



**MISSISSIPPI'S  
BIG JOE  
WILLIAMS  
AND HIS  
NINE-STRING  
GUITAR**

SMITHSONIAN/FOLKWAYS





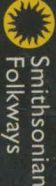
# MISSISSIPPI'S BIG JOE WILLIAMS AND HIS NINE-STRING GUITAR

Originally issued in 1962 as Folkways 3820.  
Original sessions produced by Bob Koester.  
Reissue produced by Matt Walters.  
Newly annotated by Pete Welding.

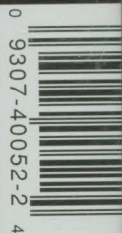
1. Whistling Pines (2:54)
2. Bluebird Blues (3:23)
3. She'll Be Coming Round the Mountain (3:16)
4. Elevate Me Baby (3:12)
5. Mama Don't Allow Me to Fool Around  
All Night Long (4:15)
6. Kings Highway Blues (2:54)
7. Somebody's Been Fooling #1 (2:49)
8. T. B. Blues (3:30)
9. King Bisquit Stomp #2 (4:40)
10. Delta Blues (2:54)
11. Somebody's Been Fooling #3 (3:40)
12. Rooting Ground Hog (3:09)
13. Don't Leave Me Here (2:40)



HD CD® and High Definition Compatible Digital® are  
registered trademarks of Pacific Microsonics, Inc.



Center for Folklife Programs and Cultural Studies | 955 L'Enfant Plaza, Suite 2600 | Smithsonian  
Institution | Washington DC 20560 | SF CD 40052 © © 1995 Smithsonian Folkways Recordings





## MISSISSIPPI'S BIG JOE WILLIAMS AND HIS NINE-STRING GUITAR

Originally issued in 1962 as Folkways 3820.  
Original sessions produced by Bob Koester.  
Reissue produced by Matt Walters.  
Newly annotated by Pete Welding.

1. Whistling Pines (2:54)
2. Bluebird Blues (3:23)
3. She'll Be Coming Round the Mountain (3:16)
4. Elevate Me Baby (3:12)
5. Mama Don't Allow Me to Fool Around All Night Long (4:15)
6. Kings Highway Blues (2:54)
7. Somebody's Been Fooling #1 (2:49)
8. T. B. Blues (3:30)
9. King Bisquit Stomp #2 (4:40)
10. Delta Blues (2:54)
11. Somebody's Been Fooling #3 (3:40)
12. Rooting Ground Hog (3:09)
13. Don't Leave Me Here (2:40)



## INTRODUCTION

By Pete Welding

Big Joe Williams is no longer with us—he died in 1982 at the age of 79—but his warm, vivid personality and strong, thrilling music continue to live on in collections such as this powerful set of 1961 recordings. Taken at the height of his powers, they invite us to celebrate his artistry anew and honor his memory; the former, as you will hear, was considerable, and the later well worth lauding.

During the late 1950s and early '60s, when the folk music revival led to a renewed interest in the traditional blues of the southern countryside—and which as the decade advanced had blossomed into a full-fledged movement of its own—Big Joe was in his element. He was in fact, one of the major figures of the urban blues revival, a popular audience favorite of the coffeehouses, folkmusic clubs, and festival stages where the movement centered. And he, no doubt, reveled in his newfound celebrity, loved the adulation he received from young blues fanatics, and relished the attention of interviewers, writers and

scholars who, it seemed, thrust a microphone in his face every time he sat down to take a break from performing.

And who could blame them? He was, after all, “the real thing.” He had done and seen it all, been everywhere—many times over. He had left home at the age of twelve to take to the road, and in the years since, in the finest traditions of the footloose folk bard, had lived off his wits, his rough declamatory singing, and his home-made nine-string guitar.

Over the decades, he literally had lived on the road. He had traversed the country countless times—he had, in fact, a regular round of traveling and “visiting” he followed annually—had met and performed with virtually every blues artist one had heard of (and many we hadn't—some, like Shortstuff Macon, Ruby McCoy and Jimmy Brown, he subsequently brought to our attention), had written the classic song “Baby, Please Don't Go,” which he had recorded for the first time in 1935 at the outset of his recording career.

