



# 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 8: YOUNG SONGSTERS

FOLKWAYS RECORDS & SERVICE CORPORATION

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NEW YORK

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## VOLUME 8: YOUNG SONGSTERS

## VOLUME 9: SONG AND WORSHIP

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### 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 music 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 the 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 later 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.

## INTRODUCTION

In Volume 6 and 7 of "Music from the South," subtitled "Elder Songsters 1 and 2," an attempt was made to isolate and examine certain traditions of Negro song as they have been preserved by elder individuals in southern communities.

In Volume 8, "Young Songsters," the contemporary generation is represented by three groups of young gospel singers, one each from Alabama, Louisiana, and Mississippi, and by two young women of Alabama, Ella Cash and Dorothy Melton.

Gospel song, as heard by these proponents, departs from the older traditions of song heard in Volumes 6 and 7. And although the old hymns and spirituals still have a deeper appeal to elder members of present-day church congregations in the South, a significant change has been effected during the last twenty years. Its end-result may perhaps be the complete elimination of older song traditions within a generation or so, as elder songsters are replaced by younger ones.

I was afforded an intimation of the way this transformation is taking place while talking with Suddie Griffins, whose song can be heard at the beginning of Volume 6. "I got my music from my mother and father," she said, "and they got it from their daddy and mother. Some tunes were from what his mother and father taught him, back in slavery time, from the old-timey book...the old Dr. Watts.

"I've lived here all my life...haven't lived more than ten miles right around in this community. The first church I've ever known was Old Oak Grove Baptist Church. My parents used to carry me to church... I taken up the old pattern, to try to sing like my parents. They have changed the tone of 'em a little to what I used to hear when I was a child. They sing 'em with the jazz, now."

I asked what she meant by "with the jazz." She replied, "They started putting the jazz in, 'long 'bout '38 or '39."

When I asked about her use of the word "jazz," it became clear that she did not have in mind the music of New Orleans, or of the traditional jazz band, but that she was referring to records made in 1933 or 1939 by Sister Rosetta Tharpe. She had never heard of Louis Armstrong. This was her way of indicating the cleavage between the "old Dr. Watts" type of church singing and the contemporary gospel song. And as far as she knew, the "gospel style" came as an entirely new development, first perceived by members of her congregation as late as 1938.

Outside this region, however, the gospel style has been slowly developing for a good many years. It is a vocal style that owes a great deal to instrumental jazz -- in phrasing, intonation, dynamics, and use of a "rocking" rhythm. Yet these very same elements were developed in other kinds of church song; especially among the "independent" or "dissident" church groups, which went in for a much more impromptu type of song and worship. Throughout the development of both church and secular music, there has been an interplay between the two sides of the fence. On one side, the extremely conservative old-line Baptist and Methodist songsters have clung uncompromisingly to the sombre beauty of the older style. Yet other elements of the church community have tended to "rock church" and have indulged in music which points the way to the development of instrumental jazz. Now the gospel song, fortified by roots that go back both to the older, freer church song and to instrumental jazz, may very well supersede "the old Dr. Watts."

Many factors have accelerated acceptance of the gospel song. First, it appeals widely to the younger generation. Second, it comes at a time of religious revival -- a sort of "new awakening" that has gained many converts. Third -- and perhaps most significant -- it has become commercially exploitable, and the whole apparatus of mass entertainment media has thus become available to it. The songs are quite often composed by professionals specializing in "gospel." Folios printed in Chicago, Nashville, and New York flood the southern states; they are "plugged" just as "popular" song is made popular.

Many gospel song groups have achieved professional or semi-professional status. They travel from city to city, and the advance announcement of "personal appearance" of a "well known" gospel group is enough to guarantee overflow attendance at any of the larger churches. Gospel records infiltrate every part of the South; they are heard over the radio, and they fill the jukeboxes and record stores. Many young groups "pick up on" their first "arrangements" by listening to records like those of the Skylark Gospel Singers, or Original Five Blind Brothers of Tennessee.

Along with these changes brought into church singing through widespread dissemination and mechanical duplication of gospel song, one of the most striking departures from tradition has taken place within the churches and through the existence of these new singing groups. In the older style of singing, the pastor or a leader "lined out" the words to a hymn or chant, and the whole congregation came in behind him. While this practice can still be found in some churches (compare the performances heard on Bands 2 and 3 of Side I, Volume 9), it is already on the wane.

And as it wanes, the "performance" by the young gospel group has absorbed some of its characteristics. First, there is always a "leader" in the group. It is he who now assumes the role of "liner-out" or pastor; he exhorts his "congregation" and elicits

from them a singing response. The difference is that the "congregation" consists of the rest of the singing group. The real congregation, the one that used to join in all the singing, sits silent on the wooden benches, and listens. Its emotional participation has become externalized; the leader and singers of the young gospel group "act out" the old emotions and music, while the real congregation "identifies" with the performance. What seems to be taking place, then, is the crystallization of a traditional "folk" observance into a more or less self-conscious art form.

