

# ROOTS: Rhythm and Blues

Produced by Henry Hines and Al White

RBF 20





ROOTS: RHYTHM AND BLUES produced by Lynn's Productions Compiled and Edited by Michael Asch

JOHNNY B. GOODE  
 Al White & His Hi-Lifers  
 A FOOL IN LOVE  
 Naomi Brady  
 DON'T MISTREAT ME  
 The Queenettes  
 BABY FAT  
 The Dominoes  
 UNTIL THE END  
 The Barons  
 I CAN JERK ALL NIGHT  
 The Barons  
 ON MY WAY BACK HOME  
 Louis Armstrong & His Rainbow of Rhythm

THERE'S SOMETHING ABOUT MY GIRL  
 THAT'S MIGHTY SWEET  
 Dave Bonds  
 MAYBE  
 The Queenettes  
 THERE'S A DREAM FOR YOU  
 The Barons  
 DREAM LOVER  
 Phillip & The Originals  
 MAKE MY LIFE WORTH LIVING  
 The Queenettes  
 COME ON HOME  
 Johnny Leland & The Internes

PROPERTY OF  
 FOLK LIFE PROGRAM  
 SMITHSONIAN INSTITUTION

© Copyright 1966 RBF Records, New York City  
 43 W. 61st ST., N.Y.C., U.S.A. 10023

Library of Congress Card Catalogue #R 66-3525

COVER DESIGN BY RONALD CLYNE

DESCRIPTIVE NOTES ARE INSIDE POCKET

ROOTS NO. 2 / RHYTHM AND BLUES



# ROOTS: Rhythm and Blues

Produced by Henry Hines and Al White

## Introduction by Al White

This entire Album was recorded in New Orleans, La. at Cosimo's recording Studio under the supervision of Al White, Dave Bonds, Henry Hines and Mr. Cosimo V. Matassa. and cannot be Reproduced without the written consent of LYNN'S PRODUCTIONS. All Artists herein are under EXCLUSIVE contract to this Company.

Listed below are some of the Artists that are known throughout the nation for their fine performances in clubs, fraternities, schools, and anywhere their services are rendered. We also wish to express our appreciation to all the Disc Jockies and radio stations around the country that is making our success possible.

AL WHITE AND THE FAMED HI-LITERS are making their cross country tour of the major colleges and night clubs and should soon embark on an overseas trip. We wish to thank the many colleges and Fraternities for their support of this band in making it what it is today. We will continue to give them the best performances we can.

Cozy corley, a D.J. and band leader, hails from Hattiesburg Miss and really does a good job of entertaining the public.

Naomi Bradley has appeared on many of the Big shows and enjoyed mild success on her hit recording of "A FOOL IN LOVE" which was made famous by one of the Nation's outstanding Artists, TINA TURNER. Naomi has her home in Greenville, Miss.

Johnny Larrand Hails from FT. LAUDERDALE, FLA. and now is riding high on his hit recording, "THE EEL". Look to hear a lot of Johnny.

THE DOMINOES are one of the top Bands around the country and can be found on almost any college campus playing for Parties, Proms, etc. Look for "BABY FAT" to be in the top 100 tunes soon.

Dave Bonds is the writer for LYNN'S PRODUCTIONS, also Guitarist for The Famed HI-LITERS. He has written tunes for such Artists as ALEX SPEARMAN, THE SONICS, TAMMY MCKNIGHT, EVA LARSE, and many more. He is a long time Artist around the country and have appeared on shows with the best. He will probably be one of the few men in show business to retire with or without a Hit record, because he has so much going for him.

THE QUEENETTES are a Group of Girls from NEW ORLEANS, LA who now has a few records on the market. They are a fine group of singers and dancers. There is no reason why they shouldn't go far in the music field.

Phil Marks and The Originals appeared on "ROOTS #1 and also are enjoying success of their hit recording of "JUST DREAM".

Eva Larese is a college and nite club favorite and has everything in her corner. She lives in Nashville Tenn, but is temporary making her home in New Orleans. She does a lot of soulful singing and has a great urge to record some spiritual records. Eva is deeply religious and has a great love for her family. LYNN'S PRODUCTIONS hope to one day cut an entire Album of Spiritual songs on her.

This company has about 50 different groups and single Artists around the nation and specialize in the recording and lease of Masters, and also has under its heading; BRONZE RECORDS, REGINALD RECORDS, BO-BO RECORDS,



REGINALD PUBLISHERS, NATIONAL BOOKING AGENCY, FORDOM ENTERPRISES and FORDOM RECORDS. It also has such Artists as EDDIE POWERS, EVA LARSE, TAMMY MCKNIGHT, DAVE BONDS, THE DOMINOES, THE BLENDETTEs, THE QUEENETTEs, THE STARETTES, THE BARONS, THE SONICS, JOHNNY LARRAND, AL WHITE AND THE FAMED HI-LITERS, PHIL MARKS AND THE ORIGINALS, EARL STANLEY, NAOMI BRADLEY, EMMITT LEE, THE 5 ROYALES, THE PERAILS, THE PUSSYCATS, and many more.

Mr. Henry Hines who is president of LYNN'S PRODUCTIONS, is doing a wonderful job of promoting these Artists on the road, at the release of this Album, he was on tour in BAHAMMAS ISLANDS and is now in New York.

He has discovered some of the best singers in the nation. It is not unusual to see him in some far off place looking for Talent. He is also producing some of the leading talent for T.V. appearances across the nation.

One of the outstanding groups of this company is THE BARONS, who has traveled the nation playing to night club audiences, college Proms, and any other form of entertainment that require their services. These young men are terrific singers as well as dancers and can be counted on to do a good job anywhere they are booked.

