



FREDERIC RAMSEY, JR.

## **SONNY TERRY • HARMONICA & VOCAL SOLOS**

ALCOHOLIC BLUES • WOMEN'S BLUES (CORRINA) • LOST JOHN  
LOCOMOTIVE BLUE • BAD LUCK BLUES • HARMONICA STOMP  
SHORTNIN' BREAD • FINE & FALSE VOICE • BEAUTIFUL CITY

FOLKWAYS RECORDS & SERVICE CORP., N. Y. FP35

FA 2035





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FOLKWAYS RECORDS ALBUM NO. FP 35

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INTRODUCTION BY FREDERIC RAMSEY, JR.

BACK THEN . . . AND NOW

A PINEY BOG, A STUBBY OLD SCRUB OAK, AND A FEW PATCHES OF DANK, DRIPPY MOSS HARDLY ADD UP TO MUCH IN ANY HISTORY OF STAGECRAFT. BUT WHEN THEY BROUGHT OUT A "PRETTY LITTLE GIRL WITH A RED DRESS ON," THE WAY IT SAYS IN THE OLD SONG, THEN MIXED IN THE SKIRLING OF A BEWITCHED HARMONICA AND A WHOOPIN' AND HOLLERIN' THAT SOUNDED LIKE A FOX CHASE HEADED FAST DOWNWIND -- THEN THE COUNTRY BEGAN TO MOVE INTO THE SCENE AND CRAWL OUT OVER THE FOOTLIGHTS. WHEN THE RED DRESS STARTED TO SWIRL, THE SCRUBBY BRUSH MOVED WITH IT; THE HARMONICA SANG OUT ITS PLAINTIVE BACKWOODS CHANT, AND BROADWAY AND THE REST OF THE JANGLING WORLD OUT THERE A FEW HUNDRED FEET TO THE LEFT, FLICKED OUT LIKE A WINDOW WHEN THE SHADE IS DRAWN.

IT WAS SO REAL YET SO UNOBTUSIVE THAT FEW PERSONS, IF ANY, LOOKED DOWN LATER AT THE SMALL TYPE ON THE "FINIAN'S RAINBOW" PROGRAM TO SEE JUST WHAT MADE IT SO GOOD. JO MIELZINER, WITH HIS NAME UP FRONT SOMEWHERE IN PRETTY BIG LETTERS, HAD DONE THE STAGE BUSINESS; IT WAS MICHAEL KIDD'S CHOREOGRAPHY, IT WAS ANITA ALVAREZ' DANCE, AND IT WAS SONNY TERRY'S WHOOP-IN', HOLLERIN', AND HARMONICA.

IT WOULD BE A LONG SHOT FROM "FINIAN'S RAINBOW" JANUARY, 1947, TO CARNEGIE HALL, DECEMBER 1938, BUT ONE OR TWO PERSONS IN THE AUDIENCE MADE IT. FOR THAT OTHER PLACE AND OTHER DATE HAD MARKED SANFORD "SONNY" TERRY'S FIRST APPEARANCE ON ANY NEW YORK STAGE. EVEN THEN, WAY BACK BEFORE THE SUBDUED, SWAMPY LIGHTS AND WAVY BRANCHES OF THE LATER STAGE PRODUCTION, SONNY TERRY'S MUSIC HAD SET SPINES TO TINGLING. THAT WAS AT A CONCERT TITLED "SPIRITUALS TO SWING," WHEN EVERYTHING FROM SIDNEY BECHET, MITCHELL'S CHRISTIAN SINGERS, THE BOOGIE WOOGIE TRIO OF ALBERT AMMONS, MEADE "LUX" LEWIS, AND PETE JOHNSON, TO THE ROCKING OF COUNT BASIE ORCHESTRA OF THAT YEAR, HAD BEEN HEARD IN A SORT OF OMNIBUS OF SWING. IN THAT FAST, BRIGHT VEHICLE, ANYTHING AS SIMPLE AS A HARMONICA AND A ROUGH, HIGH-PITCHED SONG FROM THE COUNTRY, COULD HAVE BEEN LOST.