In the cities, gospel song has already gone far toward shedding its old ways; it is more polished; more harmonized, and considerably more self-conscious. In a very few years, this "slickness" will have taken over all of gospel song, and it will no longer be possible to find groups like the Starlight Gospel Singers or the Mississippi Wandering Travelers.

The Starlight Gospel Singers wandered into a recording session one evening when the microphone and tape machine set up on the front porch of a saddlebag cabin in a few hundred yards up from bottom land of the Cahaba River. It was a Saturday night, and singers had come from all over Perry County to share the novelty of hearing their voices played back from tape.

Nathaniel Benson, leader of the group, approached and asked if his singers could "put something down." Without a cue, without waiting or fuss, the little group gathered around the microphone and launched into the version of The Lord God Is My Shepherd which can be heard on Side 1, Band 7 of Volume 8.

Two other sessions with the Starlight Gospel Singers were arranged. One took place in the kitchen of Benson's cabin, only a few feet from the highway that runs down from Centreville to Marion (Alabama 5). Truck noises gave some trouble on this date, and for the third session, the group and our equipment removed to the Little Rock Baptist Church, near Heiberger. It is an old, all wood building, about 30 by 60 feet in size, and a place as close to ideal for recording as one could hope to find in a remote Alabama clearing alive with the call-and-response of a hundred or more whip-poor-wills.

While singing, the group rocks back and forth with the rhythm, feet tap on the floor, and hands clap sometimes, but not always, as accompaniment. During the recording of one of the songs, the stove pipe, which was fastened pretty loosely anyway, rocked off its mooring and came crashing down -- disturbing no one at all. The song was carried to its natural conclusion.

Benson, leader of the group was 37 when these recordings were made. Joseph Massey was 18; Cleophous Sanders, 20; Leophus Holman, 16; James Belcher, 19; Ira T. Cash, 18. The group, which began singing in 1952, has appeared in churches of all denominations throughout Bibb, Dallas, Hale,



Perry, and Shelby counties. All live in or near Heiberger Community.

During the session at Little Rock Baptist Church, some of the benches began to fill up as neighbors down the road got word that something was going on. And at conclusion of one of the selections, a little girl in a white dress rose from behind one of the pews and asked if she could sing. Her voice carried fantastically; she could have filled an auditorium without help from any microphone. And she seemed to have moulded it to a way of singing, a sort of passionate expression of personal and religious feeling, that was breathtaking in its impact.

When Ella Cash had finished singing All of My Trouble Soon Will Be Over, I suggested that she join the men from the Starlight Gospel Singers for a second song. Although they didn't seem too anxious to join with her, she, her brother J.T. Cash, and Joseph Massey nevertheless did very well with Yes, He Cares.

Dorothy Melton, who now lives in Oakland, California, had never sung before a microphone on the day she made several recordings near Plantersville, Alabama. Wilson Boling had told me that there was a young woman "with a noble voice" who had sung in his church on a previous Sunday. We drove through the back country to Melton Settlement, a tiny patch of Talladega Forest inhabited exclusively by members of her husband's family, and made two tests. Then Dorothy removed to Plantersville, and it was there that I was finally able to record her.

The Combs Gospel Singers and Mississippi Wandering Travelers live at Tunica, Louisiana, and Pickneyville, Mississippi. None of the members of either of these groups is over 21. They are, I believe, fairly representative of many such young church groups throughout the South today.

In Volume 9, "Song and Worship," there are presented examples of group church song (first side), examples of song from an "independent" church with a small congregation (Bands 5, 6, Side 2), and examples of religious song from "independent" or "itinerant" individuals (Dora Bliggen -- Band 3 and 4, Side 2; Elder David Ross -- Band 1, Side 2).

Each reflects a different facet of religious expression through song. Prayers by Dora Bliggen and members of the congregation of the First Independent Holy Church of God - Unity - Prayer (Band 2 and 7, Side 2) have been included because the cadences of song are so much a part of these moving invocations.

All of Side 1, Volume 9, was recorded in the Morning Star Baptist Church in New Orleans during one evening of service. The occasion was the celebration of the sixteenth anniversary of that church, and the congregation was swelled by visiting well-wishers. Choirs and pastors from other churches also partici-

pated in the commemoration. The service was recorded in its entirety, then those sections presented on this record were selected, with sequence of service preserved.

