

RBF 17

RAGTIME 1 *The* CITY

Banjos, Brass Bands, & Nickel Planos
Compiled & Annotated by Samuel Charters



RBF 17

PROPERTY OF
FOLKLIFE PROGRAM
SMITHSONIAN INSTITUTION

SIDE 1

Band 1. Contentment Rag - Steve Williams
Band 2. Oriole Rag - Fred Van Eps
Band 3. Buffalo Rag - Vess L. Ossman
Band 4. Original Rags - Machine Cut Piano Roll
Band 5. Operatic Rag - Joseph Moskovitz
Band 6. Notoriety Rag - Fred Van Eps
Band 7. Frog Legs Rag - Machine Cut Piano Roll

SIDE 2

Band 1. St. Louis Tickle - Ossman-Dudley Trio
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Band 3. Tickled To Death - Prince's Band
Band 4. Springtime Rag
Vic Meyers and his Orchestra
Band 5. Frog-I-More Rag - Jelly Roll Morton
Band 6. Original Tuxedo Rag
Celestin's Original Tuxedo Orchestra
Band 7. Sic 'Em Tige - The State Street Ramblers

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COVER DESIGN BY RONALD CLYNE

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An Introduction

It's possible that at some point the history of music will have to be divided into two separate periods - the period before and the period after the development of the phonograph. Except for European classical music, with its reasonably comprehensive system of notation, all of the music in the world has been aural, it has been learned and sung and passed on by ear. In some cultures, India and Japan, areas in Indonesia or Iran, the learning process for a young musician is long and complex, but in others the music is more spontaneous, and the changes are continuous in the culture. With the phonograph record the changes are kept, the earliest forms are preserved, and the material for future music historians will be almost staggering in its dimensions. Even in European classical music it's clear, from the recordings made over the last seventy years, that there have been great changes in styles of performance, and there is probably no way today of telling clearly what Mozart's music sounded like to his contemporaries even with only a distance of three generations between his time and the period of the earliest classical recordings.

The last kinds of music that will have no clear background of history and development, in this final evaluating of musical history, will be the styles developed in the United States by its black minority. Jazz, ragtime, and the blues, came just years too late for the first recordings. By the time jazz and the blues were recorded thirty years had passed from the first beginnings, and the changes had already been so great that there's only the roughest kind of conjecture about the sound of Buddy Bolden's Band in New Orleans in 1894, or the early blues singer that W. C. Handy heard in Cleveland, Mississippi, in 1895. Ragtime did a little better. It didn't have recordings, but it was first a music for piano, and there was the piano roll, which caught something, despite the stiffness and lack of dynamic shading in most of the rolls. And there were some ragtime recordings, on banjos, by brass bands, with ragtime singers, or with vaudeville instrumental performers. Ragtime was so popular that the recording companies had to try it, even if the early acoustical machinery could get very little of the sound of a piano. What they got is a casual, haphazard documentation of some of the elements of early ragtime - tempos, rhythmic accents, dynamics - that the piano rolls couldn't catch, and what they got, also, is a fresh, loosely colorful gathering of instrumental and vocal ragtime that still gives a suggestion of the richness of the music, despite the inadequacies of the recorded sound.

Even with the years that have passed since Scott Joplin published "Maple Leaf Rag" it's possible to get a sense of what early ragtime must have sounded like - through the recordings and the piano rolls. The recordings neglected the music of the three greatest ragtime composers, Scott Joplin, James Scott, and Joseph Lamb, all of them published by a small music publishing house run by John Stark. It was the rolls, which were made for the home piano, that included their best pieces. This collection has tried to include some of everything that's left of this first period of a rich American music. Since ragtime was within two decades almost completely absorbed into jazz the recordings and piano rolls are all we have of it.

But we have, at least, this much. There is so much other music that we'll only have in travelers' descriptions or in old histories. If the new music history does begin at this point, then there's no better place to begin than with ragtime.