WHEN THE SERVICES BEGAN, THE PREACHER GOT UP.  
 "THE PREACHER PREACHES, THE OTHERS JOIN IN, YEAH, SHOUTIN' AN' JUMPIN' OVER BENCHES AN' FALLIN', AN .... HE COULD PREACH AND THEY SING, AN' THEY HAVE A QUARTET COME UP AN' SING, LIKE WE USED TO DO. THAT'S THE REALLY RELIGIOUS SONGS. ONE THEY USED TO SING 'BOUT YOU CAN'T HIDE EVEN IF YOU TRIED, GOD GOT YOUR NUMBER HE KNOW WHERE YOU LIVE AN' DEATH GOT A WARRANT FOR YOU. . . . (MY FATHER) USED TO SING CHURCH SONGS. LEMME SEE, HE SANG THAT SONG 'BOUT YOU BETTER MIND WHAT YOU TALKIN' 'BOUT . . . USED TO PLAY THAT ON THE HARMONICA TOO."

LITTLE SONNY TERRY HEARD CHURCH SONGS IN THE STREETS, TOO. IN THE DAYS WHEN HE WAS GROWING UP, BACK THEN, THERE WERE PREACHERS WHO CAME AROUND, SINGING, AND SELLING BROADSIDES: "OH, THEY WOULD BE RELIGIOUS SONGS, CHRISTIAN SONGS, LIKE THAT, CHURCH SONGS. HE HAD A SONG WHAT HE SING, 'BOUT IT'S A HAND WRITIN' ON THE WALL. 'BOUT COME HERE AN' READ IT, SEE WHAT IT SAYS, IT'S THE HAND WRITIN' ON THE WALL."

A LITTLE TO ONE SIDE, BUT NOT, AS THEY SAW IT, CONFLICTING WITH THE DEEPLY RELIGIOUS PART OF THE LIVES OF SONNY TERRY AND HIS FAMILY, WAS THE FUN. ON SATURDAY NIGHTS, REUBEN TERRY TOOK HIS HARMONICA AND WENT OUT TO PLAY FOR DANCES. "HE'D PLAY SOMETHING LIKE THE LOST JOHN, ONLY A WHOLE LOT DIFFERENT FROM THE WAY I PLAY IT. HE JUST PLAYED IT STRAIGHT -- THEY DANCE ALL NIGHT LIKE THAT. I THINK THEY DONE THIS EIGHT-HAND SET DANCE, LIKE THEY DO DOWN THERE. BE EIGHT ON THE FLOOR --- FOUR BOYS AN' FOUR GIRLS. AN' THEY CALL THE SET. HE DID HAVE A FELLOW WITH HIM, TO PLAY HIS GUITAR A LITTLE BIT." BESIDES THE "SET DANCES," SONNY TALKS OF A BUCK (HE PRONOUNCES IT BOTH "BUG" AND "BUCK") DANCE: "FELLOWS GET OUT THERE AN' DO THE BUG DANCE, YOU KNOW -- THAT'S SOMETHIN' LIKE YOU HEAR NOW, PEOPLE DO CALLED THE CHICKEN REEL -- SOMETHIN' SCALE O' THAT. I JUST LEARNED THIS 'BOUT -- 'BOUT YOU KNOW, PEOPLE DANCE, I JUS CATCH, I HEARD THE FEETS DANCE, I JUS KEEPS A FEETSIN' AROUND TILL I FIND SOMETHIN' TO FIT IN THERE. YEAH, THAT'S 'WAY BACK, THAT BUCK DANCE, THAT'S 'WAY BACK . . ."

SOMETIME BACK THEN, THE TERRY FAMILY GOT A PHONOGRAPH: "WELL, MY BROTHER SANG BLUES. OH YEAH, THEY USED TO SANG, SAME BLUES LIKE I UV SANG, RED RIVER BLUES, BLUES LIKE THEY NAME--MAKE-UP BLUES -- OH, JUST ABOUT, YOU KNOW -- HEARIN' A RECORD OR SOMETHIN' -- WELL, IT'S DEM WHAT YOU WIND UP, AND PUT THE RECORD ON. WE PLAYED A RECORD, LIKE -- WELL, OH, BESSIE SMITH, SHE WAS MAKIN' RECORDS ALONG THEN -- WE USED TO PLAY HER RECORDS. AND MAMIE SMITH .. BLIND LEMON JEFFERSON AND BLIND BLAKE, HE USED TO PLAYING MILK COW BLUES."