His career, happily proved to be a long one. Thanks to the blues revival, Big Joe found his career resuscitated, one of the

first of his generation of bluesmen to profit from the renewed opportunities for continued performing, concertizing, recording and traveling the blues boom suddenly had opened.

Prior to his re-emergence in the late 1950s and subsequent lionization in the '60s, Joe had been on hard times.

The country blues in which he excelled and of which, there can be no doubt, he was one of the foremost practitioners then living had fallen out of favor with Black listeners—at least younger ones—who traditionally had comprised its primary audience. A victim of progress, it had been supplanted in the 1940s by several forms of contemporary Black music that had been synthesized and come into being in the tumultuous wake of World War II.

Chief among these were the jazz- and pop-influenced urban blues of the West Coast which had developed from the long-lined blues and Swing band idioms of Texas and the Southwest, and the tough, clamorous, heavily amplified ensemble blues that Chicago, Detroit, Memphis and elsewhere had been hammered into shape from the country blues practices of Missis-

sippi and the Deep South. During the 1950s these had been joined by the robust rhythm-and-blues of New Orleans and the burgeoning soul music movement initiated to spectacular success by Ray Charles, among others.

Collectively, these developments had sounded the death knell for the country blues, except in isolated pockets of the Deep South where the music continued to exert a pull on an older generation of Blacks—Williams' age and older—who had been raised on the music and for whom it still had meaning and relevance. Inevitably, however, this audience had been dwindling with each passing year. This being the primary audience for his yeasty, still vigorous-sounding brand of country blues, born and bred in his bones from earliest childhood, Big Joe found himself on a steadily accelerating downward spiral until the blues revival came along and reversed the trend of what had been largely a hand-to-mouth existence. Paying jobs had become few and far between, opportunities for recording, let alone making any money from it, virtually nonexistent. Time had passed him by.



St. Louis was among Joe's regular stopovers during his yearly round of traveling—he had family and friends living there and in East St. Louis across the Mississippi with whom he could stay for a few weeks each year, or until he outstayed his welcome—and it was probably inevitable that he should come into contact with a young St. Louis jazz and blues collector, record shop proprietor and owner-operator of a newly-formed record label dedicated to the documentation of these musics, Bob Koester, of the Jazz Record Mart and Delmar (later Delmark) Records.

Big Joe had been recording more or less regularly all through World War II and the immediate postwar period—his last session for Bluebird Records took place in mid-1945, and two years later he had made a baker's dozen sides for Columbia, his close friend singer-harmonica player Sonny Boy Williamson appearing on all of these recordings.

But as the 1940s gave way to the '50s, recording opportunities for Joe became fewer and much farther between: two tracks in 1949 for Bullet Records; four singles for Trumpet Records two years later

and, finally, in October of 1956, four sides (only two of which were released at the time) for the mushrooming Chicago independent Vee Jay Records—his last recordings aimed at Black singles buyers.

Before a year had elapsed, however, Big Joe had begun documenting his deep fund of traditional Mississippi blues and folksong, unfettered by any commercial constraints, for Koester-initially in St. Louis and later in Chicago, where Koester had relocated. In the four-year period from June, 1957 to July, 1961, Joe had taped more than enough material for three long-play albums on Koester's Delmark Records. The first of these, *Piney Woods Blues* (Delmark 602) was released—to well deserved critical acclaim, (I awarded it 4 1/2 stars in *Down Beat*) in 1961, with the second, *Blues On Highway 49*, following about a year-and-a-half later.

Commenting on the latter, I observed in *Down Beat* at the time: "the recent *Blues on Highway 49* (Delmark 604) is one of William's finer Lps. Certainly it is in the same class with his earlier album on this label, *Piney Woods Blues*... On this recent effort, however, Williams is second-

ed by the driving, sturdy bass playing of Ransom Knowling (instead of the harmonica of the late J.D. Short as he was on the first record), and there is no loss of force or passion. It merely throws the singer-guitarist's brooding, dramatic work into even bolder relief. For those who like the raw, dolorous passion of the country blues—of which Williams is perhaps the consummate performer now living—it is simply enough to say that this is one of Big Joe's best albums to date."