SIDE A

Band 1. Contentment Rag - hand played piano roll performed by Steve Williams

There were many efforts made to improve the piano roll, and by the end of the twenties some of the rolls made on complicated and expensive equipment had almost the subtlety and feel of a live performance. Most of the ragtime rolls were machine cut - the holes in the paper roll punched out on lined paper by workers who followed the printed sheet music. The rolls had the stiffness of a machine performance, but they were relatively easy to do. With practice some of the roll cutters were able to give more of a sense of performance by anticipating or retarding bass notes or chord patterns, but it was still an uncomfortable method of reproducing music. The machines for making hand played rolls were more difficult to operate. Joe Verges, a New Orleans pianist who made ragtime rolls about 1917, called the machine a "pressing plant." The machine was turned on and he remembers that it clattered so noisily that it was almost impossible to hear what was being played. The paper streamed down in front of the pianist and it was marked as it went through the piano. A worker then took the marked roll and cut it to the marks for the master roll. Steve Williams was one of the best of the early ragtime roll performers, playing with a relaxed looseness that didn't seem to be affected by the clatter of the machine in front of him. The rag was intended as an affectionate tribute by Lamb to his publisher, John Stark, and his wife, but before it was published Mrs. Stark died and the rag was published with a drawing of a young collegian staring into a fire on the cover.

Band 2. Oriole Rag - played by Fred Van Eps

Ragtime was popular as piano music, but you could play it on almost every instrument. During the years of ragtime's greatest popularity there were variety acts playing rags on everything from saxophones to xylophones. Two banjo players, Fred Van Eps and Vess L. Ossman were very popular, and both of them made a number of recordings. The banjo was finger picked, and despite the difficulty of performing classical ragtime on the banjo both of them reached a high level of technical brilliance. The rag is one of James Scott's, also published by John Stark. The accompanying pianist, who has a fine early rag style, is probably Frank Banta Sr.

Band 3. Buffalo Rag - played by Vess L. Ossman

Ossman began recording before Van Eps, and there was an earthier quality to some of his better recordings. The music was composed for piano, but the clumsy recording machinery could only dimly reproduce the sound of a piano, so the banjo was recorded instead. Its sharp tone seemed to penetrate more sharply than the more open sound of the piano. The rag is one of a handful of compositions published by the early - and fine - ragtime composer Tom Turpin. Turpin was an important influence on St. Louis ragtime through his

osebud Cafe, where most of the pianists came in to play. He was a pianist himself, and with his brother operated a theatre on the black variety circuit.

Band 4. Original Rags - machine-cut piano roll

This is a mechanical performance of the first published rag by Scott Joplin, with the metronomic stiffness that marked the machine-cut rolls. This piece, and Joplin's famous "Maple Leaf Rag," were more thickly textured than his later pieces, and they helped influence the style of heavy ragtime that was enlarged and developed by James Scott.

Band 5. Operatic Rag - played by Joseph Moskovitz

Moskovitz was probably a vaudeville artist, and the piece, by Julius Lenzberg, is the kind of ragtime that was popular on the variety stage. The piece uses some well-known operatic themes and mixes them with ragtime figurations. The instrument is a cembalom, the hammer dulcimer played in the south-eastern European countries.

Band 6. Notoriety Rag - played by Fred Van Eps

In its clumsy, persistent way this could probably be considered the forerunner of the guitar, piano and drum trios that became important in later jazz. There is no real balance between the instruments because of the difficulties of the early acoustical recording, but the three performers - Van Eps on banjo, with piano and drum accompaniment - are clearly playing in a crude approximation of an early Afro-American musical style. The drummer, James Lent, overbalances the others so there's a more jangled style than they probably had in person. His drumming is clearly influenced by marching band drums, despite the ragtime elements in the banjo lead. The rag was composed by Kathryn L. Widmer in 1913.