BLUES, TENT SHOWS, PREACHERS, DANCE MUSIC -- YOUNG SONNY'S MUSICAL EDUCATION WAS ALMOST COMPLETE. THEN ONE DAY AS HE WAS WALKING DOWN THE STREET, SOMETHING NEW CAME ALONG. "THERE'S A FELLOW USED TO COME THROUGH THERE CALLED DEFOE BAILEY, HE USED TO PLAY THE ALCOHOLIC BLUES. OH, HE WAS A LITTLE SHORT GUY, ABOUT -- I RECKON 'BOUT -- FOUR FEET. HE COULDN'T PLAY IT ON BLUES MUCH, BUT THAT ALCOHOLIC BLUES. HE MADE A RECORD OF THAT. I DON'T KNOW WHAT COMPANY. HIS HOME WAS IN TENNESSEE, HE LIVED IN NASHVILLE. HE WAS A PRETTY OLD FELLOW, THEN . . . HE WAS 'BOUT FORTY-FIVE. HE HAD A LITTLE BOY WITH HIM -- I THINK IT WAS HIS KID. IT WAS A LITTLE ACT HE HAD, HE PLAYED A HARP, AN' THIS BOY DANCED. HE PLAYED THE HARMONICA. PUT HIS HAT DOWN, PEOPLE TH'OW HIM MONEY IN HAT. HE SAY HE WENT ALL AROUND. OH, HE USED TO PLAY THE FOX CHASE. WELL, I FIRST HEARD IT, I HEARD IT ON A FELLOW COME THROUGH PLAYIN' IT. I FORGOT THE FELLOW'S NAME. HE USED TO COME THROUGH, PLAYIN' THE FOX CHASE, BUT HE DIDN'T PLAY IT LIKE WE PLAY IT NOW -- HARMONICA WOULDN'T BE SAYIN' NOTHIN' MUCH. MY FATHER, HE USED TO PLAY IT, TOO -- AN' I LEARNED THE BIGGEST PART F'UM HIM. AN' I USED TO KNOWED IT -- FOUND IT -- TO A MAN UP ABOVE, USED TO HAVE FOX."

FROM DEFOE BAILEY, AND HIS FATHER, BUT NOT FROM THE STRANGER, WHO "WOULDN'T BE SAYIN' NOTHIN' MUCH, "SONNY TERRY LEARNED TO ADD THAT CERTAIN SOMETHING THAT MADE HIS MUSIC -- OR MUSIC AS IT SEEMED TO HIM -- COMPLETE. "DOGS RUN THE FOX AN' I USED TO LISTEN TO THAT BARKIN' -- KETCH A WHOLE LOT OF IDEAS F'UM THAT. OH, THEY RUN FOX. THEY GET ON THE HORSES, AN' DOGS RUN 'EM.. THEY'D BET ON THE DOG, WHICH DOG WOULD CATCH THE FOX."



AND THERE WERE TRAINS. BOTH THE SEABOARD AIR LINE AND SOUTHERN RAILROAD WENT THROUGH NEAR SONNY'S HOME: "MOCKIN' THE TRAIN'S 'BOUT THE FIRST PIECE I LEARN . . . I USED TO HEAR THE FREIGHT TRAIN COMIN' BY, I USED TO BE SETTIN' DOWN SOMETIME, BY MYSELF REAL STILL AN' I'D SAY I WISH I COULD PLAY THAT. I USED TO HEAR MY FATHER DO IT, A LITTLE BIT. THE FREIGHT TRAIN CARRY CAR-BOX, THEY CARRY 'BOUT THIRTY-FIVE, FORTY . . . THEY CARRY RIGHT SMART. THE PASSENGER TRAIN, THEY CARRY 'BOUT, I RECKON, BE 'BOUT SEVEN-EIGHT. OF COSE, THOSE PASSENGER TRAINS GO A LITTLE BIT FASTER 'N FREIGHT TRAIN. BUT NEAR 'BOUT — THEY SOUND NEAR 'BOUT LIKE, COSE YOU KNOW THE SAME MOTOR, LOCOMOTIVE BE PULLING IT. WE USED TO BE OUT IN THE FIELD WORKIN', USED TO TELL THE TIME TRAINS COMIN' 'LONG AT 'LEVEN O'CLOCK. THAT WAS UP TILL I WAS FIFTEEN."