Elder David Ross is an itinerant preacher and singer and guitar player. At one time in his youth, he knew another itinerant singer, Blind Willie Johnson of Texas, some of whose recordings are to be heard in the Folkways Jazz Series. Elder Ross is a man of deep religious conviction; he fasts at perhaps too-frequent intervals, and these long fasts have weakened his health considerably. He sing only "for the Glory of the Lord." Some days, he can be heard along South Rampart Street in New Orleans, strumming his guitar and raising his voice against the clatter of traffic and the hum and chatter of crowded sidewalks. He is a lonely man, and he sings a lonely song.

Ever since she was a young girl, Dora Bliggen has got up early during blackberry season to go out in the swamps near Algiers, Louisiana. Crossing on the ferry, she has carried the berries in a basket on her head, and peddled them through the streets of New Orleans.

In Mellows, A Chronicle of Unknown Singers, R. Emmet Kennedy (Albert & Charles Boni, New York 1925) wrote of a blackberry woman who might well have been Dora Bliggen:

"Her call is full of melancholy poetry which seems to tell you that she has been up since the 'crackin' o' day,' picking blackberries in the woods and along the bayou banks, and that she has walked miles and miles over dew-wet, dusty, country roads in order to get to town to sell her berries before noon. You are assured of this when you see her with her basket of berries on her head, the dew and the berry juice dripping from the basket and running down her back in purple rillets. The basket is covered with sprays of elder and sycamore leaves to protect the berries from the heat of the sun. On her head, serving as cushion under the basket, she has a 'tosh, formed of an old garment of some kind which has been twisted and coiled, resembling a sort of thick mat. Her skirt is tucked up gypsy-fashion all around her waist, and her dusty shoes and bare legs show every trace of long travel. Perhaps it is due to her weariness of body that her cry has a suggestion of Melancholy:

Blackberries, --fresh an' fine, I got  
blackberries, lady, fresh from de vine,  
I got blackberries, lady three glass  
for a dime, I got blackberries . . .  
I got blackberries . . . blackberries."

Through Tom and Seeta Sancton, I learned that Dora Bliggen, the blackberry woman, was also a preacher and songster. And one morning as Dora's call was sounding along Carondelet Street, Seeta ran down from the balcony of their home and persuaded Dora Bliggen to come up and talk with us.

The two selections on the second side of Volume 9 (Bands 2 and 3) were recorded on that morning.

The congregation of the First Independent Holy Church of God - Unity - Prayer in Marion, Alabama, is small in number but undaunted in devotion. It is composed of more than eight persons, all of them humble, devout and sincere. Their Elder, Effie Hall, labors long hours every day over washing taken in from the neighborhood.

Every Wednesday evening, the group meets in the front room of her cabin, which is temporarily made over for the occasion. Spotless white sheets are draped over the furniture, and members of the congregation appear in long, white robes. A small podium and communion table are set up in one end of the room. Members file in. One elderly lady totes a big bass drum, one of the sisters brings a guitar, and still another has a tambourine. With a few beats from the drum and a strum of the guitar, the members begin to raise their voices in song. After a round of songs and a reading of psalms, they "go down on the old sill" and join in prayer.

With the prayer heard on the final band of Side 1, Volume 9, the musical portion of recordings of Guggenheim field trip is concluded. Volume 1 series, tentatively titled "Talking Backgrou" will appear at a later date.

-- Frederic Ramsey

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COVER PHOTO VOL. 8 : Head of member of Starlight Gospel Singers.

COVER PHOTO VOL. 9 : Elder E. E. Hall of First Independent Holy Church of God - Unity - Prayer.