Band 7. Frog Legs Rag - machine-cut piano roll

Another James Scott rag published by John Stark. It was one of Scott's best-known.

SIDE B

Band 1. St. Louis Tickle - played by the Ossman-Dudley Trio

This is perhaps the earliest recording with the rhythmic feeling of later jazz music, and of all the recordings that either Van Eps or Ossman made it was certainly the most popular. It was recorded about 1904, and sold so well that there was a re-issue of it within a few years. The trio was Vess L. Ossman playing the banjo, with a mandolin, and a guitar with an additional octave of bass strings. The mandolin has the melodic lead during some of the piece, then plays in a free counter-melodic part above the banjo. The recording quality is very poor, and only a little of its brilliant freshness is audible, but it still has some of its vital rhythmic push. The rag, by Barney and Seymour, is from St. Louis, and includes the river song known in New Orleans as "I Thought I Heard Buddy Bolden Say."

Band 2. Railroad Rag - sung by Arthur Collins

As ragtime became more and more popular it was increasingly commercialized by the music industry. By the end there were probably more ragtime songs than there were instrumental rags. One of them, "Alexander's Ragtime Band," written in 1911 by Irving Berlin, has become almost as much of a ragtime standard as "Maple Leaf Rag." Arthur Collins had been one of the earliest successful recording singers, and he had done everything from music hall ballads to Minstrel Show songs in the short period of commercial recording. He recorded

extensively with Byron G. Harlan, who sang in a high tenor, and many of their songs are still sung in country areas in the South and in New England. "Railroad Rag" was written by Ed Bimberg, and the accompaniment is by Prince's Band.

Band 3. Tickled To Death - played by Prince's Band

A number of bands made early ragtime recordings, probably the best known John Philip Sousa's Brass Band. Prince's Band made almost as many recordings before and during the first World War. "Tickled To Death" is a characteristically fresh, folk-like rag by the Mississippi Valley composer, Charles Hunter.

Band 4. Springtime Rag - played by Vic Meyers and his Orchestra

This is a recording from the early 1920's, by a popular jazz-dance orchestra from the Spokane, Seattle area. The rhythm is a freer, more flowing jazz rhythm, still with the feel of the rag, but with a melodic emphasis that has become more vocal and less pianistic. After a few recordings like this made in the early jazz period - one of them the recording of "Nightingale Rag Blues" and "Cataract Rag Blues" by Hitch's Happy Harmonists, that is the only early recorded performance of Joseph Lamb's "Nightingale," one of the masterpieces of ragtime - the jazz elements in the uneasy fusion dominated the music. Springtime Rag is by Paul Pratt, with a suggestion of Mendelssohn's "Spring Song" in the introduction.

Band 5. Frog-I-More Rag - played by Jelly Roll Morton

By 1925, when Jelly Roll Morton made this recording of his own piece, ragtime had become old-fashioned, but it had become part of the jazz style, and the two of them, from this point, were closely intertwined, even though it's difficult to hear the ragtime elements in much of the music that came afterward. Morton was one of the greatest figures of the classic jazz period, and after a series of solo recordings went on to make some of the most unique and artistically successful orchestral recordings in all jazz history.

Band 6. Original Tuxedo Rag - played by Celestin's Original Tuxedo Orchestra

Oscar Celestin's Orchestra was one of the few black jazz groups in New Orleans to record in the 1920's, and they were used for white society functions because Celestin was a good entertainer, and also because they wore tuxedos. This is raw, rough music, with a fierce energy. Celestin is the lead cornet, with Shots Madison playing second cornet.

Band 7. Sic 'Em Tige - The State Street Ramblers

Of all the bands recording in Chicago at the end of the first jazz period in 1931 it was probably most unlikely that the State Street Ramblers would play a piece that is unmistakably in the early rag tradition. The group was an informal studio band loosely grouped around a veteran New Orleans trombone player named Roy Palmer. The other tunes they recorded were in the Chicago blues-jazz style, with the kind of heavy wash-board and banjo beat that had dominated so many of the Chicago small band sessions. This piece, with its ragtime stops, and arranged cadences, could just as well have been played by a quadrille orchestra.

