FOLK MASTERS

Great performances recorded live
at The Barns of Wolf Trap

Blues • Bluegrass • Zydeco • Cajun • Tex-Mex • Gospel • Hawai'ian • Klezmer • Marimba • Zuni Drumming • Tamburitza • Jíbaro • Rap • Ring Shout • Western Swing • Rockabilly • New Orleans Jazz

FOLK MASTERS

Recorded live at The Barns of Wolf Trap, Vienna, Virginia, April 1-May 8, 1992

Compiled and annotated by Nick Spitzer
A Cypress production for Smithsonian/Folkways

1. *Last Goodbye* **Johnson Mountain Boys** 2:33
2. *Orphan's Waltz* **Dewey Balfa, Steve Riley and Friends** 3:31
3. *Jolie catin* **Boozoo Chavis and the Magic Sounds** 2:39
4. *Ay te dejo en San Antonio* **Santiago Jiménez, Jr.** 3:10
5. *Aguinaldo jibaro* **Familia Colón** 3:41
6. *Wai okeaniani* **Ledward Kaapana** 3:52
7. *Gray Eagle* **Wayne Henderson** 3:41
8. *Black Cat on the Line* **John Cephas and Phil Wiggins** 4:50
9. *Love in Vain* **Robert Jr. Lockwood** 2:58
10. *St. James Infirmary* **Dr. Michael White and the Crescent City Serenaders** 5:50
11. *Ot azoy* **Klezmer Plus** 3:58
12. *Zagrebčani smo mi* **Tamburitza Orchestra Slanina** 2:56
13. *Rascapetate* **Marimba Chiapas** 2:39
14. *Zuni Rainbow Dance* **Cellicion Family Singers** 1:45
15. *Adam Picking Up Leaves* **McIntosh County Shouters** 2:46
16. *Bucket Drums and Rap* **CJ and Five Gallons of Fun** 5:10
17. *It's Gonna Rain* **Birmingham Sunlights** 3:08
18. *This Little Light of Mine* **Fontella Bass** 2:32
19. *Red River Valley* **Sun Rhythm Section** 2:09
20. *Big Balls in Cowtown* **Texas Playboys** 3:01
21. *Smooth Sailing* **Claude Williams** 2:47
22. *When the Saints Go Marching In* **Kings of Harmony Brass Band** 2:03

Major funding for Folk Masters was provided by the Lila Wallace-Reader's Digest Fund.

This wide-ranging collection is the first of a series of great traditional American music featuring memorable performances from the *Folk Masters* concert and radio programs, recorded live at the acoustically resonant Barns of Wolf Trap. *Folk Masters* provides a vivid representation of the changing scope of America through the music and culture of European-, African- and Native American communities that exist side by side today.

Smithsonian Folkways

Smithsonian/Folkways Recordings
Center for Folklife Programs and Cultural Studies
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560

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Recorded live at The Barns of Wolf Trap
Vienna, Virginia • April 1- May 8. 1992
Smithsonian/Folkways Recordings SF 40047

1. *Last Goodbye* **Johnson Mountain Boys** 2:33
(Carter Stanley, Trio/Ft. Knox Music, BMI)
2. *Orphan's Waltz* **Dewey Balfa, Steve Riley and Friends** 3:31
(Flat Town Music, BMI)
3. Jolie catin **Boozoo Chavis and the Magic Sounds** 2:39
(W. Chavis, Flat Town Music, BMI)
4. *Ay te dejo en San Antonio* **Santiago Jiménez, Jr.** 3:10
(Santiago Jiménez Sr., Tradition Music Co., San Antonio Music Pub. BMI)
5. *Aguinaldo jibaro* **Familia Colón** 3:41
(Traditional)
6. *Wai okeaniani* **Ledward Kaapana** 3:52
(Traditional)
7. *Gray Eagle* **Wayne Henderson** 3:41
(Traditional)
8. *Black Cat on the Line* **John Cephas and Phil Wiggins** 4:50
(John Cephas Publishing Inc., BMI)
9. *Love in Vain* **Robert Jr. Lockwood** 2:58
(Robert Johnson, Horoscope Music, BMI)
10. *St. James Infirmary* **Dr. Michael White and the Crescent City Serenaders** 5:50
(Traditional)
11. *Ot azoy* **Klezmer Plus** 3:58
(Shloymke Beckerman)
12. *Zagrebčani smo mi* **Tamburitza Orchestra Slanina** 2:56
(Traditional)
13. *Rascapetate* **Marimba Chiapas** 2:39
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14. *Zuni Rainbow Dance* **Cellicion Family Singers** 1:45
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(Traditional)
16. *Bucket Drums and Rap* **CJ and Five Gallons of Fun** 5:10
("Splish Splash" segment: Alley Music, Trio Music, EMI Unart Catalog Music, BMI)
17. *It's Gonna Rain* **Birmingham Sunlights** 3:08
(Traditional)
18. *This Little Light of Mine* **Fontella Bass** 2:32
(Traditional, arranged by Fontella Bass)
19. *Red River Valley* **Sun Rhythm Section** 2:09
(Traditional)
20. *Big Balls in Cowtown* **Texas Playboys** 3:01
(Hoyle Nix, Konawa Music, BMI)
21. *Smooth Sailing* **Claude Williams** 2:47
(Arnett Cobb, Wayne Music, BMI)
22. *When the Saints Go Marching In* **Kings of Harmony Brass Band** 2:03
(Traditional)

Credits

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John Tyler, recording and remix engineer
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Michael White and the Crescent City Serenaders appear courtesy of Antilles Records.

INTRODUCTION BY NICK SPITZER

Folk Masters is the public radio series that presents diverse, authentic traditional music and musicians from the Americas in an intimate concert setting. The series began at Carnegie Hall's Weill Recital Hall in the 1990-1991 season. These performances were recorded during our 1992 series at The Barns of Wolf Trap.

Folk Masters is more than a folk festival or a series of concerts of recognized folk artists—though it has elements of both. It presents the musical traditions of the old worlds of Europe, Africa, and Native America in terms of their continuities and their changes in the Americas. *Folk Masters* features creole forms like African-French zydeco and Spanish-German-Anglo *conjunto* along with the deep roots of Croatian *tamburitza* and Delta blues. Evolved electric commercial forms like Western swing and Kansas City jazz violin are included with unamplified country guitar and bucket drumming from the streets of Washington, D.C. One eye is focused on representing communities; the other is on virtuosity as it is understood for concert stages and recordings.

We asked the performers on *Folk Masters* to make the leap from the juke joint, the powwow, the church, or the dance hall to the concert stage, radio waves, and digital fields. A dozen thematic concerts were recorded live to tape and later edited at Radio Smithsonian into thirteen one-hour programs for American Public Radio affiliates nationwide—last year we reached over 180 stations. Radio allows the performers to reach back into the communities from which they come and

beyond to many others. Radio expands greatly upon the concert audiences for the shows, and it suits the larger mission of cultural conservation, perhaps better said as cultural *conversation*.

Folk Masters on the radio enables traditional artists to speak and play for themselves. Radio has long been a popular medium for orally based communities: from Navajos trying to save their language by broadcasting in it, to a Polish polka radio show squeezed into a two-hour time slot in Detroit. Indeed, some of the performers on *Folk Masters* have been on local radio for many years: Robert Jr. Lockwood worked on King Biscuit Time over KFFA in Helena, Arkansas. The late Dewey Balfa was a Cajun deejay keeping the music alive in rural French Louisiana long before the cultural renaissance there. The Texas Playboys were regularly featured on radio dances from clubs in Texas and Oklahoma. Fontella Bass, in addition to her Chess recording career that put her on the Top 40 with *Rescue Me*, has appeared on gospel radio.

