

THE SOUTH

VOLUME 1

FOLKWAYS RECORDS FJ 2801

M
1366
J414
1950
v.1

MUSIC LP

COVER DESIGN BY RONALD CLYNE

EDITED BY FREDERIC RAMSEY, JR.

WARNING: UNAUTHORIZED REPRODUCTION OF THIS
RECORDING IS PROHIBITED BY FEDERAL LAW AND SUBJECT TO
CRIMINAL PROSECUTION

Library of Congress Catalogue Card No. RA 58-73

©1958 FOLKWAYS RECORDS AND SERVICE CORP.
43 W. 61st ST., N.Y.C., U.S.A. 10023

OL' HANNAH (Prison Work Song) (Folkways)
Vocal Solo by Doc Reese
JULIANA JOHNSON (Axe Cutting Song) (Folkways)
Guitar and Vocal by Leadbelly
HARMONICA BREAKDOWN (Hoe Down Dance) (co 37686)
Sonny Terry with Harmonica and "OH" Red with Washboard
JOHN HENRY (Work Song) (Folkways)
Leadbelly, Browne McGhee, Sonny Terry
DOWN SOUTH (Blues) (G 18218-VAR 6042)
Guitar and Vocal by Scraper Blackwell
PENITENTIARY BLUES (Jazz Classic 514)
Piano and Vocal by Beesie Tucker

DRY BONES (Negro Sermon) (VI 35?)
Rev. J. M. Gates with Cong.
I CAN'T FEEL AT HOME (Spiritual) (Folkways)
Two Gospel Keys with Tambourine and Guitar
SLOW BOOGIE (Folkways)
Piano and Vocal by Champion Jack Dupree
38 SLUG (G 18286 VAR?)
Jim Jan Band: Guitar, Washboard, Mandolin, Kazoo, Bones
BLUES FOR LORENZO (Creole) (Drob)
Trio: James P. Johnson, Pops Foster, Omer Simeon
DALLAS RAG (CO 14290-D)
Dallas String Band: Jug, Guitar, Mandolin, Banjo
WHEN A GATOR HOLLER, FOLKS SAY IT'S
A SIGN OF RAIN (VI 2033) (Sidney Easton)
Margaret Johnson with Black & Blue Trio

Jazz Vol I

THE SOUTH

FOREWORD BY MOSES ASCH

PRODUCTION DIRECTOR FOLKWAYS

"RACE RECORDS" A TERM TOO UNKNOWN TO THE MAJORITY OF RECORD BUYERS, ARE PHONOGRAPH RECORDS WHOSE PURPOSE IS TO SUPPLY THE MUSIC NEEDS OF THE NEGRO, THE URBAN, THE RURAL, AND THE FOREIGN RECORD BUYER. TODAY THEY ARE ISSUED UNDER SEPIA, RHYTHM AND BLUES, COUNTRY AND WESTERN, AND INTERNATIONAL HEADINGS. [THE TERM "RACE" IS STILL USED BY MANY IN THE RECORD INDUSTRY TO MEAN RECORDS FOR THE NEGRO TRADE.] AT FIRST THE MAJOR RECORD COMPANIES ISSUED THESE RECORDS UNDER A SPECIAL NUMBERING SYSTEM TO DIFFERENTIATE BETWEEN "LEGITIMATE" AND "RACE" RETAIL STORE SALES. LATER THE RCA VICTOR COMPANY ISSUED FOR THIS TRADE A BLUEBIRD LABEL, COLUMBIA RECORD COMPANY HAD AN OKEH LABEL, WHILE DECCA KEPT THE SPECIAL NUMBERING SYSTEM. DURING THE PERIOD 1900-1930, MANY RECORD COMPANIES MADE AND SOLD FOR ONLY THIS TRADE: AMONG THEM WAS DIVA, SWAN, ETC. TODAY THERE EXISTS AMONG OTHERS SAVOY, ALLADIN, TOWER, FOUR STAR, KING, SECO, CODA AND BANNER.

1. SEE ANY ISSUE (1950) OF CASHBOX OR BILLBOARD

IT IS FROM "RACE RECORDS" THAT THE SELECTION FOR THIS ANTHOLOGY WAS MADE.

IN 1941 WHEN COLUMBIA FORCED THE RECORD INDUSTRY TO REDUCE PRICES (THUS STABILIZING THE INDUSTRY), THESE "RACE RECORDS" WERE OFFERED AT BARGAIN BASEMENT PRICES. IT WAS THEN THAT I PURCHASED A QUANTITY FROM GIMBELS IN NEW YORK FOR 15 CENTS EACH (PRICE TAGS ARE STILL ATTACHED TO THE RECORDS), FROM TERMINAL RADIO AT 10 CENTS EACH, FROM SAM FICHELBERG ON 6TH AVENUE AND FROM ROLS IN CHICAGO.

IN ORDER TO RECONSTRUCT THIS PERIOD, THROUGH THE RECORDS THEMSELVES, RATHER THAN AS ONE RECORD COMPANY TRIED TO DO BY GETTING OLD TIMERS INTO A STUDIO WITH A PLAY-AS-YOU-USED-TO IN NEW ORLEANS 25 YEARS AGO ATTITUDE, WE ARE USING SOME OF THE RECORDS THUS COLLECTED.

THIS ALBUM IS TO BE USED ONLY AS A GUIDE, FOR AS THE ETHNIC FOLKWAYS LIBRARY ALBUMS OF NEGRO FOLK MUSIC OF ALABAMA POINT OUT, THIS MUSIC IS STILL BEING PLAYED IN THE U.S.