For all things relating to the history of ragtime, and for many of the things in these notes I am indebted, as we all are, to Rudi Blesh and Harriet Janis, and their book "They All Played Ragtime," a detailed and fascinating story of ragtime's beginnings, growth, and decline.

Broadside Records

BR 301 - BROADSIDE BALLADS, Volume 1. A Handful of Songs About Our Times.

New World Singers (Blowin' In The Wind); Pete Seeger (Ballad of Old Monroe); Blind Boy Grunt (John Brown); Peter La Farge (As Long As The Grass Shall Grow); Phil Ochs (William Worth); Gil Turner (Benny King Paret); Peter La Farge (Faubus' Follies); Happy Traum (I Will Not Go Under The Ground); Blind Boy Grunt (Only A Hobo Talkin' Devil); Freedom Singers (Ain't Gonna Let Segregation Turn Us Around); Matt McGinn (Go Limp); New World Singers (Business Ain't Dear); Mark Spoelstra (The Civil Defense Sign); New World Singers (I Can See A New Day).
1-12" 33-1/3 rpm, notes

BR 302 - PETE SEEGER SINGS LITTLE BOXES AND OTHER BROADSIDE BALLADS.
On the record:

Little Boxes (Malvina Reynolds); Fare Thee Well (Bob Dylan); Never Turn Back (Bertha Guber); The Willing Conscript (Tom Paxton); Ira Hayes (Peter La Farge); Who Killed Davey Moore (Bob Dylan); I Ain't A-Scared of Your Jail (Birmingham Freedom Song); What Did You Learn in School Today? (Tom Paxton); Hard Rain's A-Gonna Fall (Bob Dylan); The Thresher (Gene Kadiash); William Moore The Mailman (Farber-Seeger); etc.
1-12" 33-1/3 rpm, notes

BR 303 - THE BROADSIDE SINGERS. A Group of Nine Writers Who Have Contributed to Broadside Magazine.

Ain't That News; More Good Men Goin' Down; Times I've Had; Paths of Victory; Christine; Rattle-snakes; Carry It On; Links On The Chain; Causes; Immigrants; etc.
1-12" 33-1/3 rpm, notes

BR 305 - TETON TEA PARTY with CHARLIE BROWN.
On the record:

Willow Tree - Mountain Railway - Hiram Hubbard - Down In The Valley - Ballad of Earl Durand - Will The Circle Be Unbroken - Once Loved a Lass - The Storms Are On The Ocean - Handsome Molly - 39 Miles From The Ohio Line - Web Of Birdsong.
1-12" 33-1/3 rpm, notes

BR 306 - THE TIME WILL COME And other Songs from BROADSIDE.

The Time Will Come - Elaine White; Hold Back The Waters - Will McLean, Paul Champion; The Migrant's Song - Danny Valdez & Agustín Lira; Don't Talk To Strangers - Chris Gaylord; Shady Acres - Blind Girl Grunt; Osceola - Will McLean, Paul Champion, 2nd guitar; I've Been Told - Paul Kaplan; Freedom's We've Been Fighting For - Tom Parrott, John Mackiewicz 2nd guitar; Genocide - Zachary 2 & Group; Hell No, I Ain't Gonna Go - Matthew Jones & Group.
1-12" 33-1/3 rpm, notes

BRS 308 - EVERYBODY'S GOT A RIGHT TO LIVE and other "Freedom Songs" 11 songs incl. THE CITIES ARE BURNING coming out of the new Negro fight for rights since the death of M. L. King to whom this album is dedicated. "Kirkpatrick and Collier are on the staff of SCLC... their songs have the poignancy of pleas, the immediacy of a headline and the emotional punch of a fevered cry from the oppressed." NY Times. Text incl.
1-12" LP Stereo, notes

