

RBF 18

RAGTIME 2 *The* COUNTRY
Mandolins, Fiddles, & Guitars
Compiled & Annotated by Samuel Charters



RBF 18

PROPERTY OF
EDWIN L. PROCTOR
SMITHSONIAN INSTITUTION

SIDE 1

Band 1. Dallas Rag - The Dallas String Band
Band 2. No Use Workin' So Hard - Carolina Tar Heels
Band 3. Old Weary Blues - Jesse Young's Tennessee Band
Band 4. Atlanta Rag - Cow Cow Davenport
Band 5. Hungry Man's Scuffle - Jolly Jivers
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Leake County Revelers

SIDE 2

Band 1. Hale's Rag - Theron Hale And Daughters
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Band 7. Rag Mama Rag - Blind Boy Fuller

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COUNTRY
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Samuel Charters

COVER DESIGN BY RONALD CLYNE

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Country ragtime in the 1920's and 1930's has some of the feel of an old farm house that was on the land for years, then was added-to and redone, until finally it wasn't quite the old house any more - but it wasn't quite a new house, either. It has some of the look of the old house and some of the look of the new house, and in some places it's hard to tell where one leaves off and the other begins. Ragtime seems to have been once a kind of style of playing that went on in the black slave cabins and the isolated country towns of the South. It had the melodic structure and the kind of harmonic patterns that characterized European dancing and march music, but it was different from it both in rhythm and scale. Instead of the simple four beat or dotted accent of the European jigs and reels the ragtime melody was more subtly syncopated, perhaps as a reflection of some earlier time when African drums were still played surreptitiously along with the banjos and the violins. The more complex, multi-layered, texture of African drumming could lead to a free-flowing sense of melody, which was more strictured in the European context. And some of the same scale patterns that characterize the blues also turn up in early ragtime - the ambiguous major-minor resolutions of James Scott's rags, and the gapped scales in some of the strains of the early St. Louis rags.

All of this music went on - and still goes on, but when ragtime emerged in the late 1890's it had become a piano music, structurally based on the standard march, and with its new melodies, harmonies, and scales, it developed into a unique and distinctive musical style. It was so fresh and so new that for twenty years it almost completely dominated popular music in America. With this kind of popularity it also changed the music it had come from. The country ragtime took on some of the characteristics of city ragtime. The harmonies became more complex, there was a tighter sense of structure, certain melodic figures were used over and over in instrumental pieces. There's a little of all of this in this group of recordings, done from about 1917 or 1918, when "Laughing Rag" was recorded, to 1935, when Blind Boy Fuller recorded his "Rag Mama Rag." Some

of the music has more elements of white quadrille or mazurka pieces, some are close to the blues, but all of them have the kind of flowing melodic line and the regular accent in the bass harmonies that are close to the beginning of a definition of ragtime style. They are also - with all their technical excitement and brilliance - a fascinating glimpse into this earlier period when ragtime first began to take on its own style, its own colorful sense of identity.

SIDE A

Band 1. Dallas Rag - played by the Dallas String Band

There is no other country ragtime piece with the sound of "Dallas Rag." Since Charles Edward Smith first re-issued it on the first volume of the Folkways Jazz series it has become a folk classic, and it's been played and recorded many times. This, of all the versions, is still the best. It has the kind of excited spontaneity you don't get too often in the recording studio. It was recorded in Dallas in 1927, and the musicians are Coley Jones, mandolin, probably Sam Harris on guitar, and possibly Marco Williams on bowed string bass or cello.

Band 2. No Use Workin' So Hard - played by the Carolina Tarheels

The Carolina Tarheels were usually Garley Foster, harmonica, Doc Walsh, banjo, and Tom Ashley, guitar. Popular in their area, they had the same kind of success that Charlie Poole did with his band working the Carolinas and Virginia. Walsh was usually advertised as "Banjo King Of The Carolinas," and an early advertisement for them described Garley Foster as - "The Human Bird, You'll Be Pleased"

"Mr. Foster will really entertain you with his mockery of many, many birds, including Red Bird, Canary Bird, Mocking Bird, Wren, Pewee, Owls, Hawks, etc. Also imitation of a saw mill in operation. You'll marvel at the unusual talent Foster will display in the program of music with his guitar and harmonica. Nothing used in these imitations except the voice, well trained."