INTRODUCTION AND NOTES ON THE RECORDINGS BY CHARLES EDWARD SMITH AUTHOR "THE JAZZ RECORD BOOK" AND CO-AUTHOR OF "JAZZMEN"

FROM THE COUNTRY, FROM THE CITY
SOME OF THE MUSICAL ENVIRONMENTS
THAT CONTRIBUTED TO JAZZ STYLE.



UNIVERSITY LIBRARY
UNIVERSITY OF ALBERTA

1

M
1366
J414
1950
v.1

MUSIC LP

IN TREATING OF JAZZ DEVELOPMENT THE FIRST COMMON BASIS OF AGREEMENT AMONGST CRITICS AND HISTORIANS WAS THAT IT HAD A DISTINCTIVE, DEFINEABLE STYLE AND INSTRUMENTATION AND THAT IT ORIGINATED IN A PARTICULAR PLACE, THE CITY OF NEW ORLEANS. BUT THIS ACCEPTANCE OF A NOW ESTABLISHED FACT, OR RATHER, BODY OF FACTS, CAME ONLY AFTER A CEASELESS PROBING AND SEARCHING AFTER THE TRUTH OF THE MATTER.

IN THE BEGINNING THE DISCOVERY OF ONE BAND OR ONE SINGER WAS ENOUGH IN ITSELF, AN ELECTRIC EXPERIENCE THAT WAS WORTH THE TELLING FOR ITS OWN SAKE. THUS, THE WELL KNOWN EUROPEAN ORCHESTRA CONDUCTOR, ANSERMET, WROTE IN 1919 OF SIDNEY BECHET'S CLARINET PLAYING THAT IT WAS "PERHAPS THE ROAD THE WHOLE WORLD WILL BE SWINGING ALONG TOMORROW". THUS IN THE 1920'S CARL VAN VECHTEN WROTE OF BESSIE SMITH, AS MUCH ENTRANCED BY HER BIGNESS HUSKED IN RED SATIN AS BY THE BIGNESS AND BLUENESS OF HER VOICE. THUS, INDIVIDUALS WHO HAPPENED ALSO TO BE WRITERS, CAME UPON RECORDS BY LOUIS ARMSTRONG, LEON RAPPOLO OR KING OLIVER, AND WROTE ABOUT THEM AS INDIVIDUALS, WITHOUT REGARD TO THEIR PLACE IN JAZZ HISTORY FOR UNTIL THE 1930'S FEW TOOK MORE THAN A FLEETING INTEREST IN THE GENESIS OF THIS STYLE THAT HAD ALREADY HAD A PROFOUND EFFECT UPON AMERICAN MUSIC.

THIS MAY BE MODIFIED SLIGHTLY. WHEN THE ORIGINAL CREOLE BAND VENTURED FORTH FROM NEW ORLEANS IN 1910 IT SOMETIMES USED THE WORD RAGTIME TO DESIGNATE ITS PRODUCT (THOUGH THIS WORD APPLIED EARLIER TO A PIANO, NOT A BAND, STYLE) AND THROUGH THE PRESS EXPLAINED ITSELF AS PLAYING THE ORIGINAL NEW ORLEANS MUSIC OF THIS TYPE. WHEN THE ORIGINAL DIXIELAND "JASS" BAND HIT THE ROAD A FEW YEARS LATER IT TOOK ON THE WORD JASS IN CHICAGO, AT THE SUGGESTION OF A NORTHERN MANAGER, THE WORD ITSELF BEING THEN CONFINED TO A VULGAR USAGE NOT CONNECTED WITH MUSIC. BUT THE DIXIELAND BAND, LIKE ITS PREDECESSOR, WAS EMPHATIC IN CLAIMING NEW ORLEANS AS ITS BIRTHPLACE. IN RATIO TO THE GROWING POPULARITY OF THE MUSIC THERE APPEARED OTHER CLAIMS TO ITS PLACE OF ORIGIN, SOME PRETENTIOUS, OTHERS SO VAGUE AS TO BE UNWORTHY OF COMMENT. JAZZ HAD SOMETHING TO DO WITH THE MISSISSIPPI MUD AND THE SOUTHLAND, A

POPULAR SONG INFORMED US, "GAVE BIRTH TO THE BLUES". ONLY THE LATTER CLAIM HAD ANY MERIT.

UNIQUE AND VIGOROUSLY ALIVE, THE MUSIC OF NEW ORLEANIANS INDICATED A FORE-GONE CONCLUSION. WRITERS SET ABOUT INVESTIGATING AND TELLING THE STORY THAT FOUND LISTENERS AT FIRST INCREDULOUS BUT, AS TIME WENT ON, INTERESTED IN FINDING OUT FOR THEMSELVES. IN THE PROCESS EMPHASIS HAD OF NECESSITY TO CENTER IN AND ABOUT NEW ORLEANS, ITS UPTOWN NEGROES AND THEIR LIVES AND ITS DOWNTOWN OR CREOLE NEGROES AND THEIRS. IT WAS NOT FOR AT LEAST A DECADE THAT WRITERS PAID MORE THAN PASSING ATTENTION TO THE FACT THAT RAGTIME WAS PERHAPS AT LEAST AS OLD AS JAZZ AND WAS A DISTINCTIVE PIANO STYLE HAVING AS ITS QUEEN CITY ST. LOUIS, MISSOURI. AND IT WAS NOT UNTIL AN INTEREST IN URBAN LED TO AN INTEREST IN RURAL BLUES THAT THERE BEGAN TO BE A COMPREHENSIVE STUDY OF THE MANY-FACETED ASPECTS OF THE BACKGROUNDS THAT CONTRIBUTED, IN ONE WAY AND ANOTHER, TO THE FORMATION OF JAZZ STYLE.