BR 401 - THE OSWALD CASE. Mrs. Marguerite Oswald reads from her son Lee Harvey Oswald's Letters from Russia, with remarks and explanations by Mrs. Oswald.
1-12" 33-1/3 rpm, notes

BRS 432 - BENTLEY ON BIERMANN. 21 of the best of Wolf Biermann's topical songs translated and sung by Eric Bentley. For the first time the songs in English by this famous (NY Times) German composer and singer are available here. Includes Ballad of W. L. Moore, Ballad of Man, The Barlach Song, etc. with notes.
1-12" Stereo LP, notes

BR 450 - SENATOR JOSEPH R. MCCARTHY. Senator McCarthy bullies his victims with loaded questions and unsubstantiated charges in this documentation of the famous Senate hearings. Seeking to establish guilt by accusation McCarthy attacks Wendell Furber, Reed Harris, Edward R. Murrow, Alden Stevenson, General Zwicker, and others. Joseph Welch questions McCarthy in a final and decisive battle. Complete Text incl.
1-12" LP, notes

BR 451 - THE INVESTIGATOR. In the tradition of all great satire and in the company of MACBIRD, VOLPONE, SWIFT and the others, THE INVESTIGATOR offers the best antidote to the paralyzing poison of fear... laughter! A political satire in documentary form, this record, when originally issued, became one of the most sought after items in the annals of recorded sound.
1-12" 33-1/3 rpm, notes

BR 452 - READ-IN FOR PEACE IN VIETNAM.

This record is an important documentary of what transpired at the Feb. 20 meeting which was, in truth "A call to the American Conscience." You will hear readings and comments from the following: Dr. Oscar Sachs, Tony Randall, Stanley Kaufman, Hor-tense Calisher, Ossie Davis & Ruby Dee, Robert Lowell, Alan Dugan, Lenore Marshall, Alfred Kazin, Arthur Miller, Susan Sontag, Joel Oppenheimer, Galway Kinnell, William Melvin Kelley, Viveca Lindfors, Walter Lowenfels, Denise Levertov, Norman Mailer, William Gibson, Fritz Weaver, Jules Feiffer, Muriel Rukeyser, Louis Untermeyer, Bernard Malamud, William Styron, Stanley Kunitz, Maureen Stapleton, Lillian Hellman, Harvey Swados.
1-12" 33-1/3 rpm, notes

BR 461 - NEW JAZZ POETS. Compiled & Edited by Walter Lowenfels.

The poets on this record are adding a new dimension to American prosody. Their reading goes beyond the oral poetry now being heard by thousands throughout the country.
On the record:

Jitterbugging in the Streets (Calvin C. Hernton); The Second Coming (John Murrell); Autumn, 1964 (Peter La Farge); March on the Delta (Art Berger); From Valley of Shadows (Ree Dragonette); If I Ride This Train (Joe Johnson); African Memories (Joel Oppenheimer); Lady Day Spring-Toned (Ronald Stone); Listening to

Sonny Rollins At The Five-Spot (Paul Blackburn); Canto 4, Six Cylinder Olympus (Percy E. Johnson); The Jackal Headed Cowboy (Graham Reed); Kauri (Will Inman); Elvin Jones (Letcher Frenk); David Henderson; Poem to Americans (Gerald Katzman); Poems From Oklahoma (Allen Katzman); Gyre's Galax (Norman Pritchard); Asian Nigger (George N. Preston); Poem For Adolph Eichmann (John Harriman); I Am a Multitude (Allen De Loach); To Jackie in Jail (Stephen Tropp & Howard Hart); Poem To Ernie Henry (Gloria Tropp).
1-12" 33-1/3 rpm, notes

BR 465 - POEMS FOR PEACE. Recorded and Edited by Ann Charters.