There is an aural tradition—a tradition of listening—associated with folk music and culture on the radio that ranges from Cajun music and Western swing to blues and gospel. Yet broadcast media have often had an adverse effect on communities whose orally transmitted music and cultural interests have often been overlooked in favor of more "mainstream" content. The potential of broadcast media for upsetting or supporting the integrity of folk communities and their traditions suggests the larger questions a society faces in resolving conflicts between progress and tradition.

The more positive side of progress was on my mind when we included tradition-derived styles that test the bounds of folk music as conventionally understood. Thus we embrace rockabilly with its mix of white and black music styles in the commercial marketplace of Memphis; we include New Orleans jazz with its synthesis of high-art melodies, popular marches, and down-home blues; and we bring street rap with its roots in the ancient traditions of African oral poetry and social critique to the *Folk Masters* stage.

Finding the similarities and differences in the musical styles on *Folk Masters* parallels our larger work of seeking the unity in human experience and expression while also appreciating its diversity at a deeper level. Music, of course, is but one way to learn and appreciate the contours of what we share in society, and what distinguishes us. Like most art forms, music allows us to build social bridges or arrive at acceptance of differences more creatively, and sometimes more effectively, than formal social, economic, or political discourse permits.

In assembling this recording, I tried to reach into the symbolic sphere where folklore and ethno-musicology concepts meet the subliminal realm of underground radio segues. The music flows on the basis of cultural kinship, stylistic progression, sustained mood, and affinity of sound. You can examine each group and selection in the pages that follow, or just listen, or throw down the notes and let this be a roots party mix. However you approach it, *Folk Masters* represents the cutting edge of tradition.

Nick Spitzer, 1992

Folk Masters artistic director **Nick Spitzer** is a folklorist and research associate with the Smithsonian Institution. A specialist in Creole cultures, he served seven years as the first Louisiana state folklorist. The recordist, editor, or producer for numerous recordings, films, videos, and radio documentaries devoted to traditional culture, Spitzer is a contributor to National Public Radio's *All Things Considered*. He has recently co-edited the book *Public Folklore* for the Smithsonian Institution Press.

FOLK MASTERS: MUSICIANS & MUSIC

1. Johnson Mountain Boys: *Last Goodbye* Dudley Connell, lead vocal and guitar; Eddie Stubbs, fiddle; David McLaughlin, mandolin; Tom Adams, banjo; Earl Yager, bass

It surprises some that Washington, D.C., is a center for bluegrass music. The city is surrounded by rural Virginia and Maryland farmland, is below the Mason-Dixon line, and much of the region is populated by Anglo migrants from even further south. It is especially in the D.C. periphery, where the suburbs grow thin and rural life takes hold, that bluegrass and country music clubs abound.

From this world of urbane rurality, with the glow of the big city on the horizon, comes one of America's great bluegrass bands, the Johnson Mountain Boys. One of the finest examples of "neo-traditional" bluegrass, the Johnson Mountain Boys have managed, since their formation in the early 1980s, to appeal to young enthusiasts as well as older, conservative fans of bluegrass. At clubs, honky-tonks, festivals, and shows on the southeastern and national bluegrass circuits, they play the old tunes they heard from parents or on hillbilly radio while growing up. Yet they also write and sing new songs that extend the tradition. To make sure audiences never tire of their repertoire, the band keeps as many as sixteen different sets ready to go when they play sequential dates in one venue. These are all essential elements in a music scene where standards are precise and performer-audience relations are close. The Johnson Mountain Boys' winning mix of

Johnson Mountain Boys

tradition and innovation shows as they soulfully and carefully deliver their late hero Carter Stanley's classic *Last Goodbye*.

Artists' recordings:
At the Old School House Rounder 0225
Blue Diamond Rounder 0293

2. Dewey Balfa, Steve Riley and Friends:
Orphan's Waltz
Dewey Balfa, fiddle; Steve Riley, accordion and vocals; Christine Balfa, triangle; Tony Balfa, rhythm guitar

Dewey Balfa with Steve Riley. Photo by Jeff Tinsley, Smithsonian Institution

Although the accordion has become a dominant symbol for Louisiana Cajun music, the fiddle was the original instrument of the Acadians in Nova Scotia and was later dominant in Louisiana through the late nineteenth century. The distinctive, haunting tones of Cajun music come from the modal scales and drone string playing of the fiddle. The late Dewey Balfa was the unparalleled master of traditional Cajun fiddle. This performance on *Folk Masters* was his last one in public. Balfa died two months later, shortly after a memorable tribute to him in Eunice, Louisiana.

One of nine children in a sharecropping family, Balfa grew up in the bayou prairies near Mamou, Louisiana. His father, Charles Balfa, played fiddle and accordion for his children after a long day in the rice or cotton fields. In the late 1940s, Dewey and several of his brothers formed the Balfa Brothers Orchestra. After years of playing rural Louisiana *fais-do-dos*, the group brought Cajun music to a wider audience with appearances at the Newport Folk Festival in the 1960s and many other events throughout the world thereafter.

Non-Cajun audiences loved Dewey's music and this inspired him to persevere in the presentation of Cajun music back home: at schools, at the local Swine Festival, and above all at Saturday night dances. Along the way, Balfa lost two of his brothers, Rodney and Will, in a tragic auto accident, and endured many personal tragedies. Yet he took solace in his many friends and especially in the local young people who carried the tradition of Cajun music forward. Thus it was an emotional moment when his young protégé, Steve Riley of Mamou, sang and played accordion, joined by Dewey's daughter Christine and his nephew Tony.

The sad, majestic *Orphan's Waltz* is an old Balfa family favorite. Its lyrics seem eerily evocative of Balfa's troubled life.

> *My relatives are almost all dead./ Of those left no one wants to see me./ When I am sick I have to go to strangers' homes./ And I must take my suffering as it comes.*

Even though Balfa's death left a gaping hole in the Cajun cultural scene, his efforts inspired a generational renaissance that will propel Louisiana French music into the twenty-first century.

Artists' recordings:
Traditional Cajun Music by the Balfa Brothers Swallow Records 6011
Steve Riley and the Mamou Playboys: 'Tit Galop Pour Mamou Rounder CD 6048.

3. Boozoo Chavis and the Magic Sounds:
Jolie catin
Boozoo Chavis, accordion and vocals; Carlton "guitar" Thomas, guitar; Charles Chavis, *frottoir*; Classie Ballou, Jr., bass; Nathan Fontenot, rhythm guitar; Rellis Chavis, drums

If you want to know the difference between the dominantly European sounds of Cajun music as played by Dewey Balfa, and the African-Caribbean-American style called zydeco, this classic two-step *Jolie catin* as played by Wilson "Boozoo" Chavis is a good place to start. Zydeco is a mix of Cajun tunes, African-American blues, and Afro-Caribbean rhythms. It is

Boozoo Chavis. Photo by Jeff Tinsley, Smithsonian Institution

performed wherever people gather to dance—at nightclubs, church halls, benefit dances, baseball games, and trail rides. You can hear zydeco from the Lafayette area of French southern Louisiana and west into Texas as well as in California cities with large migrant Creole communities. In local folk etymology, *zydeco* (Creole for *les haricots*, "snap beans") appears to come from the proverb *les haricots sont pas salés* ("no salt in the beans"), referring to hard times when no salt-meat was available to flavor the beans. The term may also come from root words for "I dance" and "I party" in several West African languages.

Santiago Jiménez, Jr. Photo by Jane Levine, Texas Folklife Resources

Urban zydeco musicians, following the lead of the late zydeco king, Clifton Chenier, have largely left behind the more limited scales and choppy, acoustic sound of the diatonic button accordion. However, in the hands of a master like Boozoo Chavis, the possibilities of the small squeezebox become obvious. Chavis actually made commercial zydeco records before Chenier. In 1954, he had a big regional hit with *Papier dans ma soulier* ("Paper in My Shoe"). He abandoned his music career, however, because he felt that the Louisiana record companies were crooked. For the next three decades he trained race horses and raised a family.