SOME OF THESE ELEMENTS OF THE JAZZ BACKGROUND HAD LITTLE TO DO DIRECTLY WITH NEW ORLEANS MUSIC AS WE KNOW IT, OTHERS HAD A DIRECT AND FORCEFUL INFLUENCE UPON IT. WE ARE ABLE TO STUDY THESE ELEMENTS TODAY FOR THE SAME REASON THAT WE ARE ABLE TO STUDY THE INNUMERABLE DEVELOPMENTS OF JAZZ ITSELF, THROUGH PHONOGRAPH RECORDS. JUST AS THE OPERA ENTHUSIAST NEED NOT TAKE FOR GRANTED WHAT CRITICS ONCE WROTE ABOUT THE GREAT PATTI, BUT STILL MAY HEAR HER LONG-STILLED VOICE ON RECORDS, SO THE JAZZ CONNOISSEUR MAY LISTEN TO NEGRO JAZZ BANDS JUST OUT OF NEW ORLEANS AND, DUBBED FROM PLAYER PIANO ROLLS, TO RAGTIME BY SOME OF THE FAMOUS ST. LOUIS PIANISTS WHO HELPED TO CREATE THE LATTER STYLE.

BUT THERE IS AN ADDITIONAL FACT OF SPECIAL SIGNIFICANCE TO US IN THIS CONNECTION -- THE CONTINUED EXISTENCE IN THIS DECADE OF NEW ORLEANS MUSIC MUCH AS IT WAS HEARD FORTY TO FIFTY YEARS AGO IN THE OLD LONGSHOREMEN'S HALL WHERE BUDDY BOLDEN PLAYED OR AT THE ROWDY CABARETS OF NOTORIOUS STORYVILLE, LONG SINCE TORN DOWN TO MAKE WAY FOR A HOUSING PRO-



NEGRO CHURCH, RURAL LOUISIANA
PHOTO BY C.J. LAUGHLIN, 1948



CHURCH SERVICE IN GEORGIA
F.S.A. PHOTO BY JACK DELANO, 1941

JECT. FOR JAZZ AND THE FOLK MUSIC TO WHICH IT OWES SO MUCH, EXISTED BOTH IN AND OUT OF A CHRONOLOGICAL SEQUENCE OF TIME AND PLACE. FIELD HOLLERS, STILL SONGS IN PARTS OF THE SOUTH, GO BACK TO SLAVE DAYS AND ARE ONE OF SEVERAL DIRECT LINKS WITH AFRICAN TRADITION THAT HAROLD COURLANDER HAS RECORDED FOR FOLKWAYS ETHNIC SERIES (NEGRO FOLK MUSIC OF ALABAMA) YET THESE SAME HOLLERS, CHRONOLOGICALLY SPEAKING, WERE THE ANTECEDENTS OF THE BLUES.

THE IMPORTANCE FOR US OF THIS CONTIGUITY OF THE TRADITIONAL AND DEVELOPMENTS OWING SOMETHING TO IT IS THAT WE ARE ABLE TO PIECE TOGETHER WITH SOME AMOUNT OF ACCURACY WHAT TOOK PLACE IN THE LAST CENTURY, WHEN FREED NEGROES WERE HEADING FROM THE BLACK BELT OF THE SOUTH TO NEW ORLEANS LIKE PILGRIMS TO MECCA. AND THIS WAS A CONTINUOUS PROCESS THAT BEGAN LONG BEFORE THE CIVIL WAR, FOR THE CITY HAD EARLY BECOME A HAVEN FOR NEGROES FREED BY THEIR OWNERS.

THUS, THE TIE BETWEEN THE CITY AND COUNTRY NEGRO WAS NEVER LOST AND THE LIFE OF THE ONE AFFECTED TO SOME EXTENT THE LIFE OF THE OTHER. BUT THE LIFE OF THE RURAL NEGRO REMAINED THROUGHOUT MORE ISOLATED, MORE CIRCUMSCRIBED BY THE NATURE OF THE ENVIRONMENT ITSELF. HIS AFFINITY THEREFORE WAS TO THE MUSIC THAT GREW OUT OF AND WAS A PART OF THIS ENVIRONMENT AND, BY AND LARGE, HE GAVE MORE TO THE CITY THAN THE CITY COULD POSSIBLY HAVE GIVEN IN RETURN. THIS HAS A BEARING ON THE FACTS OF JAZZ ORIGIN. THE RURAL MUSICIAN HAD FEW "LEGITIMATE" INSTRUMENTS FROM WHICH TO CHOOSE, OTHERS, LIKE THE JUG AND WASHBOARD, HAD TO BE IMPROVISED. THE URBAN MUSICIANS OF NEW ORLEANS HAD MANY INSTRUMENTS FROM WHICH TO CHOOSE (EVEN THOUGH HE NARROWED IT DOWN TO FIVE OR SIX) BUT, IN ANY EVENT, CIRCUMSTANCES ENSURED THAT JAZZ, IN MUCH OF ITS MELODIC MATERIAL AS WELL AS IN ITS INSTRUMENTATION, WAS A PRODUCT OF CITY LIFE.

IN THE PAST THERE HAS BEEN A TENDENCY RESULTING FROM THE CONCENTRATION UPON NEW ORLEANS, TO LOCALIZE TOO RIGIDLY THE BACKGROUNDS OF JAZZ. ACTUALLY THEIR VERY FLUIDITY WAS OF THE UTMOST SIGNIFICANCE FOR WHILE JAZZ WAS CONTAINED WITHIN A LIMITED AREA WHERE THE FUSION OF MUSICAL MATERIAL AND INSTRUMENTATION WAS FEASIBLE,

ITS ROOTS SUCKED NURTURE FROM THE ENTIRE SOUTHLAND, FROM THE WASHED-OUT GULLIES OF GEORGIA TO THE BOTTOM-LANDS OF THE RED RIVER VALLEY.