Band 3. Old Weary Blues - Jesse Young's Tennessee Band

An early example of a white country group doing a black dance piece, with a strong ragtime overtone.

Band 4. Atlanta Rag - played by Cow Cow Davenport

By 1929, when Davenport made this recording, most of the black country pianists were more deeply into blues styles, or into the kind of early boogie that stressed repetitive bass figures against a blues melody in the right hand. This is probably an older piece that he'd learned from another pianist, and is unlike his other recordings.

Band 5. Hungry Man's Scuffle - played by the Jolly Jivers

The Jolly Jivers was a pseudonym for the popular blues singer and pianist Walter Roland, the singer Lucille Bogan, who does the talking, and Sonny Scott, talking and probably dancing. He seems to get out of breath as the song goes on, so he probably is doing the dancing. It was recorded in 1934, and it has almost a hard cruelty in its spectacle of the hungry man trying to get something together with his heavy dancing.

Voc 25015 NY 7/20/34

4/1/29
Richmond
Ind

Memphis 2/1/35

Band 6. Downtown Blues - played by Frank Stokes

Stokes was one of the older Memphis blues singers, and most of his recordings were in a usual slow blues rhythm. Although he did some other things with a little of the feel of "Downtown Blues" this was the purest country ragtime he recorded. The second guitarist is probably Dan Sane, who had worked with Stokes before, and the two instruments cross and recross each other in intricate rhythmic patterns.

Band 7. They Go Wild Simply Wild Over Me - played by the Leake County Revelers

The Revelers, from Missouri, were a popular early band who did ragtime songs, as well as the usual dance pieces that were performed by other white bands throughout the South. Their ragtime pieces were considered "novelties" as much as anything else, but their records sold well, and they did a number of pieces in this style. The band's usual personnel was Dallas "Casey" Jones, guitar and lead vocal, Jim "Smoky" Wolverton, banjo, R.O. Mosley - who founded the group - banjo-mandolin, and Will Gilmer, fiddle.

SIDE B

Band 1. Hale's Rag - played by Theron Hale and Daughters

This is a droning, heavy country ragtime sound, with some of the feeling of an Irish jig band. Hale and his daughters, Elizabeth and Mamie Ruth, who played mandolin and piano, were for a time regular performers on Grand Ole Opry.

Band 2. Laughing Rag - played by Sam Moore and Horace Davis

NY 8/24/21

Moore's instrument is described on the record label as an Octo-chorda, but there's no description of it, and no music dictionary lists it. It sounds a little like an early type of steel guitar. Davis is playing a "harp-guitar," which is the regular guitar with an added octave of lower bass strings. The rag itself has some of the loose exuberance of Dallas Rag, with some of its overall structure. It's also a two strain rag with a rhythm break. It has a more formal ragtime melodic

sense, but it's also an earlier recording than the "Dallas Rag" so it's closer to the classic ragtime period. The piece was written by Sam Moore and Harry Skinner.

Band 3. Lindy - played by the Proximity String Quartet

"Lindy" is an old minstrel show song, often sung as a quartet. It's certainly the quartet style that has influenced this recording of it, but there's an archaic ragtime style in the instrumental breaks.

Band 4. Kansas City Dog Walk - played by Charlie Turner

Finger-picked twelve-string guitar - a loose ragtime instrumental in the East Coast guitar style.

Band 5. Ozark Rag - played by the East Texas Serenaders

The band played country dance music, and even did waltzes with a cajun flavor in the fiddle sound. This is more sophisticated than the music of bands like The Proximity String Quartet, the tempos and the styles changing as recordings reached a wider country audience.