The twelve poets on this record represent a cross-section of the talent drawn to this affair in the cause of peace. The occasion: A benefit reading for the New York Workshop in Non-Violence at St. Mark's Church in the Bowdrie. On the record:

Allen Ginsberg: Auto Poesy to Nebraska; Peter Orlovsky: June 20, 1961, Tangiers; Allen Katzman: Elegy, Poems from Oklahoma; Harold Dicker: The Mouth is a Zoo; The Prize of War is Always; Jackson Mac Low; Speech; David Antin: from "The Black Plague"; Ed Sanders: Peace Freak Poem; etc.
1-12" 33-1/3 rpm, notes

BR 470 - TO LIVE AND DIE IN DIXIE. John Beecher. Rebel and poet, John Beecher cuts at racial injustice with knife-sharp precision. Bigotry and the indifference of man to the suffering of others is dramatized in a selection of his poetry read by Beecher: IN EGYPT LAND, CHANEY, THE CONVICT MINES, others.

"This is a man who speaks for the conscience of the people."... poet, Carlos Williams.
"His poetry pulsates with action."... Latitudes. Complete text and intro.
1-12" LP, notes

BR 501 - THE OSWALD CASE - MARK LANE. Contains the basic testimony as presented by attorney Mark Lane to the Warren Commission, investigating the assassination of Pres. KENNEDY. A remarkable statement casting serious doubt on the "murderer acting alone" theory.
1-12" 33-1/3 rpm, notes

BRS 502 - PETE SEEGER SINGS AND ANSWERS QUESTIONS AT THE FORD HALL FORUM, BOSTON MASSACHUSETTS. A controversial album that covers past and present history of social justice in song and opinion. Gives the background of American and European Social Songs from Colonial times to the present. Songs of the Immigrants, Labor Songs, Prejudices and Protests, Black Revolts In The U.S.A., Vietnam War Songs, Big Muddy TV Controversy, Arts in a Changing Society, Violence and Protest, Afro-American Songs and Songs of Woody Guthrie. Text included.
"Stereo Boxed 2 Records - 12" LP Set,

BR 592 - WE SHALL OVERCOME. Documentary of the March on Washington Aug. 28, 1963 contains excerpts of all the participants their songs and speeches. Also includes the complete speech of Dr. Martin Luther King "I have a dream". Text included.
1-12" LP, notes

BRX 601 - THE PSYCHEDELIC EXPERIENCE. Readings from the book "The Psychedelic Experience. Based on the Tibetan Book of the Dead" By Timothy Leary, Ph.D., Ralph Metzner, Ph.D., and Richard Alpert, Ph.D. University Books, New Hyde Park, N.Y., 1964 Side 1: Going Out; Side 2: Coming Back. Read by the authors.
1-12" 33-1/3 rpm, notes

BR 651 - A READING OF PRIMITIVE AND ARCHAIC POETRY. How did the world begin? Who am I? What is death? In a world where conceptions of the proper role of man are undergoing a severe examination, primitive poetry offers a rare and moving experience. Mind and imagination of primitive man are revealed in this collection, compiled and read by poets J. Rothenberg, D. Antin, J. MacLow and R. Owens. Includes Origins and Meanings, Death and Defeat: A MAORI POEM ON THE CREATION OF LIGHT, DEATH SONG-PAPAGO, 18 others. Complete Text inc. 1-12" LP, notes

BR 652 - FROM A SHAMAN'S NOTEBOOK. Primitive and Archaic Poetry. Through the centuries... the Medicine Man speaks... uncharted depths of human experience are explored... language barriers are shattered... ancient secrets revealed. Includes Spells and Charms, Rites and Visions: SONG OF THE GHOST DANCE RELIGION, American Indian, CIRCUMCISION RITE, Arnhem Land, Australia, A POISON ARROW, Nigeria, NIGHT CHANT, Navajo, 21 more. Compiled, translated and read by poets J. Rothenberg, D. Antin, J. MacLow, R. Owens. Complete Text Provided.
1-12" LP, notes

Asch Records

AA 1 - THE ASCH RECORDINGS 1939-1947. BLUES GOSPEL AND JAZZ VOL. 1 RECORD 1. Compiled and Edited by Samuel B. Charters.