THE ETHNIC ALBUM MENTIONED PREVIOUSLY IN THE TEXT MAKES QUITE CLEAR THAT IN THE RELATIONSHIP OF AFRICAN TO AMERICAN NEGRO MUSIC THERE WAS NO SUCH THING AS THE TRANSPLANTATION OF AN ENTIRE BODY OF FOLK MUSIC AND TRADITIONS FROM ONE CONTINENT TO ANOTHER. FROM THE BEGINNINGS OF WESTERN COLONIZATION THE NEGRO WAS CUT OFF ALMOST COMPLETELY FROM CULTURAL PATTERNS WITH WHICH HIS ANCESTORS HAD BEEN FAMILIAR. RELIGIOUS PRACTICES AND BELIEFS, TRIBAL CUSTOMS, LANGUAGES AND SONGS -- ALL WERE RIGOROUSLY STAMPED OUT TO LESSEN THE LIKELIHOOD OF DISCONTENT AND INCIPIENT REBELLION.

THIS IS AN OLD STORY BY NOW. TRIBAL DIFFERENCES, TOO, WERE FORGOTTEN AS THE NEGROES MERGED INTO ONE HOMOGENEOUS GROUP, USING THE COMMON LANGUAGE OF THE DOMINANT CULTURE AND TURNING TO CHRISTIANITY WHICH THEY RE-ENDOWED WITH AN ALMOST FORGOTTEN HUMANITY. THE SONGS THEY SANG WERE OFTEN BORROWED, IN TOTAL OR IN PART, AS THEY BORROWED THE GUITAR AND OTHER INSTRUMENTS.

BUT FOR ALL OF THIS, SOMETHING TRULY ANCESTRAL WAS ALLOWED TO SURVIVE, DISCERNIBLE MORE IN AN ORIGINALITY OF SPIRIT THAN IN THE APPURTENANCES OF A SHARECROPPER'S CABIN. IT IS THIS ORIGINALITY THAT IS THE CORE OF THE AFRICAN INFLUENCE UPON JAZZ AND AMERICAN MUSIC -- IN THE HOLLERS, THE BLUES, THE PRIMITIVE SPIRITUALS, THROUGH THE USE OF MELODIC STYLES AND RHYTHMS, POLYPHONIC GROUPINGS OF VOICES AND INSTRUMENTS. IN THE BLUES PARTICULARLY -- THE PRIMARY STYLE SOURCE OF JAZZ -- THE ANCESTRAL LINE TO AFRICAN MUSIC IS CLEAR ENOUGH TO SATISFY ANY THINKING MUSICOLOGIST. IN BLUES AND IN JAZZ THE DYNAMIC COUNTERPLAY OF TONES AND RHYTHMS IS CONTAINED WITHIN A BASICALLY SIMPLE STRUCTURE. AND THE MIRACLE OF JAZZ IS THAT IT IS AN ENTIRE NEW MUSIC OF THE PEOPLE THAT HAS BEEN CREATED IN OUR TIME.

NOTES ON THE RECORDINGS

DOC REESE'S OL' HANNAH, A FIELD HOLLER, IS A STIRRING EXAMPLE OF THE CLOSEST MUSICAL ANCESTOR TO THE BLUES. HERE IN ITS PRIMITIVE MOULD IS THE DEEP SONG OF THE SOUTH THAT INSPIRED MEN TO TAKE UP INSTRUMENTS AND PLAY THEM IN NEW AND UNEXPECTED WAYS, TO BRING OUT BEAUTIES OF TONE AND RHYTHM THAT WERE TO HAVE A PROFOUND INFLUENCE UPON OUR MUSIC AS A WHOLE. THE VERSES MAKE OBVIOUS THAT THIS IS A PRISON HOLLER FROM THE BRAZOS BOTTOMS OF TEXAS, ITS CHANT-LIKE FORM DERIVED FROM OLDER PLANTATION HOLLERS. DOC REESE, LITTLE KNOWN IN THE NORTH, WAS BROUGHT TO NEW YORK BY ALAN LOMAX FOR A GROUP CONCERT APPEARANCE. WHILE HERE HE MADE SEVERAL RECORDINGS OF WHICH THIS IS ONE. UNACCOMPANIED, HE SINGS IN A GENUINE FOLK STYLE, THE SUBTLE GRADUATIONS OF TONE AND THE USE OF FALSETTO PHRASES, INDICATING THE SURVIVAL OF AFRICAN ELEMENTS. IN MELODY AND WORD-CONTENT IT IS POIGNANT AND DEEPLY MOVING. THE TITLE LINE REFERS TO THE SUN: "GO DOWN, OL' HANNAH -- WELL, WELL, WELL -- DON' YOU RISE NO MORE..."

LEAD BELLY (HUDDIE LEDBETTER), WHO DIED RECENTLY, WAS ONE OF THE GREATEST CONTEMPORARY NEGRO FOLK SINGERS. ON PLANTATIONS AND PRISON FARMS HE LED THE LIFE OF A FARM HAND -- CUTTING WOOD, PICKING COTTON, DOOMING OUT THE RHYTHM AS LEAD MAN OF A WORK GANG. HE WAS AT INTERVALS, AND, LATER ON, CONTINUOUSLY, A PROFESSIONAL FOLK SINGER WHO PICKED UP A TWELVE-STRING GUITAR AFTER HE HAD HEARD A SINGER PLAY ONE AT A HONKY-TONK IN A SOUTHERN TOWN. THE GUITAR WAS HIS TRADEMARK AND AS HE PUT IT, "HALF MY LIFE," BUT HIS VOICE WAS HIS GREATNESS. OF ENORMOUS POWER, IT CARRIED WITH IT TREMENDOUS EMOTIONAL CONVICTION.