Young LOUIS ARMSTRONG is a Band leader as well as an outstanding musician and should be performing the night club circuit soon. He has been around the scene for quite some time.

Most Artists that have made a name in show business, had to leave New Orleans to do so, but not anymore. With this production co. going, they are prepared to produce and promote talent to all the leading recording Companies.

Lynn's Productions would like to take this opportunity to thank men like "MOSS ALLEN AND JOHN R. of Radio station WLAC in Nashville, Tenn. two of the Nation's top DISC JOCKIES who has helped to make this company a success. There are others that are to numerous to mention in this short space, such as "THIN MAN on WENN BIRMINGHAM, ALA, TALL PAUL, LATT MARTIN OF MONTGOMERY, ALA. GREG MASON, JIM STEWART, DAN DIAMOND AND ALL OF THE WNOH GOOD GUYS in NEW ORLEANS. SHELLY POPE, JOHNNY L. DUKE ALCORN and RICK ROBERTS of WLOK IN NEW ORLEANS, this company realize that the Disc Jockies are the real Heroes in this battle of music. Without them there would be no entertainment. All of the top Artists in the world should forever be greatful to these guys who devote so much of their time to bring these names to the public eye.

We would also like to announce a new addition to our Staff, Mr. TEX STEVENS who many know for his fine promotion work in such magazines as JET, EBONY, THE LOUIIANA WEEKLY and others. It is a pleasure to have men like him to work with.

All of the Artists named in this Album are under contract to LYNN'S PRODUCTIONS and cannot be Booked or leased to anyone without the written consent of this Company. Offices are located at 1522 BARONNE STREE, NEW ORLEANS, LA. PHONE 525-8013. 022-4260. 476 MUSCADINE STREET, GREENVILLE, MISS.

### Introduction by Henry Hines

I first discover Johnny Larand in Miami Fla. Johnny Larand has played with such artists as Bobby Bland, the word is going around that Johnny and Bobby is brother, he has also played with such artist's as BB King, Junior Parker, Eddie Taylor, the Starettes, he has also played overseas in the Bahama Islands, The South and Northern states Johnny is now touring. he also did a T.V. show in Dallas, Texas, a show called the beat which is played in different states. there are some of the market that the T.V. program that is known as The!!! Beat!!! is televised in Detroit Jackson Miss. Greenville Miss. Birmingham Ala. Mobile Ala. New York Jaxville Fla. Richmond Va. Dallas Texas Memphis Tenn. Miami Fla. San Francisco Calif. Atlanta Ga. New Jersey, Chicago Ill. Savannah Ga. Ft. Lauderdale Fla. Philadelphia Penn. Nolfork Va. Baltimore Md. Cario Ill. Washington D.C. Tuscalooca Ala. Greenwood Miss, West Memphis, Arkansas Washington D. C. Bronx N.Y. North Carolina, This T.V. show that Johnny did on Jul. 19, 1966 was the first time this dance called the EEL was ever demonstrated live on T.V. and my hat is off to all that are concern and representing the T.V. program called the beat. We highly appreciate the chance of going into million of homes to demonstrate our dance. these of some of the fellows who are to be highly appreciated for some of the sucess of Lynn's Production, Mr. John Richberg, better known as John R. of WLAC. Cosimo of Cosimo recording studio, Hoss Allen of WLAC, Shelly Pope of WBOK, Gene Nova of WLAC Jack Carter of KOKY Ken Knight of WRAL, Bill Jackson of WESY, Joe Gunn former Disc Jockey of WESY of Greenville Miss. he is now at WVOW in Chicago Ill. The D.J. at KOKA B. B. Davis Gaye



Poppa's Shelby's George Truehart of WDAO, Ben Myers former Disc Jockey. which is now in Viet Nam. Jerry Thomas of KNOK, Willie Pope of WCAK, Dr. William of Tulsa Oklahoma, Mr. Claude Hall of Billboard magazine. Shelly the play boy former D. Jockey of WENN, also WOKS now at WAOK, Dave Finkle of record world magazine, Dick Zimmerman of Cash Box Magazine, Rick Roberts of WBOK, Joe Lewis of WOKT Rod Bernard of KVOL Ruben Hughes of WMOZ, Joe Joe of WENZ Little Dixie of KOKY Tom Mitchell of WANT Joseph Turner of Richmond Va. Bert Johnson former D.J. of WADK, Eddie Hall of WVOL King B of WENL, Willie Martin and Larry Hargrove of WRBD, DJ Roberts Scott of WERD, Rickey Lane former D.J. of WPLO now in Viet Nam, David Allen of WTUG, Mr. J. I Whittington of WIGO McGee of WAAK Dr. Feel Good of WAOK, Fred Hanna, Nickie Lee, Roching Rogers, Mr. Lee Wilson of WAME, Bill Ford of WXOK, R. R. Kelly of WLOK, Rufus Thomas and Bill Terrell of WDIA Gil Lamar of WTMP, Elish Burke and Johnny Shaw, Abraham H. King of WABS, Mr. Ed Wright of WABQ, Martha Jean of WCLB Flash Gordon of WAVG E. Manny Clark of WGLV, Chattie Hattie of WGIV, Lucky Cardelle of WVON, Butter Ball of WMBM, Ben Tifton, KBYE The entire staff of KACL Johnny Jive of WSLD, Lewis Haywood of WHAT former of New Orleans, La. Mr. Howard Allison of Southern record Distributor Eddie Teamer of WYLD, Tommy Robinson of Atlas Record Co. Frank Wessel one of the writer of Lyn's production from Tullahoma, Tenn. Kae Williams former D.J. of WDAS Philadelphia Pa. Kelson Fisher of WWIN Ray Thomas of WTUG B B Johnson of WQIC, Juggy Murray of Sue Records, Fred T Scott of WABB, Jack Walter of WLIB, Jimmy Byrd of WILD, Dick Cole former D.J. of WLOK Memphis Tenn. Al Bell former D.J. of WUST Carl Proctor former with Mercury records, Wand Lanier former with Kent records Jim Golden of U.S.A. records Chicago Ill. Johnny Lubruzzo Ed Crawley of Nashville Tenn. Jack the Bell Boy of WOKS Ronnie Goldfarb of the Budisco record sales of Miami Fla. Tom Couch of Mobile Ala. Tom Tavern of Pensacola Fla. Charlie Taylor of Miami Fla. Clarence Sweet Daddy and Dave Olive of WNOO, Mr. Paul Cone former owner of Todd record company, now a member of KAPP record Co. Mr. Joe Desanto of New Orleans La., of one stop record co. Mr. Huggie P. Moore of Houston Texas, Mr. Paul Glass of Chicago Ill. Bob Hudson of WCIN Al Gee of WZUM Mr. Bob Kcornhigher of Atlantic Record sales, Jack Holmes of WRAP, Joseph C. Marcello of New Orleans La. L. Little of Glamour Topper promotion. Of operator's Sale Inc. New Orleans La. Reginald C. Tanner of WSID, Larry Daily former D.J. of WCIN former D.J. WCIN. Bob Hudson WCIN former D.J. of WYLD, Jack Walker of WLIB, Renny Roder of Liberty records Little Walter of WJLD, Bill Mullen of WSID, Jon Lemay Music Director of Oaklawn Community Center Charlotte N.C. Tall Paul and Thin Man of WENN Laurie Schenker of billboard Publishing Co. Mr. Stan Lewis of Stan's Record Shop Shreveport La.