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

Production Director : Moses Asch





STARLIGHT GOSPEL SINGERS



EXTERIOR - HOLINESS CHURCH  
IN TALLADEGA FOREST

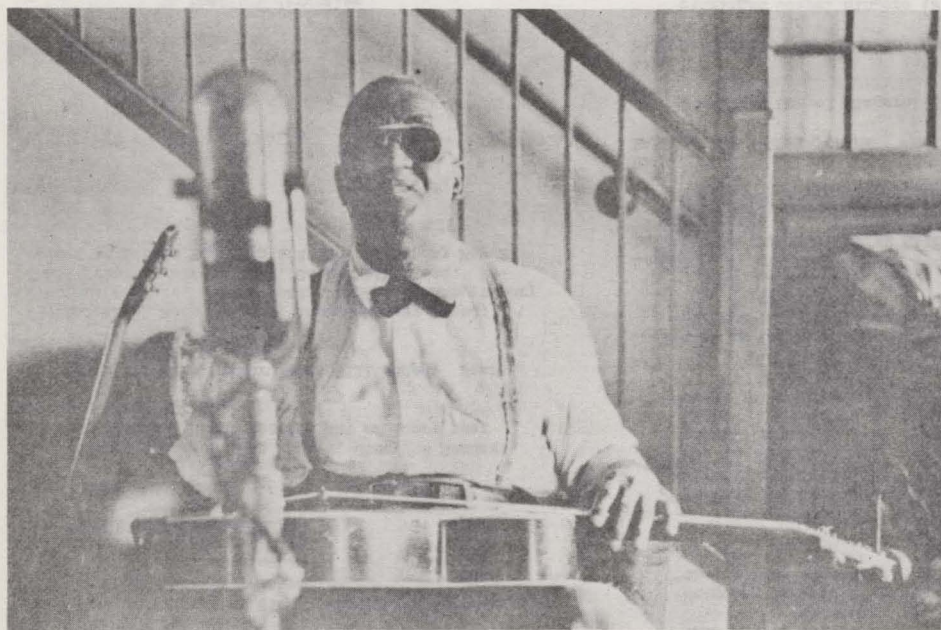


INTERIOR OF CHURCH, ABOVE





DOROTHY MELTON WITH HER GRANDMOTHER



ELDER DAVID ROSS



DORA BLIGGEN



MUSIC from the SOUTH, VOLUME 8, SIDE 1: YOUNG SONGSTERS

Note: All recordings of Side 1 were taken April-May, 1954, in Perry County, Alabama.

THE STARLIGHT GOSPEL SINGERS

Personnels and dates:

(1) Nathaniel Benson, Joe Massey, Cleophus Sanders, Leophus Holman. Night session out of doors near Dobine Creek, April 17.

(2) James Belcher, Arthur James Gill added. Near Heiberger, April 20.

(3) Nathaniel Benson, bass; Joseph Massey, lead; Cleophus Sanders, second lead; Leophus Holman, tenor; James Belcher, alto; Ira T. Cash, third lead. Recorded in Little Rock Baptist Church, Sunday May 2.

SIDE I

4sws  
BAND 1: IN THAT NEW JERUSALEM (1:58) (MC 34C-4)

By Starlight Gospel Singers (3).

In that new Jerusalem (2)  
Hey Lord, now,  
in that new Jerusalem  
Won't that-a be one happy time, hey Lord  
Now won't it be one happy time, my Lord  
In-a that new Jerusalem

O, when the sun  
o, when the sun refuse to  
Didn't that old sun, you know, refuse to shine  
Hey Lord, now, didn't the sun  
when the sun refuse to  
Won't that-a (once?) so double time, mighty Lord  
When the sun  
now when the sun refuse to shine, my Lord  
In-a that new Jerusalem

Well, we gonna walk  
we gonna walk  
We gonna walk, up the golden streets, hey Lord  
We gonna walk them golden streets  
O, won't that be one happy time, hey Lord  
O, when we walk  
when we walk them golden streets, my Lord  
In that new Jerusalem

Note: When the Starlight Gospel Singers had recorded several selections, Nathaniel Benson, at our request, wrote out words to some of them from memory. His text, which is an indication of those words which the singers have committed to memory, is reproduced below. It makes interesting comparison with the song as it actually emerges in live performance.

First Verse  
Won't that be one happy time in that new Jerusalem

Second Verse  
We going to walk them

them golden streets  
we going  
We going to walk  
them golden streets  
my Lord

In that new Jerusalem  
In that new Jerusalem  
Now in that new Jeru.  
one it be one  
happy  
won't it be one happy

time my Lord. In that new Jer.  
Did the sun refuse to shine  
" " " " " "

4sws  
BAND 2: THE ONLIEST WORD HE SAID (2:19) (MC 34C-2)

Starlight Gospel Singers (3).

4sws  
BAND 3: SAY A WORD FOR ME (2:36) (MC 34C-3)

Starlight Gospel Singers (3).

4sws  
BAND 4: LOOKIN' FOR MY JESUS (2:26) (MC 23B-1)

Starlight Gospel Singers (2).

4sws  
BAND 5: I GOT A RIGHT TO THE TREE OF LIFE (2:56) (MC 23A-4)

Starlight Gospel Singers (2).

From Benson's text:

Oh you know God told Nec. (NICODEMUS, NICODEMUS)  
You must be born again That gave  
me a right to the tree of life  
You know I got a right to the tree of life.

You know I heard, The Voice  
of Jesus saying Come unto me  
And rest oh yes lie down their  
upon my breast, that why I  
got a right to the tree of life  
I came one Monday  
" Tuesday  
" Wednesday  
" Thursday  
" Friday  
" Saturday  
" Sunday

A right to the tree of life.

4sws  
BAND 6: LORD, HAVE MERCY IF YOU PLEASE (2:34) (MC 34E-6)

Starlight Gospel Singers (3). Compare the same song  
as sung by Richard Jolla, Volume 7, Side 2, Band 5.