In 1984 Boozoo again went public with his music in a riveting performance at the newly founded Southwest Louisiana Zydeco Festival. He's been in demand ever since, playing a blend of old-time zydeco and south Louisiana blues. His punchy verson of this popular two-step that means "Pretty Doll" is backed by his mostly family band—as good a rhythm section as there is in zydeco. It is just this textured "groove" that so eloquently attests to zydeco's Caribbean roots and keeps Creoles coming back for more at rural Louisiana dancehalls. Boozoo says, "I play with all my heart and soul to give 'em what they want. I try to give them the tradition. All we old zydeco players might be dead and gone, but we always gonna have a young one gonna come up with it."

Artist's recordings:
Boozoo Chavis Elektra/Nonesuch American Explorer Series 9 61146-2
Louisiana Zydeco Music Maison de Soul LP 1017

4. Santiago Jiménez, Jr.: *Ay te dejo en San Antonio*
Santiago Jiménez, Jr., accordion and lead vocals; Tobby Torres, bass and vocals; Jessie Castillo, *bajo sexto*; Cookie Martínez, drums

This dance song takes us across the border from French Louisiana into Spanish Texas, where another type of accordion king holds forth playing *conjunto*. *Conjunto* style generally refers to duet singing with the accordion, *bajo sexto*, bass, and drums. Mexicans call it *la musica norteña* ("music from the north"), referring to its place in the Texas-Mexican border culture. Anglos often call it "Tex-Mex," though it is also called *tejano* music. The regional Spanish, Anglo, and German influences in *conjunto* are evident in dance forms such as *rancheras*, polkas, *redovas*, *huapangos*, waltzes, and schottisches. The lyrically powerful storytelling songs called *corridos* provide accounts of bravery, romance, tragedy, and comedy.

Santiago Jiménez, Jr., comes from a renowned San Antonio musical family. His grandfather Patricio played polkas for German and *tejano* communities at the turn of the century. His father, the late Santiago Jiménez, Sr., recorded extensively beginning in the late 1930s, and helped shape *conjunto* as we know it today. Flaco Jiménez, Santiago Jr.'s older brother, has received wide acclaim for his work with rock musicians and in his songs recorded by Los Lobos. But it is Santiago, Jr., with his engaging personality and strongly traditional style, who most evokes his father's music. On Friday nights he often can be found holding forth at a place like Lerma's Night Club on San Antonio's west side. On the crowded dance floor couples dance bouncing *rancheras* and whirling waltzes to his music. It's a scene you can visualize as you listen to *Ay te dejo en San Antonio* ("I'm Going to Leave You in San Antonio"), an archly humorous *ranchera* composed by Jiménez, Sr. It is about a man who finds his unfaithful girlfriend dancing, romancing, and running off to Laredo with other men. He retorts jauntily:

Soy ranchero, jugador y navegante,/ Ya me voy para nunca mas volver./ Me dejastes sin dinero y sin rolante,/ por el mundo te me echastes a correr.

I'm a rancher, a gambler and a rambler,/ And now I'm leaving and never coming back./ You left me without money and without wheels./ You threw me off to run around the world.

Artist's recording:
El Mero, Mero de San Antonio Arhoolie CD 317

5. Familia Colón:
Aguinaldo jíbaro
Edwin Colón, *cuatro*; Wili Colón, guitar; Emma Colón, *güiro*; Jaime Colón, bongo; Oswaldo Muñoz, conga; William Torres, percussion; Arturo Santiago, *trovador*

Familia Colón

Jíbaro ensembles from the rural interior of Puerto Rico include singers known as *trovadores*, one or more ten-string *cuatro* players, a *güiro* (gourd rasp), and other percussion, guitar, and, sometimes, bass. The name *jíbaro* is associated with small farmers, or *campesinos*. It is a type of national country music of Puerto Rico with songs devoted to pastoral beauty, love, ethnic history, and festive topics. *Jíbaro* is also associated with a six-couple dance called the *seis*. The *aguinaldo* style of *jíbaro* heard here is especially important in Advent season prior to Christmas when ensembles are frequently called upon to entertain. *Jíbaro* has been urbanized since the Depression as people have migrated to cities in search of work, carrying their music with them. It has gained more formal use at social clubs, weddings, baptisms, holidays, official events, and national competitions.

Familia Colón, from the high mountain township of Orocovis, is one of the finest *jíbaro* groups in Puerto Rico. Despite the youth of its members, it has won the major competitions held annually by the Institute of Puerto Rican Culture. Renowned *cuatro* player Edwin Colón, the oldest brother, is the group leader. He is joined by brothers Wili and Jaime Colón and sister Emma Colón, as well as friends Oswaldo Muñoz, Willie Torres, and Arturo Santiago.

Artists' recording:
Edwin Colón: El cuatro...más alla de lo imaginable Self-distributed EC-001-CD
Edwin Colón also has a new recording forthcoming on the Rounder label.

6. Ledward Kaapana: *Wai okeaniani*
Ledward Kaapana, slack-key guitar

Ledward Kaapana plays the fluid Hawai'ian slack-key style on a classical guitar. He uses a variety of open tunings created by slackening or retuning strings. The style evolved in the late 1800s when Portuguese settlers and Mexican cowboys brought the guitar to Hawai'i. The style also evolved as popular domestic entertainment. The music is played in a solo finger-picked method, often with a steady rhythm to accompany hula. The retuning—there are sixteen tunings in common use today—gives a fuller note range than standard tuning and a lush, liquid sound.

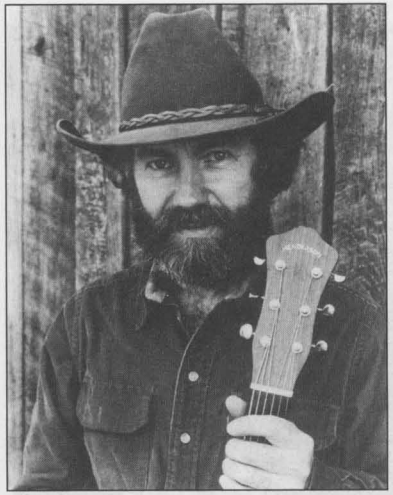
Ledward Kaapana was born in 1948 on the Big Island. His was a family of musicians. He learned from his mother, father, and late uncle Fred Punahoa. Ledward greatly admires the previous generation of musicians—in particular, Gabby Pahinui and Raymond Kane—who brought slack key forward as a solo style. Known also as a fine falsetto vocalist in the traditional style, Ledward is considered the greatest innovator in the history of slack-key guitar. He manages to include Tahitian, jazz, country and western, and rock in his own compositions. *Wai okeaniani* means "Sparkling Water." Like many slack-key numbers, it is a romantic commentary on the beauty of the natural surround.

Artist's recording:
Nahe Nahe Kahale Music CD KMI2201

Ledward Kaapana. Photo by Hugh Talman, Smithsonian Institution

7. Wayne Henderson: *Gray Eagle*
Wayne Henderson, guitar; Randy Greer, mandolin; Tony Testerman, stand-up bass

Wayne Henderson exemplifies the virtuosity of old-time country guitar picking. A postman by day, Wayne is from the mountainous border region of Virginia,



Wayne Henderson. Photo by Gerald Anderson

North Carolina, and Tennessee that has produced so many fine fiddlers, banjoists, guitarists, and singers, from Tommy Jarrell to Doc Watson. A modest man, his playing epitomizes the speed, precision, and clarity associated with the mountain Anglo country music aesthetic. This skill shows in the soulful smoothness of the hammer-ons, chimes, and runs on this locally popular fiddle tune, *Gray Eagle*. Wayne makes instruments with the same precision that he plays them. Henderson guitars are state-of-the-art and in demand by fine pickers around the country. If you want one, you'll have to get in line—there's a two-year wait!