I first discover Noami Bradley in Greenville Miss I decided to record her after asking her to addition because I sitting up a branch office in Greenville and I felt to believe after listening to her sing, she was the one I had been looking for. I believe that I could make a big artist out of her, because she is the type of person that really wanted something out of life, and now she has more is more determination, because of this record she has out now shows her that she can do better, we feel to believe her next record will be a smash hit, because he does songs that she feel, or a part of her life. in some song she will remind you of Sam Cooke, she have been on shows with James Brown Aug 9, 1965 in Greenville Miss. this was the first intergrated show held in Greenville. which I think she and James Brown made history. she has also been on shows with James Carr Ernie K Doe, five Royales, and many other, she is also to appear on a T.V. show called the beat on Nationwide T.V. by Hoss Allen. I just recently resign her up, for 4 year her record was predicted to be a hit by Bill Jackson of WESY and Joe Gunn which is now in Chicago Ill.

John R of WLAC said it was a good record and she really sing with soul so I went all the way on the record and personal friends of mine said that it was a good record.

Dave Bonds is also very talented I recently made him arranger for Lynn's production, he is very good on personal appearances. I have taken him to perform to various places, North and South, East and West.

He is the type of singer and guitar player if the crowd wants to hear a few sound by James Brown Jackson Wilson Marion Gaye Otis Redding Jr. Walker Nat King Cole BB King Sam Cooke Chuck Berry John Lee Hooker Muddy Waters Jimmy Reed, Joe Tex and Howlin Wolf. He can sing them, Al White and Tammy McKnight has either played behind these people or played on the show with them. he is a very good singer and guitar player. I first dis-



cover the Dominoes thru Charlie Avery w had a talk I ask him when could they addition for me. we set up a time for addition, the minute I heard this group about the fourth number, they played, I was very much please for what I had heard, so I decided to set up a recording session and we rehearsal on twelve different tunes, and at the time we also were rehearsal along with this group a young lady by the name Linda Thomas which have a very lovely voice, she is also from Tulsallosca Ala. which I hope to have a record out on her from about the next thirty day or sixty days, so the group and myself went on into New Orleans, and we recorded twelve side, they have also played with such groups as Sam & Dave Fontella Bass, Johnny Taylor, Little Johnny Taylor, James Carr, Ted Taylor and many other top groups of today. everybody in the group are very talented, they're easy to get along with, very reliable, dependable each individual has a duty and each one does their job well, the minute you meet this group, you would fall in love with them because they are so nice, they are determine to put hole soul and mind in it, when we were rehearsing for recording in a club in Tulaclosa Ala. we rehearsal from mid after noon til the next morning.

No one complaint about eating, sleeping, or going home. so this was a determination, because they wanted to get it right, and do their best, so I'm very happy and proud of the twelve sides, I recorded on this group, Louis Armstrong I first discover him through a friend recommending him for me in New Orleans, La. I was in town doing a recording session on a young man by the name of Eddie Powers Earl Stanley, and the Stereo's, so I ask Louis Armstrong to addition for me while Eddie Powers and Earl Stanley was getting set up to do a recording session. In other words, I was additioning Louis Armstrong and his rainbows of rythm. so I sign him up to a contract. I recorded several record on him, the one that's in this album is the one I though very highly of, Louis Armstrong, have played for mostly all of the faternity houses in and out of the state of Louisiana. he and his rainbows of rythm stays very busy, they're book every weekend almost, it's not hardly a week they're not book out of town, they play all over the French quater, by the way, if anybody wondering about Louis's name. Louis enjoy working. I use him mostly all of the time. On recording session with different groups. Louis play most of the time on Bourbon St. and Basic St. during the Marigræe season. sometimes all nite one of the rainbow's rythm she is a young lady plays a guaitar, she is one of the best guaitar player in the state of Louisiana.