JULIANA JOHNSON, AS HUDDIE EXPLAINS IN A BRIEF OPENING MONOLOGUE, IS AN AXECUTTING SONG, A WORK SONG IN WHICH THE FLASH OF THE AXE ON THE LOG IS EMPHASIZED BY GUTTURAL INTERPOLATIONS. IN THIS EVERYDAY USE OF THE RHYTHM OF MAN TO HIS WORK -- AS ELSEWHERE TO PLAY OR PRAYER -- ONE IS AWARE HOW CLOSELY FOLK MUSIC IS INTERWOVEN WITH LIFE.

BLIND SONNY TERRY IS A FOLK SINGER FROM DURHAM, NORTH CAROLINA, WHO IS BEST KNOWN FOR HIS HARMONICA PLAYING BUT ALSO SINGS AND PLAYS GUITAR. HE RECENTLY APPEARED IN THE STAGE SUCCESS, BRIGADOON.



BRINGING TO THE CARRIAGE TRADE TUNES HE PLAYED ON HIS MOUTH-ORGAN WHILE LISTENING TO THE LONESOME SOUND OF THE MIDNIGHT FREIGHT. HIS BREAKDOWN MIGHT BE THE MUSIC FOR A COUNTRY DANCE, A HOE-DOWN. HERE AGAIN ONE NOTES THE ABILITY OF THE FOLK-MUSICIAN TO IMPROVISE AS SONNY TERRY COMBINES VOICE AND HARMONICA IN A STYLE THAT WITH PECULIAR FALSETTO PHRASES IS UNIQUELY HIS OWN YET THAT IS AN INTEGRAL PART OF AMERICAN NEGRO FOLK MUSIC.

WE HAVE MENTIONED BEFORE THE HOMOGENEITY OF AMERICAN NEGRO FOLK TRADITIONS. THIS IS ILLUSTRATED FOR US AS LEAD BELLY (LOUISIANA), SONNY TERRY (NORTH CAROLINA) AND BROWNIE MC GHEE (TENNESSEE) JOIN IN SINGING THE GREAT FOLK BALLAD OF THE NEGRO PEOPLE, JOHN HENRY. A TYPICAL, PERHAPS THE MOST TYPICAL, NEGRO FOLK BALLAD, ITS WORD-CONTENT SHOWS HOW RICH AND FAR-REACHING WAS THE INTERCHANGE BETWEEN WHITE AND NEGRO FOLK SINGERS, FOR SOME OF THE VERSES DERIVE FROM A BALLAD THAT WAS SUNG IN ENGLAND CLOSE TO THREE HUNDRED YEARS AGO! IN THE OXFORD BOOK OF ELIZABETHAN VERSE YOU'LL FIND A BALLAD WITH LINES IN IT SUNG IN JOHN HENRY:

OH, WHO'S GONNA SHOE YOUR PRETTY LITTLE
FOOT,
WHO'S GONNA GLOVE YOUR LITTLE HAND...

JOHN HENRY WAS A PRODIGIOUSLY STRONG STEEL-DRIVIN' MAN, WHO HELPED TO BUILD RAILROADS AND PUSH THROUGH TUNNELS. WHEN HE FINALLY REACHED A POINT OF EXHAUSTION THE GIRL IN HIS LIFE TOOK OVER AND, LEAD BELLY INFORMS US:

POLLY ANN HANDLED STEEL LIKE A MAN.
LORD, LORD.
POLLY ANN HANDLED STEEL LIKE A MAN.

SCRAPPER BLACKWELL IS A BLUES SINGER AND HIS DOWN SOUTH IS SOMEWHAT URBAN IN STYLE, SINCERE IN ITS EXPRESSION OF LONELINESS. BUT IT IS THE SONG OF THE ITINERANT SINGER RATHER THAN A SPECIFICALLY URBAN BLUES. WITH LITTLE VARIATION ONE MIGHT HAVE HEARD THIS TYPE OF NUMBER THROUGHOUT THE SOUTH BEFORE THE JAZZ ERA, FOR, LIKE THE FOLK SONGS DESCRIBED ABOVE, ITS STYLE IN MANY OF ITS FEATURES PERMEATED NEGRO FOLK MUSIC, REPRESENTING THE CREATIVE FORCE THAT WAS THE NECESSARY PRELUDE TO JAZZ.

FROM MA RAINEY ON, MOST OF THE OUTSTANDING URBAN BLUES SINGERS WERE WOMEN.



JACK DUPREE POPS FOSTER DOC REESE

PHOTOS BY M.ASCH, C.PETERSON, S.GROSSMAN

THERE HAVE BEEN AND ARE, MANY FINE MALE BLUES SINGERS, JELLY ROLL MORTON AND LOUIS ARMSTRONG, FOR EXAMPLE, BUT WITH THE WOMEN BLUES SINGERS THERE WAS A SINGLENES OF TRADITION. THEY WERE SINGERS, PRIMARILY, NOT INSTRUMENTALISTS. THEY SANG A TWELVE-BAR BLUES OR THEY ADAPTED OTHER SONGS TO THE BLUES STYLE. BESSIE TUCKER'S MELODIC STYLE, WHILE CLOSE TO THAT OF BETTER KNOWN SINGERS SUCH AS BESSIE SMITH, VARIES FROM IT IN THAT SHE EMPLOYS MORE FREEDOM IN HER DEFINITION OF THE MELODIC LINE. HER PENITENTIARY BLUES, AS THE NAME IMPLIES, TELLS BITTERLY OF POVERTY AND PRISONS, THE INSECURITY OF LIFE AND LOVE.