Artist's recording:
Wayne Henderson: Rugby Guitar Flying Fish 70542

8. John Cephas and Phil Wiggins: *Black Cat on the Line*
John Cephas, guitar and vocal; Phil Wiggins, harmonica

"Bowling Green" John Cephas grew up in Washington, D.C., and traveled frequently to visit country kin in the wooded farmland north of Richmond, Virginia. As a boy, Cephas sang with church a cappella gospel quartets. He also became enamored of local blues guitarists at country house parties who played in a Piedmont style. Cephas describes the style as, "alternating thumb and finger picking, where I keep a constant bass line going with my thumb. I pick out the melody or the words I'm singing with my fingers on the treble strings at the same time. It's almost like the guitar is talking."

Cephas's repertoire is shot through with the stylistic mix of blues, country, and ragtime characteristic of Piedmont blues. He moves easily from the gospel of the Reverend Gary Davis and the blues of Blind Boy Fuller to string band numbers like *Going Down the Road Feeling Bad*, blues classics like *Careless Love*, and pop songs like *When I Grow Too Old to Dream*. He also does Delta-oriented blues such as Skip James's *I'm So Glad*. *Black Cat on the Line* is one of his own compositions; in it Cephas extends the blues tradition with new material and refines its vocal technique.

John Cephas and Phil Wiggins. Photo by Irene Young

A retired carpentry foreman, Cephas is a dedicated teacher and native scholar of the Piedmont blues who believes devoutly in passing on his art. In recognition of his mastery and his preservation efforts, he received a National Heritage Fellowship from the National Endowment for the Arts in 1989.

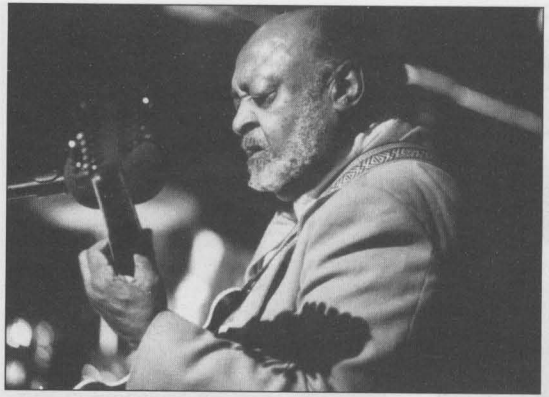
Cephas's younger partner, "Harmonica" Phil Wiggins of Washington, D.C., heard street singer Flora Molton as a youth, as well as the Piedmont blues of John Jackson from Fairfax, Virginia. During summer stays with his grandparents in Alabama, he also listened to lined-out church hymns. The intricate musicianship of Cephas and Wiggins links country and city, old and new, in ways that have reconstructed the blues tradition and fortified it for the future.

Artists' recordings:
Guitar Man Flying Fish 70470
Flip, Flop, & Fly Flying Fish 70580

9. Robert Jr. Lockwood: *Love in Vain*
Robert Jr. Lockwood, 12-string electric guitar

To some, Robert Jr. Lockwood is a musical enigma. His guitar style comes strongly out of the Delta blues tradition, but his abilities and eclectic taste include jazz harmonies and progressions that most blues musicians do not play. In his distinctive style, he plays an array of popular songs, all the while keeping the hard edge of the blues he first learned at the hands of the mysterious master, Robert Johnson.

Lockwood, now seventy-six, was born in Marvel, Arkansas. He was encouraged to play guitar by Johnson during the legendary guitarist's decade-long involvement with his mother, Estell Lockwood. Johnson's ability to play lead on the treble strings and accompany himself on the bass strings—a classic feature of the solo Delta blues style—impressed Lockwood. "He was very sharp, patient and I guess maybe, I figured he was just right, 'cause he showed me something that didn't leave." Lockwood twice went with Johnson on travels to play music, but he also



Robert Jr. Lockwood. Photo by Hugh Talman, Smithsonian Institution

played street corners and house parties with him around home. His reading here of Johnson's classic *Love in Vain* breathes new life into a song known to many as a hit by the Rolling Stones. An icon of minimalist blues poetry, the song's stark images revolve around a man's emotions upon the departure of his lover at a train station. *Love in Vain* ends with the time-stopping words about the leaving train's lights: "The blue light was my blues and the red light was my mind."

As his unusual jazz-influenced guitar style shows, Lockwood was never content merely to imitate Robert Johnson. He developed a style of his own playing in the Delta area. He then joined with Sonny Boy Williamson on the King Biscuit Time radio program from Helena, and later played for Chess Records in Chicago. Along the way he worked with jazz players and was a seminal influence on B. B. King. At Chess, Lockwood worked with bassist Willie Dixon and drummer Fred Below on a variety of influential sessions that later shaped the growth of rock and roll. In 1961, he went with Sonny Boy to Cleveland and has remained there with Annie Lockwood, his wife of thirty-one years. For a while he quit playing music, working as a chauffeur and later managing a nightclub. Lockwood has toured widely, but still plays local lounges and presents his own blues festival every Fourth of July. A serious, introspective man, Robert Jr. Lockwood is finally getting the recognition that his talent and significance merit. He remains unimpressed with and mistrustful of the world of promoters and record companies, but notes: "I ain't going to stop playing music because I can't get into the mainstream."

Artist's recordings:

What's the Score? Lockwood Records
Steady Roll'n Man Delmark Records
(Robert Jr. Lockwood appears on a number of anthologies as well.)

10. Dr. Michael White and the Crescent City Serenaders: *St. James Infirmary*
Michael White, clarinet; Greg Stafford, vocal and cornet; Fred Lonzo, trombone; Sadie Goodson, piano; Frank Field, bass; Louis Cottrell, drums

Traditional New Orleans jazz, probably more than any other American music, symbolizes the creolization of African and European music and performance practices within an African-American aesthetic. From the African side come complexities of rhythm, notions of improvisation, the scales and harmonies of the blues, and some of the social and ceremonial contexts for performance. European influences include martial, classical, and popular parlor music of nineteenth-century New Orleans, as well as many of the wind instruments used in brass bands. New Orleans, with its historical connections to Africa and the West Indies and its French and Spanish roots, has at once been America's most continental European city and its most African city.

(L-R) Greg Stafford, Louis Cottrell and Dr. Michael White of the Crescent City Serenaders. Photo by Debra Gertler

The traditional stylings of Dr. Michael White's Crescent City Serenaders draw upon two basic occasions for old-time jazz in New Orleans: processions/parades in the street and listening/dancing in the club. Uniformed black brass bands marched in the streets of New Orleans after the Civil War. They reworked first the local French military tradition and later the national John Philip Sousa craze. Musically, they altered the marches by "ragging" the time and creating group improvisations. They also changed their repertoire to fit the occasions for which they were hired by black social aide and pleasure clubs. These associations were formed during the hostile post-Reconstruction era. Often they provided health insurance, burial plans, cooperative labor, and social events for members. Bands such as Young Tuxedo Brass, Doc Paulin, and Olympia Brass continue a street-parading tradition for Mother's Day, Carnival, and, most distinctively, for jazz funerals of

group members, other musicians, and prominent members of black and Creole New Orleans society. Instrumentation in these bands of seven to twelve players includes bass and snare drum, sousaphone, alto and tenor saxophones, trumpet(s), trombone(s), and clarinet.

Smaller club and parlor ensembles have been influenced by the street music of the brass bands, but they also reflect classical influences of old Creole string orchestras, as well as more patterned arrangements for couple dancing. In a club the extra drums of the parade are supplanted by a trap set; the tuba may give way to a string bass; piano, banjo, or guitar are added, while the trumpet and trombone sections are reduced to single players. From cotillion and parlor to Storyville bawdy house and uptown band shell, such jazz bands draw from a wide range of blues, ragtime, spirituals, and popular sources, with formalities of styling and arrangement to fit the occasion.