I've just completed a TV show along with Johnny Larand, along with Johnny was on the show, with him Tammy McKnight, Ena Larse, the show I'm speaking about is called The BEAT!!! It is been televised on channel eleven in New York, so if you want to learn how to do the EEL watch channel eleven if you are a New Yorker, and these are some of the people, you will see on The BEAT!!! that is in this album, the artists are Johnny Larand Tammy McKnight, Ena Larse, Soul Lee singing his hit record, I still have a feeling for you. the Barons, the Queenettes, Al White and his highlighters, Ann Davis, the Starettes, Naomi Bradley the Dominoes, Linda Thomas, some of these artist's are to be televised Aug. 22, thru Aug. 24, some of these artist's has already completed their TV appearance on The BEAT!!! As of Jul. 20th most all of these artist's was discover by myself, Henry R. Hines in my traveling all over the country, in and out of the United States, all of these artist's were recorded by me, of under my supervision all of the artist's in this album records exclusively for LA. recording agency under the supervision of myself. All songs in this album of the sold property of Lynn's production, and is publish by Reginald Music & Whitecliff publish, McAvery and ARC music La. recording agency is a division of Lynn's production. Home Office 476 Muscadine St. Greenville, Miss. Branch office 617 Nelson St. Greenville Miss. this entire album were produce by Lynn's Production under the supervision of Mr. Henry R. Hines. At Cosimo recording studio, formerly at 521 Gon. Nichollis, Now at 748 Camp St. New Orleans, La. engineered by Mr. Cosimo. LA. office is located in 1522 Barone St. vice president is in charge of this office is Mr. Al White in charge of booking these artist's all over the country that belongs to Lynn's production these artist's are book thru national producer. Booking agency which is a sub-cillarary of Lynn's production.

President of  
LYNN'S PRODUCTION  
Henry R. Hines



## A NOTE OF EXPLANATION

By Michael Asch, Compiler and Editor of Roots:  
Rhythm and Blues

The purpose of this record is to show some of the stylistic changes which occurred in Southern rural string band music upon contact with a more "sophisticated" urban environment. This record is divided into two major sections: rhythm, which deals with the up-beat numbers; and blues, which discusses the slower pieces. This division is not artificial for, as the listener will no doubt note, different kinds of changes occurred in each area. In each case, I attempted to select material which would show a continuity in style development from the early "base form" through the most contemporary style I could find. Below will follow a note on the reasons for my choice of each selection. Yet, let me warn the reader, I am no expert. My choices merely represent an intuitive understanding of the music developed from my sympathetic exposure to Rock and Roll during my teen-age years (the Fifties).

### SIDE I: RHYTHM

#### 1. JOHNNY B. GOODE. (Chuck Berry) ARC-Music).

This selection, sung by Al White and His Hi-Liters, represents a sound and a rhythm which seems to be traditional to the rhythm bands of the South. Accents both in percussion and singing hang around the first and third beats. The second and fourth beats are unaccented and the "air" tends to be filled in by the melodic accompaniment of the lead guitar.

#### 2. A FOOL IN LOVE. (Ike Turner) (White Cliffs).

Sung by Naomi Bradley with a group, this band comes quite close to the early Rock and Roll sound of the "post-Bill Haley" Fifties. Accents in percussion and lead voice are still on the first and third beats (excluding liberal use of symbol on the first beat). The "air" which occurs on the second and fourth beats is filled in again by the melodic accompaniment: in this case the "group voices." Aside from the tangential fact of the "slow" introduction which was such a fad during the early fifties, the main development here, as far as I see it, is the use of voices to fill in where instruments did before. This, I believe, gives the fuller sound which the Rock and Roll engineers were looking for.

#### 3. DON'T MISTREAT ME. (R. Hines and the Queenettes) (White Cliffs).

This side, sung by the Queenettes, again emphasizes the first and third beats in the vocal and the instrumental accompaniment. For the first time, however, the "air" in the second and fourth beats is punctuated by a counter accent by the drum. The singing style, especially the long vocal runs toward the end of the piece, is reminiscent of a style popular in the early to mid Fifties.

#### 4. BABY FAT (R. Hines & The Dominoes) (White Cliffs & Mac-Avery).

This instrumental, played by the Dominoes, demonstrates the reversal of the one, three accents of the earlier Rock and Roll pieces. Here, instead, the strong beats fall on two and four and, to complete this mirror image, the melodic line seems to act merely to "fill-in" the "air" on the first and third beats.

#### 5. THE EEL. (R Hines, Rogers, and Stallion) (Mac-Avery & Reginald Music)

Again in this song sung by Johnny Larand & The Internes the rhythmic accents occur basically at two and four, but now it is countered by a singing style which accents the first and third beats. My impression is that if the beats were changed to one and three, the sound and rhythmic concept of this tune would be quite close to that of Johnny B. Goode. This style became popular in the late Fifties with the introduction of the "new" dances like the Twist.

#### 6. TESTIFY. (R. Hines and the Dominoes) (White Cliffs & Mac-Avery)

This song by the Dominoes creates a one, three percussion in the drums matched with a strong four beat clap at the end of each line on the word "Testify." The use of the off-beat clap and the singing style remind me very much of the popular gospel music of the present day.

#### 7. UNTIL THE END. (R. Hines and A. Savoy) (White Cliffs)

The style of singing demonstrated by the Barons in this selection was popular throughout the Fifties. The distinctive feature of the rhythm here is not the accented beats (which are one and three) but rather the anticipatory beat on the trumpets which precedes each accented beat. While use of this rhythmic structure is quite rare to my memory, it seems to have become more in vogue with the development of such dances as the Bird in the early sixties.

#### 8. I CAN JERK ALL NIGHT (R. Hines and A. Savoy) (White Cliffs) (Singers: The Barons)

The instrumental accompaniment here is accenting one and three, while the percussion is punctuating two and four. Weaving in and out of this constantly accented rhythm is the melody. The words themselves tend to accent each beat equally, and emphasis on either one and three or two and four is created solely by the phrasing of the singer. This style is quite current today in the "sound" style which is associated with the city of Detroit.