WHEN HE WAS ELEVEN, SONNY HAD INJURED HIMSELF. "I HIT MY OWN SEF IN THE LEFT EYE, PLAYIN' WITH A PIECE O' STICK. I HITTIN' ON THE CHAIR, PIECE FLEW AT ME." HIS SIGHT WAS PERMANENTLY IMPAIRED. THEN "WHEN I'S SIXTEEN, A LITTLE BOY 'BOUT FOUR YEARS OLD HIT ME IN MY LEFT (THAT IS, REMAINING) RIGHT EYE. WE WERE PLAYIN', AN' HE JUST THREW A LITTLE PIECE O' IRON, AN' HIT ME IN TH' EYE. I LOST THAT COMPLETE. I HAD TO QUIT SCHOOL, I COULDN'T SEE TO READ."

THINGS BEGAN TO CHANGE FOR SONNY. HE HAD LIKED SCHOOL, AND HAD ALWAYS THOUGHT HE COULD GO ON WITH THAT, AND WITH WORKING IN THE FIELDS, UNTIL SOMEDAY HE MIGHT HAVE A LITTLE FARM OF HIS OWN. BUT NOW THERE WAS THIS HANDICAP, AND TWO YEARS AFTER IT HAPPENED, IN 1927, TIMES BEGAN TO GET BAD. HE DID WHAT HE COULD: "AFTER I GOT HANDICAPPED, I USED TO GO TO TOWN' . . . I USED TO PLAY ON THE STREETS, AND MAKE MONEY. I DIDN'T EVEN CARRY A STICK, OR NOTHIN'. ANYWHU, I DONE GO OUT, AN' STAY OUT AT NIGHT TWELVE, ONE O'CLOCK . . . AN' COME HOME. OH, JUS WALKIN' . . . STAY IN THE ROAD. THEM CUSSED ROADS! SOMETIMES TEN, 'LEVEN MILES AT NIGHT, WALKIN'. I HEAR A CAR COMIN', I GIT OUT THE ROAD. SOMETIME I FALL IN THE DITCH, GIT UP, KEEP A-GOIN'."

SOMETIMES INSTEAD OF GOING INTO DURHAM, HE CHOSE RALEIGH. "I'D GO OVER THERE AN' PLAY, PLAY AN' COME BACK. SOMETIMES, I PLAYED FOR DANCING. CATCH THE BUS MYSELF, THEN COME ON BACK. SOMETIMES I'D TAKE A KID, OR SOME OF MY FRIEND BOYS U'D GO WITH ME . . ."

IT WAS THIS DETERMINATION TO KEEP GOING, TO MAKE USIC EVEN IF HE COULDN'T DO MUCH ELSE, THAT LED TO CARNEGIE HALL, AND LATER, TO THE PART IN "FINIAN'S RAINBOW". ON A DARK NIGHT THAT COULDN'T HAVE BEEN MUCH DIFFERENT FROM ANY OF THE OTHER NIGHTS WHEN HE HAD SET OUT FOR HIS LONG WALK DOWN THE BACK-COUNTRY ROADS, A STRANGER HEARD HIM. WITHOUT SONNY TERRY'S EVER KNOWING IT, WORD HAD GOT AROUND THAT HE PLAYED FINE HARMONICA. THE STRANGER, WHO WAS SCOURING THE DEEP SOUTH FOR TALENT TO ADD TO THE ROSTER OF ONE OF THE BIG PHONOGRAPH COMPANIES, WAS BREATHLESS WHEN HE HEARD SONNY'S STRANGE, DIFFERENT KIND OF SONG AND MUSIC. BEFORE THAT EVENING WAS OVER, SONNY TERRY HAD A CONTRACT TO RECORD. A CHANCE TO APPEAR AT THE CARNEGIE HALL CONCERT CAME WITH IT.

NOW, FOURTEEN YEARS LATER, SONNY TERRY CAN POINT WITH PRIDE TO ALL THE THINGS THAT MIGHT NEVER HAVE HAPPENED: HE HAS MADE RECORDS FOR CAPITOL, DECCA, COLUMBIA, FOLKWAYS; HE'S A STAR PERFORMER AT FOLK MUSIC FESTIVALS EVERYWHERE, AND HIS TOWN HALL APPEARANCES IN A "BLUES AT MIDNIGHT" SERIES WERE LAUDED BY THE GENERALLY TOUGH BROADWAY PRESS; WHEN HIS "HARMONICA BREAKDOWN" WAS PLAYED OVER CLASSIC-MINDED, HIGHBROW WQXR OF NEW YORK AS PART OF A "HISTORY OF JAZZ" PREPARED BY FOLKWAYS RECORDS, THE SWITCHBOARD HUMMED INTO LIFE AS REQUESTS FOR A REPEAT POURED IN; HE HAS RECORDED THIS SAME "BREAKDOWN" FOR THE ARCHIVE OF AMERICAN FOLK MUSIC OF THE LIBRARY OF CONGRESS, AND DANCER JANE DUDLEY HAS USED THE PIECE IN HER DANCE RECITALS. AND HIS HARMONICA AND SONG HAVE ADDED A SPECIAL QUALITY TO MORE THAN ONE STAGE SHOW.