From Benson's text:

First Verse

I see four and twenty  
Elders on their knees we  
will all rise together

and face the rising  
sun singing Lord have  
mercy if you please -  
Oh Jesus my rock  
Oh Lord Mary's baby  
When I get to Heaven  
I know I am going  
to shout nobody there  
to turn me out, singing  
Lord have mercy if  
you please -

4sws  
BAND 7: THE LORD GOD IS MY SHEPHERD (3:47) (MC 18A-2)

Starlight Gospel Singers (1).

MUSIC from the SOUTH, VOLUME 8: YOUNG SONGSTERS (FP657)  
WORK SHEET

SIDE 2  
15 IPS (1:55)  
BAND 1: ALL OF MY TROUBLES SOON WILL BE OVER (MC 34E-3)

ELLA CASH. Recorded in Little Rock Baptist Church,  
May 2, 1954.

This old world o' mine  
Goin' on, to my God  
All of my troubles soon will be over  
That's when I make -- make a brand-new start  
Oh, in the mornin' when I rise  
I'll shake the dust from my feet  
Wipe the tears from my eyes  
Oh, what a day, they tell me there's gonna be  
Yes, it will  
Bye and bye  
Good Lord, well, bye and bye  
Yes, but I'm going to love him  
Through my days is done  
Until the victory has been won  
When I get to fightin' on this old life's battlefield  
That's when I lay -- yes, I will -- down this old  
sewin' machine  
Oh, he's my burden, (say) it so well  
And this old race have been so uh sad-ly run  
What a day, they tell me there's goin' to be  
Yes, it will  
Days get cold -- Good Lord! -- when days get cold . . .

4sws  
BAND 2: YES, HE CARES (MC 34E-4)

ELLA CASH, J. T. CASH, JOSEPH MASSEY. Recorded same  
date, place as above.

Yes, I remember  
Yes he cares refrain throughout  
When I was a little boy  
Mother used to call me  
By her side . . .  
Mother said I worryin' . . .  
You know Jesus . . .  
Always fix a way . . .  
Mother used to pray . . .  
Now make 'round . . .  
But it was such a load . . .  
Set your soul afire . . .  
Such a load  
Such a load



I'll be the winnin'  
An' I know God cares  
Yes, he cares . . . he cares . . . he cares

4sws 15 IPS (2:22)  
BAND 3: OH LORD I'M SO GLAD I GOT GOOD RELIGION  
(MC 34D-5)

Starlight Gospel Singers (3).

So glad I got good religion  
O, Lord, I'm glad

So glad I got good religion  
(ankled)  
My feet's been anchored in my Jesus' name  
So glad, etc.

O meet me, Jesus, meet me, meet me in the middle o'  
the air

In my way, . . . . .  
So glad, etc.

O meet me, Jesus, meet me, meet me in the middle o'  
the air

That the way, sure never to fail me (?)  
O, . . . . .  
So glad, etc.

O, in my hand (repeated)  
(the) (mourning)  
Well, all these mourners won't be long, look for me  
an' I'll be gone  
So glad I got good religion, etc.

4sws 15 IPS (2:28)  
BAND 4: COME OVER HERE, THE TABLE IS SPREAD (MC 23A-2)

Starlight Gospel Singers (2)

Benson's text:

Come over here the table is spread

Chorus  
Oh come over here (2)  
The table is spread  
He saw the Lord (2)  
in going home  
We will drink from fountain never run dry. Shout  
trouble over bye and bye.

Verse  
I got mother over there (2)  
I got Jesus over there (2)  
Where the feast of the Lord is going on.

4sws 15 IPS (1:55)  
BAND 5: THE DAY IS PAST AND GONE (MC 34A-3)

DOROTHY MELTON. Recorded April 28, 1954, near  
Plantersville, Autauga County,  
Alabama.

The day is past and gone,  
The evening shades appear;  
Oh, may we all remember well  
(Yes), The night of death draws night. (near in some  
hymnals)  
We lay our garments by,  
Upon our beds to rest . . .

The fragment sung by Dorothy Melton is part of a  
hymn whose words were written by John Leland, 1804.  
Her handling of the song is based on the melismatic,  
oral tradition exemplified elsewhere in "Music from  
the South" by the singing of Suddie Griffins (V.6,  
S1, B1 & 2).

4sws 15 IPS (2:40)  
BAND 6: I WANT JESUS TO WALK WITH ME (MC 34B-3)

DOROTHY MELTON. Same date, place as above.

I want Jesus to walk with me (2)  
All along this tea-ger-ous (tedious) journey  
I want Jesus to walk with me.

Be my friend, Lord, be my friend (2):  
Oh Lord, all along this tedious journey  
I want Jesus to walk with me.