### SIDE II: BLUES

#### 1. ON MY WAY BACK HOME (R. Hines & L. Armstrong) (White Cliffs)

Louis Armstrong and his Rainbow of Rhythm perform this number as a simple blues. It is almost as if one person alone with his guitar could recreate this sound. Because of its resemblance to the Blues of, perhaps, Brownie McGhee, I chose this selection as the "root" for this side of the recording.

#### 2. THERE IS SOMETHING ABOUT MY GIRL THAT IS MIGHTY SWEET (R. Hines & D. Bonds) (White Cliffs) (singer: Dave Bonds)

This song has basically the same quality as the previous number. However, the listener should note the change to the I, vi, ii, V<sup>7</sup> chord progression which dominated the slow Rock and Roll pieces during the early and mid fifties.

#### 3. MAYBE

The singing style of the Queenettes here is very close to the "style" which was very popular in the early fifties. Also we find the use of a I, vi, ii, V progression with the classic IV, I, IV, II, V<sup>7</sup> release.



4. THERE'S A DREAM FOR YOU (R. Hines & A. Savoy)  
(White Cliffs) (Singers: The Barons)

The singing style here is quite close to that of the Platters who were the number #1 Rock and Roll group in the early and mid fifties. Of especial note here is the use of the lead singer's upper register both to punctuate the basic melodic line and to balance the choral background.

5. DREAM LOVER (R. Hines and G. Lee) (White Cliffs)  
(Singers: Phillip and the Originals)

I included this song mainly because I like it. It does remind me in some ways of chording changes made in the mid Fifties in an attempt to get away from the pattern described above.

6. MAKE MY LIFE WORTH LIVING (R. Hines & the Queenettes) (White Cliffs)

The use of more sophisticated chords is noted in this selection sung by the Queenettes. It was this style of chording, developed in the late Fifties and early Sixties, which finally did away with the simple chords outlined above.

7. COME ON HOME (R. Hines, Stallion, and Rogers)  
(Mac-Avery & Reginald Music)

This piece, sung by Johnny Larand and the Internes, is characteristic of the new wave of chording and instrumentation which is now associated with the most "contemporary" sound... The Detroit Sound.

## AN INTRODUCTION TO RBF RECORDS

Samuel Charters

As nearly everyone who is interested in folk music knows, folk music is living music. It is music that is changing every moment. It is the expression of people who sing of their lives and experience, and as the life of a people and a nation changes, their music changes. Also there is no easier way to understand this relationship between folk music and the life that has produced it than to hear the music performed by musicians and singers of an earlier period. The changes in performance styles, or in song verses of dance rhythms, become immediately evident when an older performer, or someone from a different period, sings a blues or a spiritual or a ballad, or plays a juking dance or a breakdown. The folk process, with its changing response to changing times, becomes vividly clear.

The living history of American folk music is a very rich one, thanks to the pioneering work done by the great field collectors of the commercial record companies in the late 1920's and by the men working with artists and repertoire for a number of the smaller record companies during this period. Although they were producing what they felt was a body of commercial recordings they collected a brilliant cross-section of the American musical scene. Their work was so complete that when the collectors for the Library of Congress began their work a few years later they found that much of what they were collecting had

already been influenced by the recordings done by the commercial companies. These field recordings, The first extensive collecting done in the United States, were of great importance, too, because they were done before records and radio had begun subtly to alter the music of the American country side.

Until recent years much of this material has been known only to a few record collectors who had made an effort to find and preserve as many of the old recordings as possible. As its importance has become more and more clear, however, there has been considerable interest in this wealth of material. The reissues on RBF are an effort to present some of the most important of this material to the growing audience for serious American folk music. Although this material has long been unavailable through the companies which did much of the recording, the American copyright laws permit the reissue of any of these older performances, the only restriction being that the name of the company not be used in any notes or advertising, and that the copyrights which the performers have on their compositions be respected. It is on this basis that the RBF series has been developed. Future releases will continue to broaden and to enrich the living traditions of American folk music available to the scholar, the musician, the record collector, and the serious enthusiast of American folk music.

## ASCH RECORDINGS

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

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 (Pawnshop 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?); Muggsy Spanier (You're Driving Me Crazy); Pee Wee Russell (I'd Climb The Highest Mountain; Take Me To The Land Of Jazz - Pee Wee, vocal); Omer Simeon Trio (Harlem Hotcha); James P. Johnson (Hesitation Blues); Joe Sullivan and Sidney Bechet (Sister Kate); Art Tatum (Topsy); Coleman Hawkins (Leave My Love Alone); Stuff Smith (Desert Sands); Mary Lou Williams (Roll 'Em); Jazz at the Philharmonic (Blues: Part 3 - Les Paul, guitar).

2-12" 33-1/3 rpm, notes

## RBF LISTINGS

RF 1 - THE COUNTRY BLUES, Volume 1. Early Rural Recordings of Folk Artists. Edited by Samuel B. Charters.

Blind Lemon Jefferson (Matchbox Blues); Lonnie Johnson (Careless Love); Cannon's Jug Stompers (Walk Right In); Peg Leg Howell (Low Down Rounder's Blues); Blind Willie McTell (Statesboro Blues); Memphis Jug Band (Stealin', Stealin'); Blind Willie Johnson (You Gonna Need Somebody On Your Bond); Leroy Carr



(Alabama Woman Blues); Sleepy John Estes (Special Agent); Big Bill (Key To The Highway); Bukka White (Fixin' To Die); Tommy McClennan (I'm A Guitar King); Robert Johnson (Preachin' Blues); Washboard Sam (I Been Treated Wrong).