Bandleader and clarinetist Dr. Michael White grew up with influences of both street and club in his family's musical traditions. There were also classical players. A professor of Spanish at New Orleans' Xavier University, he is one of the leading proponents of traditional New Orleans jazz, and is credited with bringing Wynton Marsalis back to a closer examination of his city's musical roots. Cornetist Greg Stafford grew up and still lives in Louis Armstrong's old neighborhood in Central City New Orleans. His singing, and this wonderfully melodramatic arrangement of *St. James Infirmary*, recalls the song's varied history. It appeared first in English balladry to describe the victims of plague, venereal disease, and social foibles that could be seen near St. James Hospital in eighteenth-century England. Once titled *The Unfortunate Rake*, in America the song developed into new Anglo- and African-American treatments. One Anglo version evolved into *The Cowboy's Lament* or *Streets of Laredo*. The black tradition usually presents a blues or ragtime stylization with vivid depiction of funeral arrangements.

Artist's recordings:
Crescent City Serenade Antilles 422-848545-2
New Year's at the Village Vanguard Antilles 314-512168-2

11. Klezmer Plus: *Ot azoy*
Sid Beckerman, clarinet; Howie Leess, saxophone; Peter Sokolow, keyboard; Henry Sapoznik, tenor banjo; Michael Spielzinger, drums

This and the prior selection were part of a program that featured traditional jazz and klezmer side by side. Both musics emerged from a mix of oral and written traditions. They each reflect a synthesis of traditions that have evolved in commercial settings. Despite their cultural differences, klezmer and traditional jazz have probably affected one another in ways that are not usually imagined. We were tempted to refer to this program's unprecedented side-by-side presentation of traditional jazz and klezmer as "Blues and Jews."

African-Americans and Jews have had special roles in relation to mainstream culture and to one another in this country. Early New York klezmer musicians, fresh from Eastern Europe, sometimes joined jazz bands or learned from them. Jazz style especially affected Jewish

(L-R) Henry Sapoznik, Sid Beckerman, Michael Spielzinger and Howie Leess of Klezmer Plus. Photo by Debra Gertler

vaudeville, Tin Pan Alley, and Broadway composers and performers. Critics and fans alike spoke of "Hebrew jazz." The music aesthetics of blacks and Jews are also interwoven in songwriting and management relations. Lieber and Stoller wrote rhythm and blues hits in the 1950s. Other examples include the Chess Brothers' legendary Chicago blues label and Moses Asch's long involvement with Leadbelly and other folk blues artists. Moreover, the metaphorical promises of the Old Testament regarding freedom from slavery, getting to the Promised Land, and crossing the River Jordan, are all part of grassroots African-American religious experience.

Klezmer is a Yiddish word that derives from old Hebrew meaning "instruments, implements, or vessels of tune," and simply "musician." Klezmer is a traditional form of Eastern European Jewish dance music with roots that predate the Middle Ages. In the United States, klezmer was mixed with jazz and popular music in the early decades of the twentieth century— sometimes referred to as klezmer's "golden age." Since the 1970s, klezmer has undergone a tremendous revival as young Jewish musicians on the East and West coasts studied with surviving elders and formed new bands.

Klezmer Plus was founded in 1983 by New Yorkers Peter Sokolow and Henry Sapoznik. Foremost among its senior players are clarinetist Sid Beckerman and saxophonist Howie Leess. Beckerman's repertoire includes many *bulgars*, *freylekhs*, *zhoks*, *shers*, and *doinas* learned from his father Shloymke, a highly respected musician, composer, and bandleader. The theatrical *Ot azoy* presented here means "That's the Way," and was recorded by Beckerman for Columbia in 1923. Tenor sax player Howie Leess also learned from Shloymke Beckerman and played in a wide range of World War II-era swing bands. Pianist-arranger Peter Sokolow has been active for over thirty years in Jewish music working with Yiddish musicals, researching klezmer, and training new musicians. Tenor banjo player Henry Sapoznik has been in the vanguard of young performers and researchers who brought about the revival of klezmer. He directs the

Tamburitza Orchestra Slanina. Photo by Nick Spitzer

archives at the YIVO Institute for Jewish Research in New York. Drummer Michael Spielzinger comes from a musical family and has played widely with Jewish orchestras as well as rock bands in the New York area.

Artists' recording:
Klezmer Plus Flying Fish 70488

12. Tamburitza Orchestra Slanina:
Zagrebčani smo mi
Jerry Grcevich, *prima*; Joe Kirin, Jr., lead vocal and *brač*; Joe Modrich, second *brač*; John McKennas, *čelo*; Misko Jurkovich, *bugarija*; Ron "Kruno" Zivic, *berde* (fretted bass)

In search of a better life in the United States, many Croats and Serbs have found employment in the industrial towns and cities of the East and Midwest. Despite current political differences, the southern Slavic cultures of these groups in Rust Belt locations have *tamburitza* music in common. *Tamburitza* (also *tamburica*) is a generic term for a family of fretted instruments that range in size from the *prima*, which is smaller than a mandolin, to a large fretted string bass (*berde*). The instruments are played in a driving rhythmic fashion, following the lead of the *prima*, with cowhorn and leather picks that seem to flutter in endless variations of texture. The music is popular for group dancing to *kolos* and *drmeš*. The *kolo* is a broadly Yugoslavian dance, done by Serbs as well as Croats; the *drmeš* are more strictly Croatian and associated with the city of Zagreb. *Zagrebčani smo mi* ("The People of Zagreb") is a drinking song that celebrates the *tamburitza* music and musicians of Zagreb.

After four generations in America, *tamburitza* has developed its own flavor with influence from pop, country, and bluegrass as well as blending songs and dances from many regions within former Yugoslavia. Tamburitza Orchestra Slanina was formed in Chicago in 1986 by musicians of Croatian descent from three cities (Pittsburgh, Chicago, Milwaukee) who were alumni from four different bands. *Slanina*, meaning "bacon" in Croatian, is something of a supergroup devoted to exploring new musical experiences while adhering to traditional style. Several in the group have worked together in computer installation and repair, leading to their slogan: "If we can't fix your computer, perhaps we can play your daughter's wedding." In their effort to bridge old and new styles, they have consciously returned to experiment with the Old World progressions, harmonies, and techniques.

Mindful of the sad conflict that ravages their homeland and separates them from former neighbors and friends in America, Slanina is committed to preserving Croatian culture for a new generation here and abroad.

Marimba Chiapas. Photo by Rick Vargas, Smithsonian Institution

13. Marimba Chiapas: *Rascapetate*
Lorenzo Cruz, Ernesto Aguilar, and Javier Aguilar, marimbistas

The marimba, originally an American Indian instrument, spread from Central America in colonial times. In the past hundred years its melodic, percussive sound has become popular throughout Mexico. Early marimbas had one set of keys with gourd resonators beneath each. The modern Mexican marimba looks much like a xylophone with box-shaped resonator tubes, each with a small hole at the bottom over which an intestine membrane is stretched. When the key is struck, the air in the tube vibrates and the membrane buzzes. In some instances as many as eight musicians, each with two or more mallets, can play a large instrument. Often various octave ranges are broken into two instruments to allow more elbow room.

Lorenzo Cruz, the leader of Marimba Chiapas, was born in the highland state near the Guatemalan border and now lives in Houston, Texas. Ernesto Aguilar and Javier Aguilar—from Oaxaca and Veracruz, respectively— also live in Texas. Marimba Chiapas presents a traditional repertoire of slow waltz-like and fast 6/8 *sones* with Spanish *sesquiáltera* (syncopated meter). Perhaps the best-known tune in the repertoire

Fernando Cellicion. Photo by Hugh Talman, Smithsonian Institution

is *Las chiapañecas* ("The Girls of Chiapas"). Known in the United States as the *Mexican Hat Dance*, it has long been a staple of primary school music teaching.