Ain't got no mother, walk with me (2)  
All along this-a tedious journey  
I want Jesus to walk with me.

Just walk with me, my Lord, walk with me  
Walk with-a me, my Lord, walk with me, oh Lord  
All along this-a tedious journey  
I want Jesus to walk with me.

Charles Edward Smith has pointed out that "In I  
Want Jesus to Walk With Me the rather difficult  
phonetics of 'tea-ger-ous' are a substitute for  
'Pilgrim' (e.g., 'tedious journey' rather than  
'Pilgrim Journey') that occurs in earlier ver-  
sions such as that included in the Clarence G.  
White Collection of Spirituals (Schirmer). This  
substitution of a word with one more familiar  
is common practice in folksong."

4sws 15 IPS (2:15)  
BAND 7: KEEP YOUR LAMP BURNING (MC 69-2)

COMBS GOSPEL SINGERS Joseph Combs, Denny Combs,  
Regina Combs, Dolly Mae Combs,  
Pearl Goins. Recorded in St.  
Matthew Baptist Church, near  
Tunica, Louisiana, June 22,  
1954.

At the rail . . . railroad station one day  
Met a soldier, was goin' away  
(Down) in the crowd there, stood aroun'  
they 'gan to moan (2)

Then I heard, at the seat  
Hey mother, ho o don't forget to pray . . .  
Child, I'll just keep the lamp hey -ey  
Burning high in the window . . .

. . . till I come home  
Hey, mother, keep your lamp burning in the window  
till I come home

Oh, Lord, child, if your light, child  
o, 'bout to go on . . .  
Then your child will soon return  
Just keep your lamp burning high, high in the window  
till I come one . . . etc. . . .

4sws 15 IPS (5:02)  
BAND 8: I'M GONNA MOVE IN THE ROOM WITH THE LORD  
(MC 69-4)

MISSISSIPPI WANDERING TRAVELERS. Roosevelt Revish,  
first lead; Frank Robinson, sec-  
ond lead; Art Baker, tenor;  
Johnny Revish, bass; Albert Lee  
Montgomery, second baritone; Ned  
Robinson, second tenor. Record-  
ed in St. Matthew Baptist Church,  
near Tunica, Louisiana, June 22,  
1954.

Note: This contemporary gospel song, like many  
others, is made up of song-statements from con-  
trasting sources. The lines,

Ah, you know I'm gonna move in the room with  
the Lord,  
Well, you know I'm gonna move in the room  
with the Lord,  
Well, I landed in heaven, I been told . . .  
form part of a statement that probably derives from  
present-day gospel song writing. This song is ex-  
posed and developed for approximately one minute and  
43 seconds. Then at 1:43, the leader's voice enters,  
"deaconing out" the lines of a much earlier song,  
the hymn by Horatius Bonar (dated 1846-1857 in Bap-  
tist Hymnals; see Note to V6, S1, B1, and compare  
same song as sung in the older style by Suddie Grif-  
fins), I Heard the Voice of Jesus Say.

His entry and manner of delivery immediately estab-  
lish that he will assume the role of "preacher,"  
while those who "base" him will act for the congre-  
gation, echoing phrases ("we gonna move") from the  
introductory song. (For descriptions of earlier ways  
of leader-congregation song, see Documentary Texts,  
Vols. 6 and 7 Booklet, under passages "Datin' to  
Before 1867" and "Datin' to Before 1912.")

Well, you know . . . I heard it, I heard it, I heard  
it, early one morning, I heard it . . .

After this entry, the "preacher" works into his text,  
ornamenting it with declamatory phrases:

I heard the voice of Jesus say,  
"Come unto me and rest (oh yes)  
(Well,) Lay down, thou weary one, lay down  
Thy head upon my breast."

At the end of the hymn stanza, the leader returns  
to the introductory song, embellishing it with im-  
provisations. Then he works into the hymn again,  
(at 3:13) introducing the first verse, second stan-  
za with an extended "expansion" embodying a clipped,  
repetitive announcement of each phrase or word of  
the verse, interspersed with both commentary and  
wordless, musical embellishments. This extended  
solo can be summarized in a text reflecting those  
words and sounds most clearly discernable:

I came...I came...I came...I came...didn't I even...  
I came...I came...aie, aie, aie, aie...I came...  
I came...early I came 't...I came...aie, aie, aie, aie  
...I came...I came... (came right) out...  
I came... (down) one day (?)...I came...  
late...I came...yes, I came't me...early  
I came...aie, aie, aie, aie...I came to Jesus as I  
was...

Then the second verse:

So weary...so weary...so weary...so weary...so  
weary...so weary...so weary...and worn and sad...