Many of the recordings to be heard on these discs are among the rarest of collector's items. Produced and released during the period when radio was beginning to effect record sales adversely, many of these choice selections were "lost." All lovers of the blues and jazz will find this collection of immeasurable historic value as well as a musical treat.

Leadbelly (Defense Blues; Keep Your Hands Off Her); Champion Jack Dupree (Too Evil To Cry); Josh White (Careless Love); Lonnie Johnson (Drifting Along Blues); Brownie McGhee (Pawshop Blues); Sonny Terry (Lonesome Train); The Gospel Keys (Precious Lord; You've Got To Move); The Thrasher Wonders (Moses Smote The Water); Sister Ernestine Washington with Bunk Johnson's Jazz Band (Does Jesus Care?; Where Could I Go But To The Lord?); etc.
1-12" 33-1/3 rpm, notes

AA 2 - THE ASCH RECORDINGS 1939-1947. BLUES GOSPEL AND JAZZ VOL. 1 RECORD 2. Compiled and Edited by Samuel B. Charters.

Muggsy Spanier; Pee Wee Russell; Omer Simwon Trio; James P. Johnson; Joe Sullivan and Sidney Bechet; Art Tatum; Coleman Hawkins; Stuff Smith; Mary Lou Williams; Jazz At The Philharmonic.
1-12" 33-1/3 rpm, notes

Both above records available in two-record set as: AA 1/2, 2-12" 33-1/3 rpm, notes

AA 3 - THE ASCH RECORDINGS 1939-1945. FOLK SINGERS VOL. 2, RECORD 1. Compiled and edited by Moses Asch and Charles Edward Smith, notes by C. E. Smith.

This is a brilliant cross-section of the American scene and now made available for the first time. Much of this material has been known to only a few record collectors up to now, but here we have recordings which will serve to enrich the living traditions of American folk music.

Leadbelly (Buddie Ledbetter), vocal w. 12-string guitar; Burl Ives, vocal w. guitar; Alan Lomax, vocal w. guitar; Pete Seeger, vocal w. 5-string banjo; Woody Guthrie, vocal w. guitar; Cisco Houston, vocal w. guitar; Brownie McGhee, vocal w. guitar; Bess Lomax and Group, vocal w. instruments; Pete Seeger and Group, vocal w. instruments; Bess Lomax and Group, vocal w. instruments; Josh White, vocal w. guitar; Les Paul, vocal w. instruments; Frank Warner and Group, vocal w. instruments; Ralph Page, singing-caller w. instruments; Woody Guthrie, fiddle and group, instruments; Tiny Clark, caller, w. Mr. Siller, fiddle, Mrs. Siller, piano; Country Dance Orch.
1-12" 33-1/3 rpm notes

AA 4 - THE ASCH RECORDINGS 1939-1945. FOLK SINGERS VOL. 2, RECORD 2. Compiled and edited by Moses Asch and Charles Edward Smith, notes by C. E. Smith.

Richard Dyer-Bennet, vocal w. guitar; Andrew Rowan Summers, vocal w. dulcimer; John Jacob Niles, vocal w. dulcimer; Cratis Williams, unaccompanied vocal; Texas Gladden, unaccompanied vocal; Hobart Smith, vocal w. guitar; Texas Gladden and Hobart Smith, vocal and fiddle; Bascom La-Mar Lunsford, vocal w. 5-string banjo; George Edwards, unaccompanied vocal. Dock Reese, unaccompanied vocal; Hobart Smith, piano; Champion Jack Dupree, piano; Sonny Terry, fiddle solo and harmonica; Woody Guthrie, Cisco Houston, others, instrumental; Woody, Cisco and Sonny, harmonica and 2 guitars; Rev. Gary Davis, guitar; Baby Dodds, drums.
1-12" 33-1/3 rpm, notes

Both above records are available in two-record set as: AA 3/4
1-12" 33-1/3 rpm, notes

AA 701 MISSISSIPPI HEAD START. Child Development Group of Mississippi. Compiled and Edited by Polly Greenberg. On the record we hear a cross-section of the participating children and adults in a typical learning program.