The selection here, *Rascapetate*, literally translates as "Scratchy Mat." The tune is common in Chiapas, but lyrical accompaniment is not. Thus it is difficult to know the song's origin without field research. *Rascapetate* was probably a written work by a local "art song" composer around the turn of the century that later entered oral tradition.

14. Cellicion Family Zuni Singers: *Rainbow Dance*
Fernando Cellicion, drum and lead vocal; Florentine Johnson, rattle and vocal; Alton Nastacio, rattle and vocal

Fernando Cellicion of Zuni Pueblo, New Mexico, leads this trio that includes his two younger brothers-in-law. He is an accomplished traditional singer and drummer, having learned much of his repertoire from his father, Roger Cellicion. With drums and rattles, the Cellicion Family Zuni Singers perform traditional social dance songs such as *White Buffalo Dance*, *Turkey Dance*, and the *Rainbow Dance* heard here. The *Rainbow Dance* is categorized as non-religious and is performed at traditional festivals and for tourists, though it is still considered a prayer for rain. The song text is made up of vocables—syllables without specific meaning—as is common in much southwestern and Great Plains ceremonial music. Cellicion plays a hand-held cowhide drum hanging from his shoulder. The remaining percussion are gourd rattles that also serve to punctuate the song sections along with single beats of the drum. These and other texture and tempo changes within the song are related to the dancers' movements at a social/ceremonial occasion.

Artists' recordings:
Buffalo Spirit Indian Sound cassette 5062
Music of New Mexico: Native American Traditions Smithsonian/Folkways SF 40408 (anthology with other artists)

15. McIntosh County Shouters: *Adam Picking Up Leaves*
Lawrence McKiver, leader and lead singer; Benjamin Reed, lead singer, stickman; Carletha Sullivan; Doretha Skipper; Katherine Campbell; Vertie McKiver; Thelma Ellison; Elizabeth Temple; Harold Evans; Odessa Young

The ring shout as performed by the McIntosh County Shouters from the Georgia sea islands represents one of the oldest worship and performance traditions of African-Americans. The Carolina and Georgia coastal areas are part of the larger African-Atlantic Creole culture area including the English- and Creole-speaking, African-dominated West Indian societies—with which they historically shared a slave trade and plantation economy. On this portion of the southeast American coast, clear African connections can be found in the English Creole *Gullah* language, sweetgrass basketry, and an agricultural history of rice farming by blacks.

The ring shout of the "Briar Patch" community near Eulonia, Georgia, occurs on Watch Night—the old English name for New Year's Eve. Watch Night on the Georgia coast once entailed a full week of house visitations and celebrations from Christmas through January 1. It was a time when the master was at rest, and slaves had a measure of freedom to gather for all-night shouts. Today, the shout occurs only once, after a midnight church service on New Year's Eve. The participants assemble in the church hall as groups of

McIntosh County Shouters. Photo by Hugh Talman, Smithsonian Institution

women make shuffle steps in a curving line. In the middle a male singer leads a chorus of men and a time-keeping "stickman" through a series of songs that give accounts from the Bible or of slavery times. The crowd joins in the song and movement—which the women

carefully note is not a dance, but rather is a form of praise for the Lord. The shouts are generally associated with freedom from slavery. Watch Night is considered a miraculous occasion on which divine messages may be told, animals may speak, and the community looks ahead to a new year.

Adam Picking Up Leaves presents a vivid set of images of Adam's fall from grace as he realizes he has no clothes and picks up fig leaves to cover himself. In addition to call-and-response singing style with a dense percussive texture of hands, feet, and the stick, a second song leader picks up as Lawrence McKiver hands off to Benjamin Reed. While the declarative moral nature of the text, the percussion, and the changing song leaders prefigure some aspects of the rap music that follows, the sacred group song and movement also link it organizationally to the Native American music heard before.

Artists' recordings:
Slave Shout Songs from the Coast of Georgia is forthcoming on the Smithsonian/Folkways label

CJ and Five Gallons of Fun. Photo by Hugh Talman, Smithsonian Institution

16. CJ and Five Gallons of Fun:
Bucket Drums and Rap
Rapper D, first rap and lead drums; Antoine Gardner, second rap and drums; Carl Jones, third rap, sax and flute

Street-performing bucket drummers are a fixture of downtown life in Washington, D.C. Ranging in age from young boys to young men, these drummers gather on busy street corners. In a city that has largely eschewed street life and public displays of all but official culture, the bucket players are a remarkable presence. Their instruments, made from found objects and moved about in shopping carts, include plastic paint buckets, homemade drumsticks, and coffee tin lids, all mounted on milk crates, broom handles, and highway cones. The drummers set up in delicious juxtaposition to the U. S. Treasury, the Smithsonian museums, and in the center of fashionable Georgetown, seeking contributions from passersby.

Birmingham Sunlights. Photo by Melissa Springer

The drumming style of these usually one-to-four person ensembles shows a remarkable recreation of African polyrhythmic forms found in much older styles. D.C. city folklorist Mike Licht suggests that the bucket players are a musical "back formation"— street versions of go-go, a club-based, disco-funk dance music that evolved in the 1980s. Others suggest that they represent a continuity and re-emergence of African drumming traditions.

The group featured here calls itself CJ and Five Gallons of Fun. The major instruments are five-gallon plastic paint buckets. CJ is sax and flute player and rapper Carl Jones. Well known in the D.C. go-gos, he played with a legendary band called Experience Unlimited in the early 1980s. Currently he fronts his own group called CJ's Uptown Crew and has been socially and politically active in supporting go-go as a music unique to Washington, D.C. Rapper D is the principal drummer and singer for Five Gallons of Fun. Twenty-seven years old, he lived until recently in a secluded spot in a downtown Washington alley. By day he shined shoes and played buckets. Acknowledged by many on the street scene as the best bucket drummer and vocalist to be found, Rapper D sings a wide repertoire of his own and others' songs, often in a falsetto voice. Rapper D is featured here in an opening rap that alludes to the historical roots of bucket drumming and segues rapidly into a line of the rhythm and blues/pop hit *Splish Splash*.

Second drummer Antoine Gardner also was homeless once. While shining shoes, he turned to rapping and drumming to express himself and make a living. At age nineteen, recently married and with twin daughters, he seems to have lived several lives in a short span. His experience on the streets is put to use in raps featured here that include a few lines from the hymn *Amazing Grace*. He knows more than one hundred raps of his own creation. The bucket drummers made their first stage and broadcast appearances on *Folk Masters*.

17. Birmingham Sunlights: *It's Gonna Rain*
James Alex Taylor, lead tenor; Steve Taylor, baritone; Barry Taylor, bass; Ricky Speights, baritone; Wayne Williams, tenor

The Birmingham Sunlights build on a deep heritage of

Fontella Bass. Photo by Suzy Gorman

quartet-style singing that began in their native Jefferson County, Alabama, after World War I, when rural blacks began to leave their farms to work in coal mines and steel mills. By the Depression, the area had become known for its quartet sound. Groups such as the Sterling Jubilees and the Four Eagles got started. Although the Sunlights have studied the old masters of their region, they perform many original compositions. These songs, however, show the musical influence of groups from the 1950s and 1960s such as the Soul Stirrers and the Sensational Nightingales. Despite wide acclaim, the Sunlights stick to their religion, families, and day jobs—and their Jefferson County music tradition.

Music director James Alex Taylor formed the group in 1979; Steve and Barry Taylor are his brothers. The five-man group is considered a quartet because it works in four-part harmony arrangements. *It's Gonna Rain* is in the jubilee style that became popular during Reconstruction and was spread formally by groups like the Fisk Jubilee Singers. By the 1930s, groups like the Golden Gate Jubilee Quartet reinvigorated the style with its insistent vocal images of biblical warning. The Sunlights have updated *It's Gonna Rain* to include a rap-style passage, providing a neat complement to the bucket drummers' use of sacred material in their secular moral commentaries.