Band 6. Dill Pickles Rag - played by the Kessinger Brothers

For some reason "Dill Pickles Rag," a minor piano rag written by Charles L. Johnson in 1912, has become almost an instrumental standard for country bands. The recording by Clark and Luches Kessinger is one of the earliest country versions of it. 1906

Band 7. Rag Mama Rag - played by Blind Boy Fuller

N.Y. 7/25/35

This is guitar ragtime in 1935, played by one of the best of the East Coast blues singers, Blind Boy Fuller, with probably Gary Davis on second guitar and Bull City Red on washboard. The bass has been simplified so that it's as much an harmonic outline as it is a rhythm background, and the ragtime figures in the upper strings have been regularized so that the tempo can go a little faster. Fuller was a brilliant rag guitarist, and he did a number of instrumental pieces. Gary Davis, who was at least closely involved with Fuller during this period, whether or not he was on this recording, has carried on the style, and through his years of guitar lessons in New York City has passed it on to a new generation of younger - and mostly white - guitarists.

Broadside Records

BR 301 - **BROADSIDE BALLADS, Volume 1.** A Handful of Songs About Our Times.
New World Singers (Blown): 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 Worthley); Gil Turner (Benny Kid 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 Kadish); 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; Rattlesnake; 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 - I 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 Bennn Tolt - 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 copy of 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 Will 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 Baruch 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 Furly, Reed Harris, Edward R. Murrow, Adlai Stevenson, General Zwicker, and others. Joseph Welch accuses 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 MACBETH, 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 Kauffman, 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, Viveira Lindfors, Walter Lowenfels, Denise Levortov, 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 Morgan); 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 (Ishmael Reed); Kauri (Will Inman); Elvin Jones Gresham Freak (David Henderson); Poem to Americans (Gerald Jackson); Poems From Oklahoma (Allen Katzman); Gyre's Galax (Norman Pritchard); Asian Nigger (George N. Preston); Poem For Adolph Eichmann (John Harrison); 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 Bowery. 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.
2-12" 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 Protest, 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' speeches 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 Albert, 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 (Toot Toot 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 Smo 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; Bee Wines; Omer Simmon 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 (Huddle 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 Le-Mar Lundford, vocal w. 5-string banjo; George Edwards, unaccompanied vocal. Dock Reese, unaccompanied piano; Hobart Smith, piano; Champion Jack Dupree, vocal; Sonny Terry, falsetto voice 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 2-12" 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.
2-12" 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 are 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.
2-12" 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 Brownsville, 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 games as Mambru, 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 of the Window, Red River Valley, Raise the Roof, Stay With Me, Take a Little Peep, Hurry (5&3) Soul Cindy, Kick in the Middle, Swing Your Thing.
1-12" Stereo LP, notes

AH 752 - **MARCHING ACROSS THE GREEN GRASS** and other American Childrens Game Songs by JEAN RITCHIE. An audio-visual experience from Miss Ritchie's treasure chest of Childrens' game songs that include such favorites as Sailor, Sailor On The Sea, Train A-Comin', Marching Across The Green Grass, Open Up Your Wine and others. All arranged for the total involvement of the child. Text included.
1-12" LP

AH 3831 - **BALLADS AND SONGS OF THE BLUE RIDGE MOUNTAINS PERSISTENCE AND CHANGE**
Twenty-one songs and ballads of the Blue Ridge that

includes favorites Pretty Polly, Green Willow Tree, Barbry Allen, Lonesome Day, etc. Performed by Paul Joines, Sarah Hawkes, Granny Portner, Kilby Reeves, Polly Joines, Spud Gravelly, Ivor Melton, Herbert Delp, Ruby Vass, Glen Neaves and Cliff Evans. Glen Smith and Wade Ward playing the Fiddle. Text included.
1-12" LP