The third verse, "I found in him a resting place," marks the conclusion of the hymn as sung by this group, but it is quite probable that in extended performances, the song goes on until all the hymn has been exposed in this manner. After conclusion of the hymn's third verse, the group returns to the introductory song and so ends this gospel performance by a group of young songsters from Pickneyville, Mississippi.

MUSIC from the SOUTH, VOLUME 9: SONG AND WORSHIP WORK SHEET (Folkways FP 658)

SIDE I

4sws 15 IPS (5:05)  
BAND 1: WHEN THE RIVER CEASE TO FLOW (MC 62-5)

CHOIR OF MORNING STAR BAPTIST CHURCH, NEW ORLEANS, LOUISIANA. PIANO: SISTER ANNIE PAVAGEAU. Recorded June 17, 1954.

4sws 15 IPS (4:10)  
BAND 2: I KNOW THE LORD, HE HEARD MY PRAYERS - CHANT (MC 62-7)

BROTHER H. STEVENSON AND CONGREGATION OF MORNING STAR BAPTIST CHURCH, NEW ORLEANS, LOUISIANA. June 17, 1954.

Brother Stevenson: "I'm glad to be here tonight, to share with you in your sixteen-year anniversary. So I'll talke up in read . . . I mean in singin', old Dr. Watts. I wants every one to raise their voice with me . . .

I (love) know the Lord; he heard my (cries) prayer,  
And pities every groan  
Long as I live, (when) whiles troubles rise,  
I'll hasten to his throne.

I love the Lord; he bow'd his ear,  
And chas'd my griefs away; . . .

4sws 15 IPS (2:28)  
BAND 3: BEFORE THIS TIME, ANOTHER YEAR (MC 63-2)

SISTER L. BROWN AND CONGREGATION OF MORNING STAR BAPTIST CHURCH, NEW ORLEANS, LOUISIANA. Same date.

4sws 15 IPS (1:54)  
BAND 4: SERMON AND CHANTED RESPONSE (PORTION) (MC 63-8)

REV. F. LEWIS AND CONGREGATION OF MORNING STAR BAPTIST CHURCH, NEW ORLEANS, LOUISIANA. PIANO: SISTER ANNIE PAVAGEAU. Same date as above.

4sws 15 IPS (2:14)  
BAND 5: BACK TO THE TIME (MC 65-3)

VISITING CHOIR OF PILGRIM BAPTIST CHURCH, AT MORNING STAR BAPTIST CHURCH, NEW ORLEANS, LOUISIANA. PIANO: SISTER ANNIE PAVAGEAU. Same date as above.

4sws 15 IPS (7:23)  
BAND 6: SWEETER AS THE DAYS GO BY (MC 66-2)

REV. D. THOMAS, CHOIR, AND CONGREGATION AT MORNING STAR BAPTIST CHURCH, NEW ORLEANS, LOUISIANA. Same date. PIANO: SISTER ANNIE PAVAGEAU.

Introductory remarks by Rev. Thomas: ". . . Now we're going to get . . . have a selection from the choir, and we're going to let our audi (ence) . . . we're going to ask everybody to . . . (second voice: you all feel like walkin' . . . ) sittin' down in the audience,

to drag the time. We don't pass no (?) passment tonight. When the choir comes, all follow the choir, just as long as they march . . . won't that be fun? All right . . . (Piano in) . . . Now . . . we're gonna . . . tune out in getting this . . . uh . . . collection . . . We . . . we're not going to pass the (? collection) . . . we're going to wait till the choir comes . . . we're going to ask everybody . . . We're just going to line up . . . you know how the train's going 'round the mountain?

CHOIR COMES IN, SINGING. . .

MUSIC from the SOUTH, VOLUME 9: SONG AND WORSHIP (Cont.) WORK SHEET

SIDE II

4sws 15 IPS (2:12)  
BAND 1: HE GAVE ME A HEART TO LOVE (MC 51-3)

ELDER DAVID ROSS, GUITAR AND VOICE. Recorded New Orleans, Louisiana, June 2, 1954.

4sws 15 IPS (2:23)  
BAND 2: PRAYER (Chanted Invocation) (MC 53-1)

DORA BLIGGEN. Recorded in the home of Mr. and Mrs. Tom Sancton, 2406 Carondelet Street, New Orleans, Louisiana, June 5, 1954.

4sws  
BAND 3: COME, YE THAT LOVE THE LORD (MC 53-2)

DORA BLIGGEN. Recorded same place, date as above.

Come, ye! that love the Lord  
And let your joys be known (learned)  
Join in the song of sweet accord (that sweetly calls...)  
And thus surround the throne  
Church . . . I am o' lad  
Salvation, Free

I am glad . . . Salvation, Free . . . Salvation . . .  
Free  
For you and me  
I am glad . . . Salvation and Free

Let those refuse to sing  
Who never knew they (ir) God  
The children of thy heavenly king  
Let them speak their joys abroad

Church . . . etc.  
I am glad . . . Salvation, free, etc. . . .