WHEN SUMMER COMES, THEATRES AND MUSIC CIRCUSES WIRE FOR HIS SERVICES; HE APPEARS FREQUENTLY AT THE GREEK THEATRE, IN LOS ANGELES, WHENEVER THERE'S A REPRISE OF THE BRIGHT DOINGS THAT HAVE MADE "FINIAN'S RAINBOW" A STEADY ITEM ON REVIVALISTS' SHOWBILLS. IT'S BEEN THIS WAY EVER SINCE THE CURTAIN FIRST ROSE ON THAT PINEY BOG, AND SONNY TERRY PLAYED AND SANG BACKSTAGE FOR AN AUDIENCE HE NEVER SAW. THAT PART OF IT, BEING BACKSTAGE AND IN THE DARK, WOULD HAVE CAUSED MANY A BROADWAY GUY OR DOLL TO TAKE A POWDER ON A CONTRACT. BUT DARKNESS WAS NOTHING NEW TO SONNY; ALL HE WANTED WAS A CHANCE TO BE HEARD.



ETHNIC FOLKWAYS LIBRARY  
12" 33 1/3 RPM LONG PLAYING

- P 401 SIOUX AND NAVAJO ETHNIC MUSIC
- P 402 EQUATORIAL AFRICA ETHNIC MUSIC
- P 403 DRUMS OF HAITI ETHNIC MUSIC
- P 405 FOLK MUSIC OF ETHIOPIA
- P 406 INDONESIA: JAVA, BALI, SUMATRA, MALAYA
- P 407 FOLK MUSIC OF HAITI
- P 408 MIDDLE EAST-PALESTINE ETHNIC MUSIC
- P 409 FOLK MUSIC OF INDIA
- P 410 CULT MUSIC OF CUBA
- P 411 FOLK MUSIC OF SPAIN
- P 413 FOLK MUSIC OF MEXICO
- P 414 FOLK MUSIC OF FRANCE
- P 415 FOLK MUSIC OF PERU
- P 416 UZBEK, BUKHARA, AZERBAIJAN, ARMENIA
- P 417 NEGRO FOLK MUSIC-ALABAMA (SECULAR)
- P 418 NEGRO FOLK MUSIC-ALABAMA (RELIGIOUS)
- P 419 FOLK MUSIC OF ROMANIA
- P 420 AMER. INDIAN MUSIC OF THE SOUTHWEST
- P 421 SOUTH ARABIA ETHNIC MUS. (DOCUMENTARY)
- P 422 TRAD'L & CLASSIC MUSIC OF INDIA (RAGAS)
- P 423 SOUTHEAST ASIA ETHNIC MUSIC
- P 424 KOREA ETHNIC MUSIC
- P 425 FOLK MUSIC OF PAKISTAN
- P 426 SPANISH & MEXICAN MUS. OF AMER. SOUTHWEST
- P 427 MUSIC OF THE BELGIAN CONGO, VOL. 1 (WEST)
- P 428 MUSIC OF THE BELGIAN CONGO, VOL. 2 (EAST)
- P 429 FOLK MUSIC OF JAPAN
- P 430 FOLK MUSIC OF THE HEBRIDES
- P 500 NEGRO FOLK MUSIC OF AFRICA & AMERICA
- P 504 MUSIC OF THE WORLD'S PEOPLES
- P1000 HUNGARIAN FOLK SONGS ETHNIC MUSIC
- P 201 MUSIC OF THE FALASHAS (RELIGIOUS)
- P 301 FOLK MUSIC OF THE UKRAINE