1-12" 33-1/3 rpm, notes

RF 3 - HISTORY OF JAZZ: THE NEW YORK SCENE. Documentary Recordings Edited by Samuel B. Charters.

Europe's Society Orchestra, 1914 (Too Much Mustard); Original Dixieland Jazz Band, 1917 (Sensation Rag); Mamie Smith accompanied by Perry Bradford's Jazz Hounds, 1920 (Crazy Blues); Fletcher Henderson and his Orchestra, 1925 (Sugar Foot Stomp); Clarence Williams' Washboard Five, 1928 (Log Cabin Blues); Charlie Johnson's Paradise Orchestra, 1928 (Boy In The Boat); Miff Mole's Little Molers, 1929 (Shim-me-sha-wabble); Louisiana Sugar Babies, 1929 (Thou Swell); Duke Ellington and his Orchestra, 1928 (Harlem River Quiver); The Missourians, 1929 (Ozark Mountain Blues); Cab Calloway and his Orchestra, 1934 (Keep That Hi-De-Hi In Your Soul); Jimmy Lunceford and his Orchestra, 1934 (Jazznochracy); Coleman Hawkins Quartet, 1944 - with Thelonius Monk, piano (Flyin' Hawk); Dizzy Gillespie and his Sextet, 1945 (Groovin' High).

1-12" 33-1/3 rpm, notes

RF 5 - AN INTRODUCTION TO GOSPEL SONG. Compiled and Edited by Samuel B. Charters.

Fisk University Jubilee Quartet (Roll Jordan Roll); Tuskegee Institute Singers (I've Been Buked and I've Been Scorned; Most Done Traveling); Pace Jubilee Singers with Hattie Parker (Leave It There); Rev. J. M. Gates and Congregation (You Mother Heart Breakers; Jesus Rose From The Dead); Rev. F. W. McCee and Congregation

(I Looked Down The Line And I Wondered; Jesus The Lord Is A Savior); Sister Ernestine Washington with Bunk Johnson's Jazz Band (Did I Wonder); Elder Lightfoot Solomon Michaux and his "Happy Am I" Choir and Orchestra (I Am So Happy); Rev. Utah Smith and Congregation (I Got Two Wings); Mother McCleave and her sons (Psalm for Confusion); The Spirit of Memphis (When Mother's Gone; He's A Friend Of Mine).

1-12" 33-1/3 rpm, notes

RF 6 - THE JUG BANDS. Early Recordings of the Jazz Greats. Compiled and Edited by Samuel B. Charters.

The Old Southern Jug Band (Blues, Just Blues, That's All; Hatchet Head Blues); The Birmingham Jug Band (Bill Wilson); King David's Jug Band (Rising Sun Blues; What's That Tastes Like Gravy); Cannon's Jug Stompers (Mule Get Up In The Alley); Clifford's Louisville Jug Band (Struttin' The Blues); The Memphis Jug Band (Overseas Stomp; Whitewash Station; She Done Sold It Out); The Dixieland Jug Blowers (Florida Blues; Banjoreno; Carpet Alley; House Rent Rag).

1-12" 33-1/3 rpm, notes

RF 7 - THE PIANO ROLL. A Study of The Standard Home Player Piano Compiled and Edited by Trebor Jay Tichenor.

MACHINE CUT ROLLS - Bubbling Spring; Southern Jollification "Plantation Scene"; Beautiful Creole "Original Cake Walk"; Floreine "Syncopated Waltz"; Let 'Er Go; Trail of the Lonesome Pine; Rag Medley; Sunburst Rag. HAND PLAYED ROLLS - Floating Down That Old Green River; Something Doing "Rag Two-Step"; Pianoflage "Rag One-Step"; Dardanelle; Sweet Georgia Brown; Jazz Dance Repertoire; Satisfied Blues; Dr. Jazz's Raz-Ma-Taz.

1-12" 33-1/3 rpm, notes

RF 8 - SLEEPY JOHN ESTES, 1929-1940. Edited and with an Introduction by Samuel B. Charters.

Divin' Duck Blues; The Girl I Love, She Got Curly Hair; Street Car Blues; Milk Cow Blues; Jack and Jill Blues; New Someday Baby; Floating Bridge; Brownsville Blues; Need More Blues; Jailhouse Blues; Everybody Ought To Make A Change; Working Man Blues.

1-12" 33-1/3 rpm, notes

RF 9 - THE COUNTRY BLUES: Volume II. Compiled and Edited by Samuel B. Charters.

Texas Alexander (Levee Camp Moan); Peg Leg Howell (Tishamingo Blues); Henry Townsend (Mistreated Blues); Eddie Kelly's Washboard Band (Poole County Blues); Papa Charlie Jackson (Papa's Lawdy Lawdy Blues); "Georgia Bill" (Scarey Day Blues); Luke Jordan (Church Bells Blues); Bo Carter (I'm An Old Bumble Bee); Charlie Lincoln (Jealous Hearted Blues); Bukka White (Strange Place Blues); Blind Boy Fuller with Sonny Terry (Bye Bye Baby Blues); Charlie Pickett (Let Me Squeeze Your Lemon); Brownsville Son Bands (Weary Worried Blues); Big Maceo with Tampa Red (Maceo's 32-20).

1-12" 33-1/3 rpm, notes

RF 10 - BLIND WILLIE JOHNSON 1927 - 1930. Edited and with an Introduction by Samuel B. Charters.

Jesus Make Up My Dying Bed; God Don't Never Change; Trouble Soon Be Over; Let Your Light Shine On Me; The Rain Don't Fall On Me; I Know This Blood Can Make Me Whole; I'm Gonna Run To The City Of Refuge; Lord, I Just Can't Keep From Crying; Everybody Ought To Treat A Stranger Right; Jesus Is Coming Soon; Keep Your Lamp Trimmed and

Burning; Church I'm Fully Saved Today; Bye and Bye I'm Goin' To See The King; Can't Nobody Hide From God.