Note: The first and third four-line stanzas are from "the old Dr. Watts," No. 350 in the Baptist Hymnal, No. 302 (As "Come, we that love the Lord") in the 1820 American edition of Dr. Watts, referred to in Vols. 6 and 7 of "Music from the South." The second and fourth stanzas are interpolated by Dora Bliggen from memory. Possibly they are fragments from a jubilee hymn, or perhaps lines of her own invention.

4sws 15 IPS (3:02)  
BAND 4: ON A MONDAY MORNING (MC 54-3)  
DORA BLIGGEN. Same place, date as above.

4sws 15 IPS (2:10)  
BAND 5: PRECIOUS LORD, HOLD MY HAND (MC 12-3)  
ELDER EFFIE HALL AND CONGREGATION OF FIRST INDEPENDENT HOLY CHURCH OF GOD - UNITY - PRAYER. WITH ANNIE L. FITTS, ELMA SAWYER, JENNIE JACKSON, AND BROTHER WILLIAMS. ACCOMPANIMENT: DRUM, GUITAR, TAMBOURINE. Marion, Alabama, April 15, 1954.

4sws 15 IPS (1:23)  
BAND 6: DON'T LET HIS NAME GO DOWN (MC 14-4)  
ELDER EFFIE HALL AND CONGREGATION OF FIRST INDEPENDENT HOLY CHURCH OF GOD - UNITY - PRAYER, as

above. ACCOMPANIMENT: DRUM, CYMBALS, GUITAR, TAMBOURINE. Same date, place as above.

4sws  
BAND 7: PRAYER (MC 13-3)  
ELDER EFFIE HALL AND CONGREGATION OF FIRST INDEPENDENT HOLY CHURCH OF GOD - UNITY - PRAYER, as above.

"We goin' down and have a word of prayer, by the old sill . . .  
Father, In Jesus' name . . . in Jesus' name . . .  
Good Lord, we just want to thank you . . . in thy precious name . . . Father, in Jesus' name . . . etc.

We lay by the old sill in prayer . . .  
I come a runnin' . . .  
Our dear heavenly Father

. . . to get my crown . . .

Again, Lord Jesus, your weak humble servant have bowed (come a runnin')

before thee in thy holy presence . . . O Lord, I come (Oh, Glory!)

this evenin' the humblest way I know how . . . I pray thee, Heavenly Father, God Bless each and every one that (We thank thee . . .

bow in the sound of my weak voice this evenin' my Father my God for what you told us last night) (this evenin') and . . . o God in Heaven, we want to thank you, Jesus I want to thank you, dear Heavenly (an' you seen it

Father this mornin', look out on a new day a I never all)

before, thanking you this evening, Jesus that you enable me to make another day's journey . . .

oooh, God in Heaven this evening, I know that (O, Jesus!)

thou art . . . one of you . . . no man can hinder you . . . O, Jesus, no man can help . . . O, God in Heaven this evening, I pray this evening, my Father, to take this service in your charge, My God, I pray this evening, O my Father in heaven this evening, we come as servants callin' on You . . . Pray this evenin',

keep the sinners clean in heart, and the this evenin' an' I pray to you Jesus, O Lord, O Jesus, I beg you this evenin' if I go high an' high the spirit this evenin' My Father, let me down (God)

O, Lord in Heaven, I pray to Jesus, that peace continue existin' my own time, pray Jesus this evenin', O God in Heaven! I pray thee Jesus, people could (?) come (to) prayin' . . . (good) hard in Marion . . . I pray Thee this evenin' . . . Heavenly Father (let the Bible go . . . ?) this evenin' I pray thee, Jesus, O Lord! O Lord God of Heaven, will you stretch out your (mighty) hands, O Jesus

my Father, in the time of trouble I prayed . . . to let 'em know they dyin' the same . . . there . . . mercy, My Father . . . O God in Heaven . . . bless my little

grandson tonight, I pray thee, Jesus . . . on the battlefield somewhere, My Father . . . Now My Father, bless my boys and girls, Jesus . . . not only my children, Jesus, but my neighbor, and neighbors' children this evenin' . . . O, God of Heaven, will you remember Marion this evenin' . . . Jesus! Bless the sheriff and police this evenin', My Father . . . Bless the lawyers and doctors, My Father . . . Bless the undertakers over here, Jesus . . . O My God, My God . . . Have mercy here, I pray thee this evenin' . . . Now, My Father, when you become a servant of God . . . hold out a sign of my hand to do Jesus . . .

(Re)ceive my soul high in the kingdom, for prayer's sake . . .  
END OF PRAYER