FOLKWAYS RECORDS  
10" 33 1/3 RPM LONG PLAYING

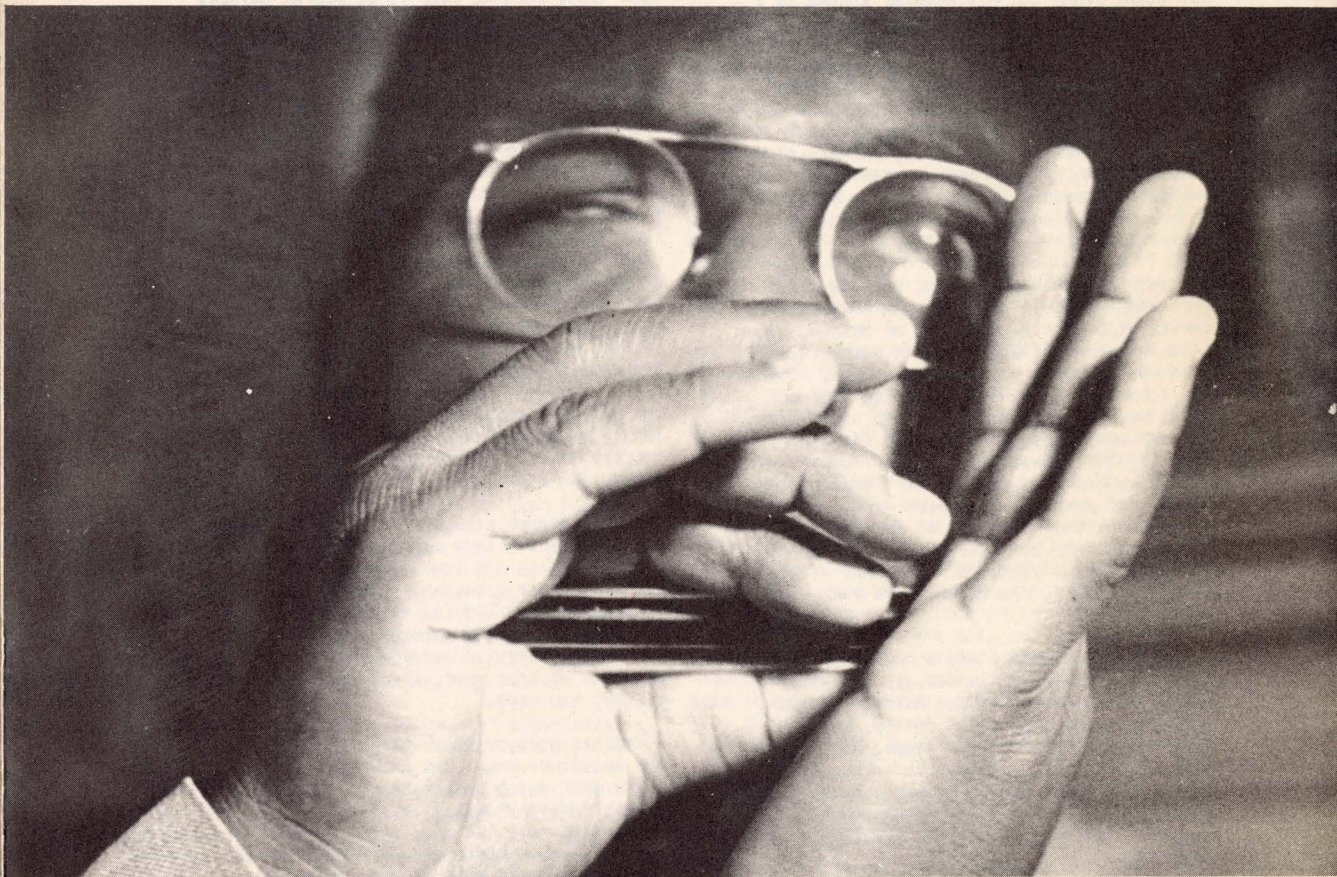
- FP 1 SQUARE DANCES WITH PIUTE PETE
- FP 2 WHO BUILT AMERICA [FOLKSONG COLL.]
- FP 3 DARLING COREY WITH PETE SEEGER
- FP 4 TAKE THIS HAMMER WITH LEAD BELLY
- FP 5 SONGS TO GROW ON, VOL. 1, WOODY GUTHRIE
- FP 7 MUSIC TIME WITH CHARITY BAILEY
- FP 8 CALYPSO AND MERINGUES
- FP 9 ALL DAY SINGIN', ADELAIDE VAN WEY
- FP 10 LONESOME VALLEY [FOLKMUSIC COLL.]
- FP 11 DUST BOWL BALLADS, WOODY GUTHRIE
- FP 12 CHINESE CLASSIC MUSIC [NATIVE INS.]
- FP 14 ROCK ISLAND LINE WITH LEAD BELLY
- FP 15 SONGS OF MEXICO, TRIO AGUILILLAS
- FP 16 SPANISH GUITAR SOLOS, C. MONTOLYA
- FP 17 SCOTTISH BAGPIPE MUSIC
- FP 18 IRISH POPULAR DANCES
- FP 19 SEA SHANTIES AND LOGGER-MEN SONGS