1-12" 33-1/3 rpm, notes

RF 11 - BLUES REDISCOVERIES. Original Recordings of Today's Rediscovered Bluesmen. Compiled and Edited by Samuel B. Charters.

Mississippi John Hurt (Ain't No Tellin'; Avalon Blues); Bukka White (Sleepy Man Blues; Aberdeen Mississippi Blues); Henry Townsend (Poor Man Blues); Sleepy John Estes (Poor Man's Friend; Liquor Store Blues); Blind Gary Davis (You Got To Go Down; Oh Lord, Search My Heart); Peg Leg Howell (Doin' Wrong); Furry Lewis (Jelly Roll; Sweet Papa Moan); Joe Williams (Highway 49; Someday Baby).

1-12" 33-1/3 rpm, notes

RF 12 - PIANO BLUES. Compiled and Edited by Samuel B. Charters.

Walter Roland (Big Mama; Dice's Blues); Sylvester Palmer (Broke Man Blues); Mississippi Jook Band (Sippy Whippy); Wesley Wallace (Fanny Lee Blues; Number 29); Jabbo Williams (Pratt City Blues); Walter Davis (M & O Blues #3); Romeo Nelson (Dyin' Rider Blues); Louise Johnson (On The Wall); Roosevelt Sykes (Lost All I Had Blues); Little Brother Montgomery (The First Time I Met You); Jabbo Williams (Jab Blues); Peetie Wheatstraw (Good Woman Blues).

1-12" 33-1/3 rpm, notes

RF 51 - UNCLE DAVE MACON. Re-recordings from the Original Masters, conceived by Pete Seeger, selected and edited by Norman Tinsley, Bob Hyland, and Joe Hickerson.

Cumberland Mountain Deer Race; All In Down And Out Blues; From Earth To Heaven; The Gal That Got Stuck On



Everything She Said; I've Got The Mourning Blues; Hold That Wood-Pile Down; Johnny Gray; Jordan Is A Hard Road To Travel; My Daughter Wished To Marry; The Old Man's Drunk Again; Over The Road I'm Bound To Go; Rise When The Rooster Crows; Tom and Jerry; Two-In-One Chewing Gum; When The Train Comes Along; Wreck of the Tennessee Gravy Train.

1-12" 33-1/3 rpm, notes

**RF 202- THE RURAL BLUES.** A Study of the Vocal and Instrumental Resources Compiled and Edited by Samuel B. Charters.

**VOCAL STYLES:** Coarse Vocal Tone - Will Shade (I Can't Stand It); Deeper Chest Tones - Hambone Willie Newburn (Shelby County Work House Blues); Clearer Head Tones - Robert Johnson (From Four Until Late); Simple Rhythm - Furry Lewis (You Can Leave, Baby); Complex Regular Rhythms - Sleepy John Estes (Milk Cow Blues); Irregular Phrase Length, Regular Rhythm - L'il Son Jackson (Roberta Blues); Blind Boy Fuller (Thousand Woman Blues); Extended Vocal Chant - Arthur Crudup (If I Get Lucky); Freely Rhythmic Chant - Charlie Pickett (Down The Highway); **VOCAL ORNAMENTATION:** Falsetto - Kokomo Arnold (Milk Cow Blues); False Bass - Blind Willie Johnson (Take Your Burden To The Lord); Growl - Tommy McClennan (New Highway 51); Hum - Blind Willie McTell (Mama T'ain't Long Fo' Day); Laugh - Charlie Burse (Take Your Fingers Off It); Spoken Interjection - Charlie Lincoln (My Wife Drove Me From My Door); Peg Leg Howell (Skin Game Blues); Recitative Verses - Lightnin' Hopkins (Goin' Back To Florida); Mixed Style - Robert Johnson (Standing At The Crossroads). **INSTRUMENTAL:** Guitar As Melodic Voice; Picked - Lightnin' Hopkins (One Kind Favor); Blind Willie Johnson (Nobody's Fault But Mine); Bottle Neck - Furry Lewis (Warm Up); Guitar As

Complex Rhythmic Accompaniment - Bukka White (Bukka's Jitterbug Swing); Peg Leg Howell (Coal Man Blues); Other Instruments - Blind Willie McTell (Southern Can Mama); Papa Charlie Jackson (Airy Man Blues); Skip James (Little Cow And Calf Is Gonna Die Blues); Leroy Carr and Scrapper Blackwell (New How Long How Long Blues); **ADDED MELODIC INSTRUMENTS:** Harmonica - Sonny Terry and Oh Red (Harmonic Stomp); Violin - Frank Stokes (Shiney Town Blues); Kazoo - Virgil Perkins (Trouble In Mind); Added Rhythm Instruments: Bass - Plucked - Arthur Crudup (Mean Old Frisco); Bass - Bowed - Brownie McGhee (Sportin' Life Blues); Washboard - Virgil Perkins (Solo); Larger Accompaniment Groups - Charlie Burse (Trippin' Round - jug); Ham Gravy (Mama Don't 'Low It); Moochie Reeves (Key To The Highway - tub).