Da da da - Just The Other Day - Good Morning - Take This Hammer - Where Is Theresa - When Mr. Sun - Mary Mack - Give Me That Old Time Religion - Instrumental Dances - I Got A Mother - Bear Hunt - Little Sally Walker - On The Battlefield - Amen, Amen - Why Do The Drums Go - All Of God's Children - Soon I Will Be Done - Paw Paw Patch - We've Been 'Buked - The Drinking Gourd - Little Old Lady - Charlie Brown - Go Tell It On The Mountain - Just A Closer Walk With Thee - Beat One Hammer and many more.
1-12" 33-1/3 rpm, notes in box

AA 702 - AFRO-AMERICAN MUSIC. A demonstration recording by Dr. Willis James. Dr. James lectured and demonstrated at the Newport Folk Festival and gave this lecture at Atlanta University. Hollers and singing and the use of ethnic records demonstrate; African background, Rhythm, Speech and Song, Cries, The Blues, Jubilee Songs, Negro Music from white sources, Jazz. Complete text included.
1-12" LP boxed

ASCH 101 - THE BLUES.

The Blues is a sound track from the film by Samuel Charters. You hear the blues: singing, talking, guitar and harmonica playing, as part of the lives of men like Memphis Willie B.; J.D. Short, born and raised in Mississippi - now living in St. Louis; Furry Lewis and Gus Cannon from Memphis; Baby Tate from Spartanburg, South Carolina; Sleepy John Estes from Brownsburg, Tennessee; and Pink Anderson of Spartanburg, who has already started his six year old son out singing and playing the blues.

Sleepy John Estes plays the blues in front of his sharecropper's shack: "What I made out of myself is a crying shame." "Well, the blues may move him out of his shack, because Sleepy John has been 'discovered'." Furry Lewis says: "The blues is true." Will success spoil Sleepy John Estes? 1-12" 33-1/3 rpm, notes

AHS 751 - LATIN AMERICAN CHILDREN GAME SONGS RECORDED ON LOCATION BY HENRIETTA YURCHENKO. Notes and Translation by Henrietta Yurchenko. Assisted by Peter Gold and Peter Yurchenko.

In Latin America, as throughout the world, there are two kinds of children's songs: those taught by their elders or their teachers, and those learned at play. This collection includes both types. The first group includes such gems as Mambur, Las Tres Cautivas, etc. The second group includes Spanish Christmas Carols and songs heard every day during school recess, in the back yards and streets of the villages and towns all over Mexico and Puerto Rico. Text included *Stereo 1-12" 33-1/3 rpm LP

AHS 823 - SQUARE DANCE WITH SOUL with Rev. Fred. Doug. Kirkpatrick and The Hearts. Booklet contains complete illustrated dance inst. with an introduction by Rev. Kirkpatrick. Loop-the-Loop, In and Out the Window, Red River Valley, Raise the Rouser, Stay With Me, Take a Little Peep, Hurry (563) Soul Cindy, Kick in the Middle, Swing Your Thing.
1-12" Stereo LP, notes

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- Band 2. Railroad Rag - Arthur Collins
- Band 3. Tickled To Death - Prince's Band
- Band 4. Springtime Rag - Vic Meyers and his Orchestra
- Band 5. Frog-I-More Rag - Jelly Roll Morton
- Band 6. Original Tuxedo Rag
Celestin's Original Tuxedo Orchestra
- Band 7. Sic 'Em Tige - The State Street Ramblers