THE RENDITION OF THE SERMON, DRY BONES, BY THE REV. J. M. GATES WITH CONGREGATION, BRINGS TO MIND THE WEATHERED GRAY OF A CLAPBOARDED CHURCH BY THE COTTONFIELDS, WITH A GROVE OF PINE OR SYCAMORE NEARBY, FOR THIS SORT OF INTERPRETATION IS LESS AND LESS HEARD IN CITY CHURCHES. SUCH SERMONS ARE BOTH IMPROVISED AND BUILT UP INTO MORE OR LESS DEFINITE FORM, AS THE PREACHER REPEATS AND IMPROVES UPON HIS STORY. BUT THERE IS NO RIGIDITY ABOUT IT. THE PREACHER TELLS HIS STORY IN A VOICE THAT IS AT TIMES A CHANT AND AS THE PEOPLE RESPOND THERE RESULTS A MOVING CREATION ANALOGOUS TO THE FREE POLYPHONY ONE FINDS IN AFRICAN AND AFRO-AMERICAN MUSIC. ALL TOO OFTEN WHEN VOCAL GROUPS SING DRY BONES IT LACKS SOLEMNITY AND THEREFORE CONVICTION. THE REV. J. M. GATES GOES RIGHT INTO THE VALLEY WITH EZEKIAL AND TAKES HIS CONGREGATION ALONG WITH HIM.

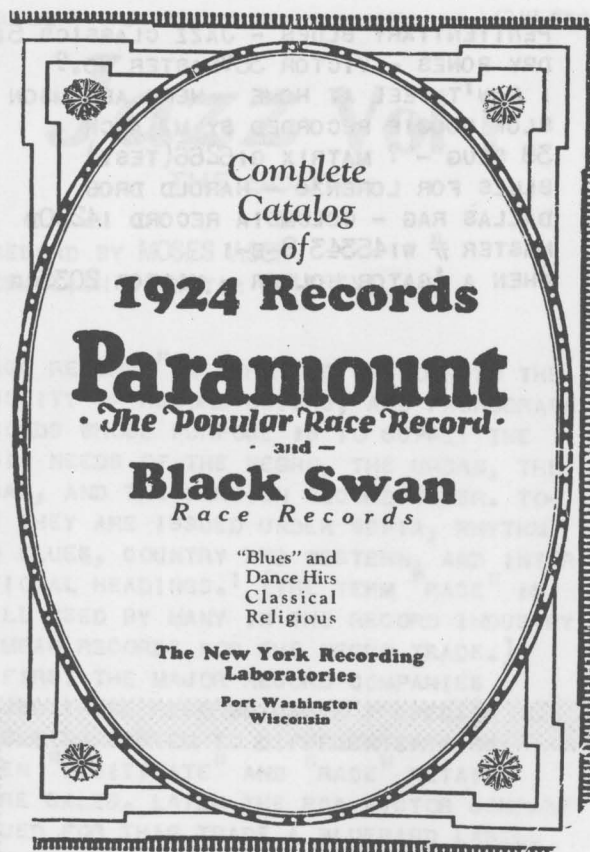
THE TWO GOSPEL KEYS, MOTHER JONES AND HER PARTNER EMMA DANIEL, ARE ITINERANT STREET SINGERS NOW IN THEIR SIXTIES, WHOM YOU MIGHT MEET IN THE CROWDED NEGRO SECTION OF ANY METROPOLITAN CITY. AS SINGERS OF THE ROAD AND AS SINGERS FOR THE CHURCH OF GOD IN CHRIST (ATLANTA GA.) THEIR REPERTOIRE, SUNG TO THE ACCOMPANIMENT OF GUITAR AND TAMBOURINE, RECALLS SPIRITUALS SOME OF WHICH DATE FROM SLAVE DAYS. IN THE SYNTHESIS OF SUCH MUSIC, WHICH REFLECTS THE INFLUENCE OF HYMN TUNES, THERE ARE THRILLING EXAMPLES OF THE GERMINATING FORCE OF AFRICAN ELEMENTS, BOTH IN THE STIRRING, CURIOSLY WOVEN HARMONIES AND IN THE SPIRITED RHYTHMS. I CAN'T FEEL AT HOME IN THIS WORLD ANY MORE OPENS IN AN EVENLY SPACED BALANCE OF VOICES AND GUITAR, THEN MOTHER JONES TAKES UP HER TAMBOURINE AND THE RHYTHMS FIZZ WITH EXCITEMENT.

THE BLUES PIANO, LIKE THE BLUES VOICE, DEVELOPED PARALLEL TO JAZZ AND PREVIOUS TO IT, BUT WAS NOT LIMITED TO ONE ENVIRONMENT. THE EARLY BOOGIE WOOGIE PIANISTS WERE SOMETIMES CALLED PARTY PIANO PLAYERS SINCE THEY PLAYED FOR HOUSE-RENT PARTIES AS WELL AS FOR DOWN-AT-THE-HEELS CABARETS ON SCRUMMIER SIDE OF TOWN. EACH FEATURED HIS OWN VERSION OF HOUSE RENT CLASSICS, EACH LIKED TO THINK HIS FIGURED BASS A BIT DIFFERENT FROM THAT OF THE NEXT FELLOW. PINE TOP SMITH WAS THE FIRST TO GET A BOOGIE WOOGIE ON RECORD AND CALL IT THAT (THOUGH NOT THE FIRST TO USE SUCH A BASS ON RECORD) BUT THE OTHERS, INCLUDING CHAMPION JACK DUPREE, WEREN'T FAR BEHIND. AND IN HIS SLOW BOOGIE HE HAS CONTRIBUTED A VERSION OF THE BOOGIE WOOGIE THAT IS STRICTLY HIS OWN. "DANCE IT SLOW, LIKE I TOL' YOU," HE SAYS, FOR THE BOOGIE WOOGIE ORIGINALLY WAS NOT THE NAME OF A PIANO STYLE BUT THE NAME OF A DANCE STEP THAT MIGHT APPEAR BAWDY OR ARTISTIC, DEPENDING UPON BY WHOM IT WAS DANCED AND WHERE.