AH 3902 - **KILBY SNOW** with auto harp, guitar, banjo etc. acc. by Jim Snow, Mike Hudak and Mike Seeger, Molly Hare, Greenback Dollar, Wind and Rain, Budded Roses, Sourwood Mt., Cannonball, Mean Woman, Auto Harp Special and 10 other folk songs and tunes including Shady Grove. Elaborate notes by Mike Seeger, ill.
1-12" LP notes

AH 3903 - **DOCK BOGGS** vol. 3 Recorded and edited with elaborate notes by Mike Seeger, 28 Dock Boggs Specials with interview includes, Davenport, Dying Ranger, Ommie Wise, Sugar Blues, Cumberland Gap, etc.
1-12" LP notes

AH 8503 - **KENYA FOLK SONGS** by David Nzomo include songs in Swahili, Kamba, languages and instruments. These African languages are very singable and fun to sing along with. Text and music notations.
1-12" LP

AH 9110 - **UNDERSTANDING AND APPRECIATION OF THE ESSAY** by Prof. Morris Schreiber who had produced for Folkways Records the famous Understanding and Appreciation of Poetry and many others, now appears on the ASCH label exclusively. Includes: The Art and Range of the Essay, The Essay as a Literary Type, How the Essay Evolved, Style in the Essay, Modern Masters of the Essay, etc. Complete text included.
1-12" LP

AH 9572 - **NOH PLAY-KAGEGIO AND KYOGEN PLAY-SHIDOHOGAKU** recorded at performances by Jacob Feurerring. Heavy Noh play and light Kyogen are introduced in the notes by famous Japanese dancer Ayako Uchiyama with Japanese text.
2-12" Boxed set, notes

AS 9831 - **THE ELEPHANT CALF** or the Provability of Every Contention. Musical extravaganza by Bertolt Brecht, adapted by Eric Bentley. Original cast of the Isiah Sheffer production, music by Arnold Black. In a whimsical trial the prosecutor proves the defendant guilty of murder even though the victim is present in court. Anti-war, anti-establishment songs by Bentley include THE SUPERNATIONAL ANTHEM, DEAR OLD DEMOCRACY, THE UNCOMMITTED, other. Complete Text.
1-12" LP

Asch Mankind Series

ETHNIC SERIES
AHM 4126 - **THE FOUR VEDAS.** Introduction and Notes by Prof. J. F. Staal. Recordings by John Levy and J. F. Staal.
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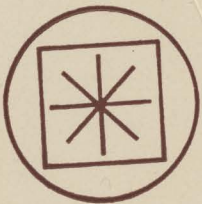
RAGTIME #2. THE COUNTRY

Mandolins, Fiddles, and Guitars

Compiled and Annotated by Samuel Charters

SIDE 1 RBF 18 A
33 $\frac{1}{3}$ RPM

RBF



- Band 1. Dallas Rag - The Dallas String Band
- Band 2. No Use Workin' So Hard - Carolina Tar Heels
- Band 3. Old Weary Blues - Jesse Young's Tennessee Band
- Band 4. Atlanta Rag - Cow Cow Davenport
- Band 5. Hungry Man's Scuffle - Jolly Jivers
- Band 6. Downtown Blues - Frank Stokes
- Band 7. They Go Wild Simply Wild Over Me
Leake County Revelers

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WEST 165

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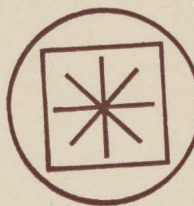
RAGTIME #2. THE COUNTRY

Mandolins, Fiddles, and Guitars

Compiled and Annotated by Samuel Charters

SIDE 2 RBF 18 B
33 $\frac{1}{3}$ RPM

RBF



- Band 1. Hale's Rag - Theron Hale And Daughters
- Band 2. Laughing Rag - Sam Moore and Horace Davis
- Band 3. Lindy - Proximity String Quartet
- Band 4. Kansas City Dcg Walk - Charlie Turner
- Band 5. Ozark Rag - East Texas Serenaders
- Band 6. D.H. Pickles Rag - Kessinger Brothers
- Band 7. Rag Mama Rag - Blind Boy Fuller

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