Joe; Russell, Luis; Russell, Mischa; Russell, Pee Wee.

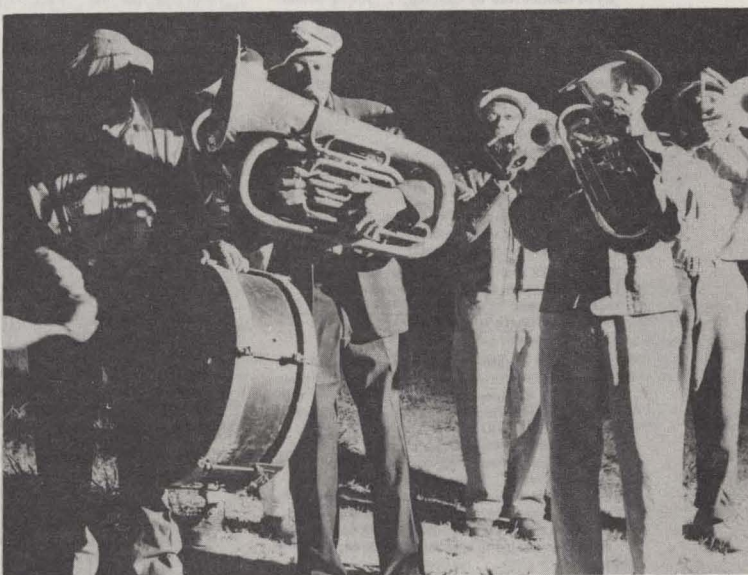
Saxbe, Marvin; St. Clair, Cyrus; St. Cyr, John; Sampson, Edgar; Schoebel, Elmer; Schoffner, Bob; Schultz, Buddy; Schumann, Bill; Schutt, Arthur; Scott, Bud; Scott, Howard; Scoville, Glen; Sedic, Gene; Senior, Milton; Shepherd, William; Sherock, Shorty; Signorelli, Frank; Simeon, Omer; Singleton, Zutty; Smith, Bessie; Smith, Buster; Smith, Carl; Smith, Joe; Smith, John; Smith, Russell; Smith, Trixie; Smith, Willie; Snyder, Frank; Spand, Charlie; Spanier, Francis "Muggsy"; Speckled Red; Stacy, Jess; Stafford, George; Stark, Bobby; Stewart, Dink; Stewart, Rex; Stewart, Slam; Stitzel, Mel; Stoneburn, Sid; Strickfadden, Charles; Strong, Jimmy; Sullivan, Joe; Swayzee, Edwin; Tampa Red; Tate, Erskine; Tate, James; Tatum, Art; Taylor, Billy; Taylor, Eva; Taylor, Jasper; Teagarden, Charlie; Teagarden, Jack; Terry, Sonny; Teschemacher, Frank; Thigpen, Ben; Thomas, George; Thomas, Walter; Thomson, Earl; Thouny, Walter; Todd, Clarence; Tough, Dave; Townes (Jelly Roll Morton's Stomp Kings); Trifancante, Mike; Tristano, Lennie; Trueheart, John; Trumbauer, Frank; Tucker, Bessie; Two Gospel Keys (Emma Daniel, Mother Jones).

Venuti, Joe; Vincent, Eddie; Vinyow, Dick.

Walden, > die; Walla Cedric; Waller, Thomas "Fats"; Warren, Earl; Washington, Albert; Washington, Bock; Washington, Fred; Washington, Jack; Waters, Ben; Watson, Leo; Weatherford, Teddy; Webb, Chick; Webster, Ben; Weinstein, Ruby; Wells, Dicky; Wells, Johnny; Welsh, Nolan; West, Harold; Wetling, George; Wheeler, De Priest; Whetsel, Arthur; White, Morris; Whitet, Ben; Wilborn, Dave; Wilcox, Edwin; Wiley, Earl; Williams, Clarence; Williams, Claude; Williams, Cootie; Williams, Fayette; Williams, John; Williams, Mary Lou; Williams, Sandy; Wilson, Dick; Wilson, Teddy; Wright, Elmon; Wright, Harry; Wright, Lamar; Wynn, Albert.

Yancey, Jimmy; Yoner, Milton; Young, Austin; Young, Lester.

THEY WENT TO THEIR JOBS IN FARM WAGONS. George Herod, leader, and Jack Wimes, bass horn of the Lapsey Band, in yard of farm near Washington Creek, a tributary to the Boguechitto. The Wire Road (now US 80) crosses the Boguechitto a few miles south of this point. "Over it passed the covered Conestoga wagons and stage coaches, crawling over the hills into the thinly-settled territory, and floundering through the sticky mud of the Black Belt, which was almost impassable during the rainy season." (Alabama, in The American Guide Series, Federal Writers Project)



THE LANEVILLE-JOHNSON UNION BRASS BAND. Night recording session near Newbern. Personnel: (left to right) Henry Smith, drum; Robert Williams, Jr., first alto horn (behind Wilson Stevenson); Wilson Stevenson, first bass horn; Dennis Atkins, trombone; Levi Maiten, alto horn; Robert Williams, Sr., trombone.

THE LAPSEY BAND: Personnel: (left to right) Jack Wimes, bass horn; Robert Turner, trombone; David Turner, alto horn; George Herod, leader; William Wimes, snare drum; Edmund Cole, bass drum.