- FP 20 SONGS TO GROW ON, SCHOOL DAYS
- FP 21 SEEDS OF LOVE, ANDREW ROWAN SUMMERS
- FP 22 COWBOY BALLADS, CISCO HOUSTON
- FP 24 LEAD BELLY LEGACY, VOL. 3
- FP 25 CANTORIALS WITH DAVID KUSEVITSKY
- FP 26 JEWISH FOLK SONGS WITH MARK OLF
- FP 27 SONGS TO GROW ON, THIS IS MY LAND
- FP 28 NEGRO FOLKSONGS, THE FOLKMASTERS
- FP 29 FOLK SONGS FRENCH CANADA, ALAN MILLS
- FP 30 FNTS. JAZZ, VOL. 1, BABY DODDS DRUMS
- FP 32 FNTS. JAZZ, VOL. 3, REHEARSAL, 1
- FP 33 FNTS. JAZZ, VOL. 2, REHEARSAL, 2
- FP 35 SONNY TERRY, HARMONICA & VOCAL SOLOS
- FP102 FOLK TALES FROM INDONESIA IN ENG.
- FP103 FOLK TALES FROM WEST AFRICA IN ENG.

- 12" 33 1/3 RPM LONG PLAYING
- F 51 DANCE A LONG-RHYTHMIC EXERCISES
- FP 52 EXOTIC DANCES, LA MERI COLL.
- FP 53 JAZZ, VOL. 1, THE SOUTH, C.E. SMITH
- FP 54 RUSSIAN CHORAL MUSIC
- FP 55 JAZZ, VOL. 2, THE BLUES, F. RAMSEY
- FP 56 OLD HARP SINGING, EASTERN TENNESSEE
- FP 57 JAZZ, VOL. 3, NEW ORLEANS, F. RAMSEY
- FP 59 JAZZ, VOL. 4, JAZZ SINGERS, F. RAMSEY
- FP 61 HYMNS & CAROLS, ANDREW ROWAN SUMMERS
- FP 63 JAZZ, VOL. 5, CHICAGO, F. RAMSEY
- FP 92 READINGS FROM THE RAMAYANA AND THE BHAGAVAD GITA IN SANSKRIT & ENG.
- FP 93 MEETING OF THE JAMES JOYCE SOCIETY INCLUDING READINGS FROM "FINNEGANS WAKE" AND EXPLANATIONS BY PROF. JOSEPH CAMPBELL AND JAMES JOYCE READING "ANNA LIVIA PLURABELLE"
- FP 94 MEETING OF THE JAMES JOYCE SOCIETY INCLUDING IMPRESSIONS OF JOYCE BY DR. SCHWARTZ AND PADRAIC COLUM READING "POMES PENNYEACH"
- FPX120 SOUNDS OF AMER. TROPICAL RAIN FOREST
- FPX121 SOUNDS OF THE SEA

FOR COMPLETE CATALOG WRITE TO FOLKWAYS RECORDS  
AND SERVICE CORP. 117 W. 46 ST. NY 19  
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**FOLKWAYS Records**  
AND SERVICE CORP., 117 W. 46 St., N. Y. C.  
Long Playing Non-Breakable Micro Groove 33 1/3 RPM

**SONNY TERRY**  
Harmonica and Vocal Solos

SIDE 1

FP 35 A

- Band 1. ALCOHOLIC BLUES
- Band 2. WOMEN'S BLUES (CORRINA)
- Band 3. LOCOMOTIVE BLUES
- Band 4. BAD LUCK BLUES

Recorded by Moses Asch

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**FOLKWAYS Records**

AND SERVICE CORP., 117 W. 46 St., N. Y. C.  
Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$  RPM

**SONNY TERRY**  
Harmonica and Vocal Solos

FP 35 B

SIDE II

- Band 1. LOST JOHN
- Band 2. SHORTNIN' BREAD
- Band 3. FINE AND FALSE VOICE
- Band 4. HARMONICA STOMP
- Band 5. BEAUTIFUL CITY

Recorded by Moses Asch

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