38 SLUG, DESPITE ITS TITLE AND THE HOMICIDAL LYRICS, NEED NOT BE TAKEN TOO SERIOUSLY FOR IT TREATS WITH DERISION A SUBJECT THAT PENITENTIARY BLUES TREATS WITH HOPELESS AND BITTER SINCERITY. THE JIM JAM BAND, COMPRISED OF GUITAR, MANDOLIN, WASHBOARD AND KAZOO, IS THE SORT OF OUTFIT COMMON TO BOTH URBAN AND RURAL SOUTH SINCE THE LAST CENTURY. AND THE TUNE ITSELF IS ONE OF THOSE BLUES-INSPIRED HILL-BILLYISH MELODIES THAT HAVE ALWAYS BEEN A PART OF THE SLAP-STICK SIDE OF JAZZ.

BLUES FOR LORENZO, IS A BLUES WITH A CREOLE MOTIF, PLAYED BY THE OMER SIMEON TRIO. OMER SIMEON, CLARINET, AND POPS FOSTER, STRING BASS, ARE FROM NEW ORLEANS. JAMES P. JOHNSON, PIANO, IS FROM NEW JERSEY BUT IS PROPERLY RESPECTED AS THE GRANDPAPPY OF HARLEM PIANO. JAMES P. USED TO TELL OF HIS MEETINGS WITH BLUES PIANISTS FROM THE SOUTH AND THE RAGTIME GREATS FROM ST. LOUIS, WHOM HE HEARD LONG BEFORE HE FIRST LISTENED TO A JAZZ BAND. LATER, HE PLAYED WITH HARLEM JAZZ BANDS OF THE 1920's, WHEN JAZZ WAS NEW TO NEW YORK, AND ACCOMPANIED WOMEN BLUES SINGERS ON MANY RECORDS.

BLUES FOR LORENZO IS NAMED FOR LORENZO TIO, THE GRAND OLD MAN OF NEW ORLEANS CLARINET. AS HIS NAME IMPLIES HE (LIKE SIMEON) WAS A CREOLE NEGRO AND HIS EM-



PARAMOUNT
THE POPULAR RACE RECORD

THE PARAMOUNT

"BOOK OF THE BLUES"

Here's Blues for you—any kind you want! You never saw a bigger, better collection of them, because there never was such. Just think of it—87 artists—the best the Race has ever produced. Over 400 selections to choose from.

When you feel that musical mood creeping in on you—just take this book and pick out the singers and songs you like, and tell us the numbers of the records to send. You will never be disappointed in any record that bears the famous Paramount label.

COMPLETE LIST OF ARTISTS AND WHERE TO FIND THEIR RECORDS.

Name	Page	Name	Page	Name	Page
*Faye Barnes	14	Eddie Gray	25	*Norfolk Jazz Quartette	20
*Lottie Beaman	8	A. E. Greenlaw	16	*Norfolk Jubilee Quartette	15
Belasco's South American	26	Joie Harle	24	King Oliver's Jazz Band	26
Orchestra	17	Handy's Memphis Blues	26	*Paramount Jubilee Singer	15
Herbert Black	17	Band	26	*Olla Powers' Orchestra	28
Birleana Blanks	24	*Kemper Harrod	18	*Mrs. "Ma" Riney	2
Carlton Bonhill	19	Marion Harrison	23	Lois Richardson	19
Ferry	19	Archie Harrod	19	Max Scott	24
Phools	27	*Harrod's Jubilee Singers	18	Slade and Blake	25
*Ivan H. Browning	16	Georgia Harvey	23	Trislie Smith	7
Gladys Bryant	22	Lucille Hegamin	21	Q. Roscoe Snowden	25
*John Churchill	25	*Edmons Henderson	4	Mary Straine	23
C. Carroll Clark	17	Fletcher Henderson	27	*George Stamper	25
*Mrs. Florence Cole-Tal	18	Rose Henderson	6	Hannah Sylvester	24
bert	18	*Edna Hicks	3	Edna Taylor	24
Andrew Copeland	25	*Ravella Hughes	19	John P. Vigil	25
*Ida Cox	5	*Alberta Hunter	11-13	*Wade's Moulin Rouge	28
Creamer and Layton	25	Geo. Leon Johnson	17	Orah	28
Katie Crippen	23	Marianna Johnson	19	Inez Wallace	23
Ford Dabney's Syncopated	23	Anna Jones	24	Isabelle Washington	24
Orchestra	28	George Jones, Jr.	19	*Ethel Waters	9
Harry A. Delmore	19	Lennie's Southern Serenaders	22	Lorenzo Wells	17
Elkins-Payne Jubilee	15	*Mina Tertt Lawrence	15	*Earl B. Westfield	19
Singers	15	Manhattan Harmony Four	16	Lula Whitby	24
Excellior Norfolk Quartette	20	Matson's Lucky Seven	27	Elate Whitman	22
*Mama Hurd Fairfax	15-18	Joie Miles	21	Arthur Williams and Walter	17
Wm. H. Farrell	19	*Julia Moody	23	Johnson	17
Maud De Forrest	13	*Etta Mooney	22	Lena Wilson	22
Four Harmony Kings	20	*Monette Moore	21	*Charles Winter Wood	19
J. Arthur Gaines	19	Nettie Moore	17	Winman Sertette	17
Antonietta Garza	18	Jelly Roll Morton and	27	Helen Woodruff	16
*Horse George's Jubilee	17	His Orchestra	27	*Young's Creole Jazz Band	27
Harmonizers	17				

*Exclusive Paramount Artists.