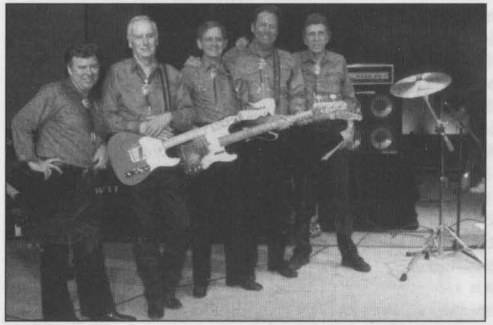
Artists' recording:
For Old Time's Sake Flying Fish CD 70588

18. Fontella Bass: *This Little Light of Mine*
Fontella Bass, vocal and piano

Fontella Bass grew up in a musical family from St. Louis. As a child she accompanied her grandmother, Nevada Carter, on the piano at funeral services. Her mother, Martha Bass, toured nationally with the Clara Ward Singers and Marion Williams. Fontella traveled with her mother on these shows into her teens, when she began playing secular music in East St. Louis clubs, influenced in part by her grandfather, who favored the blues. Over her mother's objections, she played with the Leon Claxton Show of the Royal American Carnival and later with bluesman Little Milton and the Oliver Sain Revue. This led to recordings in the early 1960s on which she backed Little Milton and Albert King on piano and sang in a duet with Tina Turner.

In 1964 she moved to Chicago as a soul performer, recording hits like *Don't Mess Up a Good Thing* and *Rescue Me* for Chess Records. Although she did well with recordings, Bass became disillusioned with the music business and decided to raise a family. Back in St. Louis since the 1970s, she has rediscovered the gospel music of her youth. The gospel standard *This Little Light* works well for Fontella not only because of her powerful vocals and solid piano, but also because of the humility and commitment in her belief. When asked about the potential conflict between her R & B career and her return to gospel she notes firmly, "I never lived a wild life even with R & B, and if you listen to my blues songs they are all basically positive and life affirming, about being rescued and not messing up a good relationship. I don't think that's too far from gospel."

Artist's recordings:
Everlasting Arms Silver Spring CD 210
Fontella Bass: The Chess Years Chess Records



The Sun Rhythm Section. Photo by Jeff Tinsley, Smithsonian Institution

19. Sun Rhythm Section: *Red River Valley*
Sonny Burgess, electric guitar; Paul Burlison, electric guitar; Jerry Lee "Smoochie" Smith, piano and vocals; Stan Kessler, electric bass; D. J. Fontana, drums

Country music has long been called the "white man's blues." Jimmie Rodgers is the best-known early country music star who was significantly influenced by the blues, but African-American impact on Anglo-American folk styles and their later commercial transformations neither began nor ended with him. Country fiddlers were long appreciative of local blues musicians, or heard them or jazz performers on 78s. Likewise, contemporary honky-tonk country music and rock and roll have their sources partly in rockabilly—the blending of country music with rhythm and blues and gospel. Two major figures popularized the blending of Anglo and African-American styles in the Southwest and Southeast: Bob Wills and Elvis Presley. On this and the following selection are performers who

worked with them or play in their respective styles of Western swing and rockabilly. The evolution of these styles of music from their folk roots is a product of both the creolization of traditions and the assimilation of these styles in the larger marketplace. These recordings were made on the same evening with a dancing crowd.

The Sun Rhythm Section is made up of down-home veterans of the 1950s Memphis music scene associated with Sun Record Company. Now, over three decades later, they have banded together to play the music of their youth: rockabilly—music that rocked and shocked the world. Rockabilly synthesizes "rock 'n' roll" and "hillbilly" sound and style. Several of the band members grew up as sharecroppers in the rural lowland South working with blacks on farms or hearing black music in juke joints and honky-tonks. From field hollers and work songs to full-blown rhythm and blues, the imprint of African-American style is unmistakable. Rockabilly, however, also has an Anglo country lineage. Remember that *Blue Moon of Kentucky* was the flipside to Elvis's first Sun record, the blues-inspired *That's Alright Mama*.

The Sun Rhythm Section was formed in 1986 to participate in the Tennessee program at the Smithsonian Festival of American Folklife. Ever since then the group has been touring America and the world, celebrating the roots of rock sound. Each band member brings a distinct personality and style to the group. Lead guitarist and vocalist Sonny Burgess is known for his Sun recordings *Red Headed Woman* and *We Wanna Boogie*. A salesman from Arkansas by day, he plays a hard-edged rockabilly guitar by night. Paul Burlison also plays lead and is known for his double string work and for playing the first fuzz-tone sound. Burlison, now a contractor in Walls, Mississippi, outside Memphis, played guitar for the Rock-N-Roll Trio. A warm and engaging man, he recalls sneaking off as a child to river baptisms at the nearby black church and later working a stint with his hero, bluesman Howlin' Wolf. Mild-mannered bassman Stan Kessler helped make some of the most explosive music to come out of Sun Studios. He wrote five songs for Elvis, including *I Forgot to Remember to Forget*, and he produced the classic *Wooly Bully* for Sam the Sham. Pianist and singer Jerry Lee "Smoochie" Smith was instrumental in creating the "Memphis pumping piano" sound. He was a member of the Mar-Keys and co-wrote their hit *Last Night*. D. J. Fontana is the man who kept the beat for Elvis during much of his early and middle career. From an Italian family in Shreveport, Fontana began playing strip joints and dance clubs at an early age. Perhaps as a result, his sense of timing and showmanship are impeccable. D. J. is best known for his machine-gun drum riffs on *Hound Dog*.

The pumping gospel-influenced piano of Smoochie Smith provides the rockabilly foundation for this updating of the popular folk song, *Red River Valley*. Though now associated with cowboy oral tradition, the song seems to have eastern origins in written form as *The Bright Mohawk Valley*.

Artists' recording:
Old Time Rock 'N Roll Flying Fish 445

20. Texas Playboys: *Big Balls in Cowtown*
Leon Rausch, vocal; Johnny Gimble, fiddle and electric mandolin; Herb Remington, steel guitar; Ernie Hunter, fiddle; Bill Dessens, electric rhythm guitar; Jim Gough, electric bass; Jerry Ontiberoz, drums

Bob Wills's Texas Playboys have been the most influential Western swing band in the history of country music. Wills's tenure as fiddler and leader of the group spanned four decades. With his roots in old-time Texas fiddling, and with a keen sense of showmanship, Wills helped fuse country music and jazz. Merle Haggard, Ricky Skaggs, and many other artists have been influenced by his talent. In the early 1930s, Bob Wills played with the Light Crust Doughboys. Their radio and personal appearances in the Ft. Worth-Dallas area selling flour recall the fusion of tradition with the marketplace that is at the heart of much folk-derived music in America. The Western swing sound brought together breakdown fiddling, string band style, cowboy songs, Dixieland jazz, big band, and minstrelsy. During and after the Depression, the music defined the cultural transition rural Anglo-Americans were making as new patterns of migration and industrialization affected their lives. The house and barn dance became the roadside honky-tonk and city ballroom. The fiddles started working in sections and improvising like horns à la big band jazz. With his Texas Playboys, Bob Wills was able to leave his Texas and Oklahoma bases and become a national figure. As a result, songs like *San Antonio Rose*, *Faded Love*, and *Take Me Back to Tulsa* are loved by country audiences nationwide.