2-12" 33-1/3 rpm, notes

**RF 203-1 - NEW ORLEANS JAZZ: THE '20's, Volume I.** Compiled and Edited by Samuel B. Charters.

Original Tuxedo Jazz Orchestra (Black Rag); Piron's New Orleans Orchestra (Red Man Blues; Bouncing Around, Kiss Me Sweet); Original New Orleans Rhythm Kings (Everybody Loves Somebody); Brownlee's Orchestra of New Orleans (Dirty Rag); Johnny Bayersdorffer and his Jazzola Novelty Orchestra (Waffle Man's Call); Louis Dumaine's Jazzola Eight (Franklin Street Blues; To-Wa-Bac-A-Wa); Sam Morgan's Jazz Band (Short Dress Gal; Down By The Riverside; Mobile Stomp); Fate Marable's Society Syncopators (Frankie and Johnny); Billy Mack and Mary Mack, with Punch Miller (My Hearbreakin' Gal).

1-12" 33-1/3 rpm, notes

**RF 203-2 - NEW ORLEANS JAZZ: THE '20's, Volume 2.** Compiled and Edited by Samuel B. Charters.

Johnny DeDroit and his New Orleans Jazz Orchestra (New Orleans Blues); Albert Brunies and his Half Way House Orchestra (Let Me Call You Sweetheart; Maple Leaf Rag); Anthony Parenti and his Famous Melody Boys (Creole Blues); Arcadian Serenaders (Sans Sue Strut); New Orleans Owls (Meat On The Table; Picadilly); Celestin's Original Tuxedo Jazz Orchestra (I'm Satisfied You Love Me; It's Jam Up); John Hyman's Bayou Stompers (Alligator Blues); Johnny Miller's New Orleans Frolickers (Panama); Monk Hazel and his Bienville Roof Orchestra (Sizzling The Blues); Jones and Collins Astoria Hot Eight (Damp Weather; Duet Stomp).

1-12" 33-1/3 rpm, notes

**RF 203 - NEW ORLEANS JAZZ: THE '20's, Volumes 1 and 2.** Compiled and Edited by Samuel B. Charters.

The same as RF 203-1 and RF 203-2, listed above, as a boxed set.

2-12" 33-1/3 rpm, notes

## BROADSIDE RECORDS

**BR 451 - THE INVESTIGATOR.** A Political Satire written by Reuben Ship with John Drainie.

1-12" 33-1/3 rpm, notes

**BRX 601 THE PSYCHEDELIC EXPERIENCE.** Readings from the book "The Psychedelic Experience. A Manual 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 One: Going Out; Side Two: Coming Back.

1-12" 33-1/3 rpm, notes

**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 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 (Bizness Ain't Dead); Mark Spoelstra (The Civil Defense Sign); New World Singers (I Can See A New Day).

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; The Faucets Are Dripping; Father's Grave; The Scruggs Picker; Plains of Nebraska-o; Freedom Is A Constant Struggle.

1-12" 33-1/3 rpm, notes

**BR 401 - THE OSWALD CASE.**

Mrs. Marguerite Oswald reads Lee Harvey Oswald's Letters from Russia, with footnotes by Mrs. Oswald.

1-12" 33-1/3 rpm, notes

**BR 501 - THE OSWALD CASE.**

Mark Lane's Testimony to The Warren Commission.

2-12" 33-1/3 rpm, notes



# FOLKWAYS Records

AND SERVICE CORP., 632 Broadway, 9th fl., N.Y.C. 10012  
Long Playing Non-Breakable Micro Groove 33-1/3 RPM

© Copyright 1966 by RBF Records

## ROOTS: RHYTHM AND BLUES

Produced by Lynn's Productions  
Compiled and Edited by Michael Asch

RBF 20 A  
33 1/3 RPM

SIDE 1

### RHYTHM

- Band 1. JOHNNY B. GOODE-Al White & His Hi-Lites  
(Chuck Berry) (ARC-Music)
- Band 2. A FOOL IN LOVE-Naomi Brady  
(Ike Turner) (White Cliffs)
- Band 3. DON'T MISTREAT ME-The Queenettes  
(R. Hines & The Queenettes) (White Cliffs)
- Band 4. BABY FAT-The Dominoes  
(R. Hines & The Dominoes) (White Cliffs & Mac-Avery)
- Band 5. THE EEL-Johnny Larand & The Internes  
(R. Hines, Rogers & Stallion) (Mac-Avery & Reginald Music)
- Band 6. TESTIFY-The Dominoes  
(R. Hines & The Dominoes) (White Cliffs & Mac-Avery)
- Band 7. UNTIL THE END-The Barons  
(R. Hines, A. Savoy) (White Cliffs)
- Band 8. I CAN JERK ALL NIGHT-The Barons  
(R. Hines & A. Savoy) (White Cliffs)



# FOLKWAYS Records

AND SERVICE CORP., 632 Broadway, 9th fl., N.Y.C. 10012  
Long Playing Non-Breakable Micro Groove 33-1/3 RPM

© Copyright 1966 by RBF Records

## ROOTS: RHYTHM AND BLUES

Produced by Lynn's Productions  
Compiled and Edited by Michael Asch

RBF 20 B  
33 1/3 RPM

SIDE 2

### BLUES

- Band 1. ON MY WAY BACK HOME-Lewis Armstrong & His Rainbow  
of Rhythm (R. Hines & L. Armstrong) (White Cliffs)  
Band 2. THERE'S SOMETHING ABOUT MY GIRL  
THAT'S MIGHTY SWEET  
Dave Bonds (R. Hines, D. Bonds) (White Cliffs)  
Band 3. MAYBE-The Queenettes  
Band 4. THERE'S A DREAM FOR YOU-The Barons  
(R. Hines & A. Savoy) (White Cliffs)  
Band 5. DREAM LOVER-Phillip & The Originals  
(R. Hines & G. Lee) (White Cliffs)  
Band 6. MAKE MY LIFE WORTH LIVING-The Queenettes  
(R. Hines & The Queenettes) (White Cliffs)  
Band 7. COME ON HOME-Johnny Leland & The Internes  
(R. Hines, Rogers & Stallion) (Mac-Avery  
& Reginald Music)