BLACK SWAN
THE RACE'S OWN RECORD

- 1 -

Reprint Permission
by W. Grauer, Record Changer

PHASIS ON DELICACY AND DEFINITION -- VOLUME HAD HARDLY TO BE TAUGHT A CLARINETIST OF THAT CITY -- REFLECTED THE FRENCH WOODWIND TRADITION, JUST AS PIQUANCY OF PHRASE IN THIS BLUES REFLECTS THE INFLUENCE OF CREOLE MELODIES. SIMEON WAS THE GREAT CLARINETIST OF THE FAMOUS JELLY ROLL MORTON RED HOT PEPPERS DISCS AND NEITHER FROM THIS YOUTHFUL APPEARANCE NOR HIS VIGOROUS STYLE WOULD ONE SUSPECT HOW MANY YEARS HE HAS BEEN IN JAZZ.

DALLAS RAG IS NOT INCLUDED MERELY BECAUSE ITS MELODY IS IN THE RAGTIME GENRE BUT BECAUSE ITS INSTRUMENTATION OF JUG, GUITAR, MANDOLIN AND BANJO TYPIFIED GROUPS THAT PLAYED RAGS IN VARIOUS PARTS OF THE SOUTH BEFORE 1900. IN NEW ORLEANS THEY WERE, OF COURSE, PLAYED BY NEW ORLEANS-TYPE BANDS, E.G. CORNET, CLARINET, TROMBONE, GUITAR, STRING BASS AND DRUMS (THE PIANO WAS NOT USUALLY A PART OF THE SET-UP OF THE EARLY GROUPS). AS A YOUNGSTER, THE FAMOUS RAGTIME COMPOSER, SCOTT JOPLIN, PLAYED IN SUCH GROUPS IN TEXAS, WHERE HE HEARD HIS FIRST RAGS FROM AN OLD GERMAN-AMERICAN HONKY-TONK PIANIST IN TEXARKANA (PROBABLY IN THE 1880'S). AS THIS EXHILIRATING INTRODUCTION TO BAND RAGTIME SHOWS, THE JUG CAN BE QUITE A NOBLE INSTRUMENT WHEN PUT TO PROPER USE.

MARGARET JOHNSON'S SPLENDED BLUES VOICE FIRST CAME TO THE ATTENTION OF COLLECTORS WHEN IT WAS DISCOVERED THAT LOUIS ARMSTRONG'S CORNET ACCOMPANIED HER ON A RECORDING DATE. ONCE MORE WE ARE REMINDED THAT BLUES TOOK A PARALLEL PATH TO INSTRUMENTAL JAZZ BUT PRECEDED IT CHRONOLOGICALLY. BUT IN RECORDED BLUES BY LESSER KNOWN WOMEN BLUES SINGERS, SOME OF THE FINEST EXAMPLES ARE THOSE ON WHICH NEW ORLEANS MUSICIANS PROVIDED THE ACCOMPANIMENT, GIVING ADDED DRIVE AND INSPIRATION TO THE SINGER. ON THE TITLE INCLUDED, MARGARET JOHNSON IS ACCOMPANIED BY A VINTAGE NEW ORLEANS CLARINET AND A CORNET WHOM CRITICS JUDGE TO BE THE LATE KING JOE OLIVER!

THE HANDFUL OF FIRST-RATE WOMEN BLUES SINGERS WHO HAVE BEEN RECORDED ARE REFERRED TO AS URBAN FOR SUCH IS THEIR MELIEU. BUT OFTEN THEIR SUBJECT MATTER, AS WELL AS THE STYLE ITSELF, REMINDS US OF THE ENORMOUS DEBT TO RURAL BLUES. MARGARET JOHNSON, IN THIS BLUES GENERALLY URBAN IN CHARACTER, TELLS US: WHEN A 'GAITOR HOLLERS, FOLKS SAY IT'S A SIGN OF RAIN.

COVER PICTURE BY BEN SHAHN
RESETTLEMENT ADMINISTRATION PHOTO
ONE MAN BAND PHOTO BY REMIE LOHSE 1937
THE TWO GOSPEL KEYES PHOTO BY PM 1947

CHARLES EDWARD SMITH - EDITOR
MOSES ASCH - PRODUCTION DIR.

OL' HANNAH RECORDED BY M. ASCH
JULIANA JOHNSON RECORDED BY M. ASCH
BREAKDOWN - COLUMBIA RECORD 37686
MASTER # W26597A; ALSO BY M. ASCH
JOHN HENRY RECORDED BY M. ASCH
DOWN SOUTH - VARSITY 6042, MASTER
#USG-18218-D1

PENITENTIARY BLUES - JAZZ CLASSICS 514B
DRY BONES - VICTOR 35? MASTER NO.?
I CAN'T FEEL AT HOME - HERB ABRAMSON
SLOW BOOGIE RECORDED BY M. ASCH
38 SLUG - ? MATRIX G16266 (TEST)
BLUES FOR LORENZO - HAROLD DROB
DALLAS RAG - COLUMBIA RECORD 14290D
MASTER # W145343 2-B-1
WHEN A 'GATOR HOLLER - VICTOR 2033Ag

For Additional Information About FOLKWAYS RELEASES

of Interest

write to

**Folkways Records
and Service Corp.**

43 WEST 61 ST STREET NEW YORK, NEW YORK 10023