The Texas Playboys. Photo by Jeff Tinsley, Smithsonian Institution

Johnny Gimble, Leon Rausch, and Herb Remington played in the Bob Wills band after World War II. Alongside them are musicians from the same or next generation who were affected by the famous Wills sound with its twin fiddles, two-step dance rhythms, jazzy take-off steel rides, hokum, and hilarity. Johnny Gimble of Tyler, Texas, joined the Wills band as a fiddler in the 1950s. In the late 1960s, Gimble went on to become one of Nashville's most in-demand studio musicians on fiddle and mandolin. He stimulated the Western swing revival of the 1970s with his work on Merle Haggard's tribute album to Bob Wills, and he was named the Country Music Association's instrumentalist of the year in 1975. Leon Rausch joined Wills as a

Claude "Fiddler" Williams. Photo by Russ Dantzler

singer on the road in Chickasha, Oklahoma, in 1958 and stayed with him until Wills's death in the early 1970s. Herb Remington of South Bend, Indiana, has been a definitive stylist on a definitive instrument of Western swing, the steel guitar. Wills hired Remington on the spot just out of the service in 1946 on the strength of an audition. He played with the band for the next four years before going on to work with Hank Penny and T. Texas Tyler. Remington is especially remembered for his tune *Remington Ride*, still played in jazz and swing circles. Since the 1950s he has lived in Houston where his shop, Remington Steel, is a gathering place for players seeking his handmade instruments or just some good advice. Herb has been responsible for putting members of the old Texas Playboys back together for festivals and programs like this one. One of the leading breakdown fiddlers in Texas, Ernie Hunter holds down half of the classic twin-fiddle chorus sound of the Texas Playboys along with Johnny Gimble. Guitarist Bill Dessens is a native Texan and versatile musician who also plays fiddle. Bass player Jim Gough represents a new generation of Bob Wills-adoring Texas musicians. Drummer Jerry Ontiberoz of Houston keeps the driving two-beat, black jazz-influenced time.

Big Balls in Cowtown was not part of the original Wills repertoire, but comes instead from Hoyle Nix, a band leader in his own right from Big Spring, Texas. Its rough and tumble lyrics give it a feel of being both cowboy and honky-tonk in style within a Western swing two-step framework.

Artists' recordings:

Bob Wills Historic Edition Columbia CK 37468

Bob Wills Anthology Sony Music Special Products 32416

21. Claude Williams: *Smooth Sailing*
Claude Williams, electric violin; James Chirillo, electric guitar; Keter Betts, stand-up bass

Eighty-four-year old Claude "Fiddler" Williams comes out of the improvisatory approach of Kansas City jazz associated with the emergence of Charlie Parker. Claude played guitar for Count Basie in the 1930s and, as one critic notes, "the Count's brand of riff-based, loose, floating swing pervades Williams's violin playing." Beyond all this, Claude is a link to the pre-jazz tradition of the black stringband. As a youth he put bass strings on a cello to play with family and friends. He was inspired to move to violin when he heard the great jazz violinist Joe Venuti at a show in a park, where the young Williams had to listen from outside the fence of the segregated concert. Claude says, "whatever runs through my mind, I can play on the violin." Claude is backed by the fine electric guitar of New York-based James Chirillo (with whom he appeared in the show *Black and Blue*) and the legendary Washington D.C. jazz bassist, Keter Betts. *Smooth Sailing*, a tune associated with Ella Fitzgerald, shows off Claude's swinging Kansas City jazz violin style and makes an interesting progression from the jazz-influenced country fiddle arrangements of the Texas Playboys.

Artist's recording:

You Have to Know How to Do That: Jazz Violin and Guitar Duets Global Village cassette 229

Norvus Miller (L) and the Kings of Harmony. Photo by Nick Spitzer

22. Kings of Harmony: *When the Saints Go Marching In*
Norvus Miller, Sr., lead trombone; Norvus Miller, Jr., trombone; Virgil Smith, vocalist; Joseph Heyward, snare drum (president); James Freeman, bass drum; Anthony Roberts, trombone; Henry Cleveland, trombone; Sidney Wiggins, trombone; H. Shepherd, trombone; Joseph Chambers,trombone; Lloyd Mays, trombone; Glen Lewis, vocalist and trombone; Purcell R. Miller, trombone; Marick Stewart, baritone horn; Darren Strouse, bass horn (sousaphone); Perry Smith, trombone

In the 1920s, the charismatic Afro-Portuguese spiritual leader Daddy Grace formed the first United House of Prayer in Newport News. A man whose long fingernails, curly hair, and robes gave him a biblical appearance, Daddy Grace created a church in which ecstatic experience with the Holy Spirit was an essential part of the service. One church elder recalled that when Daddy Grace met his followers at tent revivals, "they would go down in the sawdust shavings and come up speaking in the other tongue." To propel his energetic services and attract a congregation, Daddy Grace established brass bands, modeled in part on the instrumental jazz of the era, to perform gospel hymns.

Today there are more than 130 Houses of Prayer, each with one or more large brass bands. Washington, D.C, is the national headquarters for the United House of Prayer, with three churches in the area. The main church, located at 6th and M Streets N.W., is known as "God's White House." It is here that the Kings of Harmony, under the direction of trombonist Norvus "Butch" Miller, have performed for over three decades at Sunday services, parades, funerals, groundbreakings, and anniversaries. The horns shake the church as the music induces most of the congregation—from older women to young boys—to catch the spirit. The heavenly sound is created by a lead trombone and a "choir" of up to a dozen trombones, a baritone horn, a sousaphone, and percussion—often working with a single vocalist. The instrumental "voices" arranged in three- and four-part harmonies bring a cornucopia of sound to songs such as *Oh Happy Day*, *Pass Me Not oh Gentle Savior*, and *When the Saints Go Marching In*. The latter selection is featured here in an arrangement traditional to House of Prayer bands that gives this popular song a fresh sound.

Folk Masters Concert and Radio Series Credits

Nick Spitzer, artistic director and host
Claudia Telliho, artist coordinator
Sara Johnston, research assistant

Wolf Trap:
Shelton g. Stanfill, president, Wolf Trap Foundation for the Performing Arts; Ann McKee, vice-president for programming and production; Charles A. Walters, Jr., senior vice-president; Jim Glancy, director of programming; Craig Impink, director, foundation and government grants; Matt Hessburg, director of public affairs; Daryl Friedman, director of media relations; W. Caldwell Gray, director of advertising and promotions; Robert Grimes, production manager of The Barns; Betty Naylor, production coordinator; Rosemarie Mirabella, house manager of The Barns; Mo Bohnslav, executive assistant; Doug Hoyt, program assistant

WETA:
Mary Beth Kirchner, executive producer; Mary Stewart, publicist

Radio Smithsonian:
Paul Johnson, director, Office of Telecommunications; Wesley Horner, executive producer; John Tyler, technical director and recording engineer; John Paulson, technical assistant and production engineer

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Smithsonian/Folkways Recordings

Folkways Records was founded by Moses Asch and Marian Distler in 1949 to document music, spoken word, instruction, and sounds from around the world. Benefiting from their experience with the Asch and Disc labels, New York City-based Folkways became one of the largest independent record companies in the world, with a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are now available on high quality audio cassettes, each packed in a special box along with the original LP liner notes.

Smithsonian/Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes, recordings to accompany published books, and a variety of other educational projects.

The Smithsonian/Folkways, Folkways, Cook, and Paredon record labels are administered by the Smithsonian Institution's Center for Folklife Programs and Cultural Studies. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian/Folkways Recordings at your local record store. Smithsonian/Folkways, Folkways, Cook, and Paredon recordings are all available through Smithsonian/Folkways Mail Order, 416 Hungerford Drive Suite 320, Rockville MD 20850. Phone 301/443-2314; fax 301/443-1819 (Visa and MasterCard accepted).

For a free catalogue, write: The Whole Folkways Catalogue, Smithsonian/Folkways Recordings, 955 L'Enfant Plaza Suite 2600, Smithsonian Institution, Washington D.C. 20560,

Smithsonian Folkways

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Members of Klezmer Plus and Dr. Michael White and the Crescent City Serenaders rehearse for their jam session on Folk Masters at The Barns of Wolf Trap. Series host Nick Spitzer is at right. Photo by Debra Gertler. Courtesy of the Smithsonian Institution.