There were others, too. Sandwiched in between his recordings for Koester, Big Joe had, on two separate trips to the West Coast in late 1959 and October of the following year, cut an album for Chris Strachwitz's newly formed Arhoolie Records. It too was well received. And in June of 1960, Joe had participated, along with Lightnin' Hopkins, Brownie McGhee and Sonny Terry, in the free-wheeling *Down South Summit Meeting* (World Pacific 1296), the first album to present a number of well-known blues figures in a spirited, largely spontaneous jam session-like exchange of songs and verses (and occasional boasting as well). This was a novel-

although eminently logical-recording format for the time, and for this reason the album was hugely successful not only in focussing attention on it's participants, but in signalling the fact that something new and exciting was in the wind: the blues was coming into it's own and taking center-stage in the folk music revival. (Along with additional performances by McGhee, Terry, and Williams, *Down South Summit Meeting* is available on the newly released 2 CD set, *Rediscovered Blues*, Capitol Records C2-29376.)

Big Joe, by being in the right place at the right time, and particularly by virtue of the marvelous recordings he had been making, was at the center of the events. So much renewed attention had been focused on him in such a relatively short period of time, he was well on the way to becoming one of the "stars" of the new blues revival. What helped cement this for him was the present album, produced by Koester in July, 1961, specifically for release by Folkways Records, the nation's foremost and most respected producer of folksong recordings, which for two decades under the visionary leadership of founder

Moses Asch had established and maintained the highest standards of authenticity, idealism and humanistic artistry in the documentation and presentation of this vital, absorbing music. If there was a folk music “industry”, Folkways was it’s leader by a wide, comfortable margin.

The superior sonic properties of the original recordings, clear and transparent, brought Williams’ music to vivid, exciting life, capturing with perfect clarity and a real sense of “presence” the full dynamic range of his singing and playing, from the quietest, almost whisper-like quality of his guitar passages, as on *Whistling Pines*, for example, to the loudest of his declamatory shouts, and everything in between—the “string buzz” as his fingers slide along the guitar’s neck, and even on occasion the sound of his breathing. It’s a very “live” sound, and its recent digital transfer, from the original analog session tapes utilizes the new HDCD mastering process, giving this compact disc even greater depth and focused clarity. The only drawback is that any imperfections—such as the amplifier breakups on *Bluebird Blues*—come through with as much vividness as any-

thing else, but that’s Big Joe too, as anyone who has had the pleasure of hearing him in performance will attest.

The most meaningful thing I can say about this recording is that, having known Big Joe well and long, having heard him numerous times during the 1960s and ’70s at his best, and on more than one occasion considerably less than that, having travelled with him, and having recorded with him myself, I feel his spirit coursing strongly through every one of these performances. In them I hear the dark-hued, singular voice and stinging guitar, the warmth, the good-natured wit and self-deprecating humor, the stubborn, intractable, ebullient, occasionally, irascible, and petulant, personality, but, perhaps most of all, the deep creativity and prickly individualistic that, for me at least, was and always will be Big Joe Williams.

And best of all, it’s Big Joe at *his* best, recorded in his prime, full of unrestrained enthusiasm, singing lustily and playing with real fire. It’s Big Joe in 1961, at the beginning of the blues revival, all revved up and raring to go, bursting with creativity and eager to strut his stuff. And it’s

been caught so beautifully here, a perfect moment in time from one of the most fiercely, authentically individualistic of all country bluesmen.

Kudos to all involved; we’re in your debt.







## SONG TEXTS

### 1. Whistling Pines

If your woman says she love you, boys,  
don't never pay that no mind/ If the  
woman says she love you, boys, don't  
never pay that no mind/ She live way down  
cross the Mississippi, man, way down by  
Whistling Pines.

I'll sing these blues, I believe I close 'em  
down/ I'll sing these blues, Lord I believe I  
close 'em down/ I got a woman way down  
cross the Mississippi, way down by  
Whistling Pines.

I get to thinking about my woman, every  
evening before the sun go down/ Yes,  
thinking about my baby, every evening  
before the sun go down/ Thinking about  
the good times we had cross the Mississip-  
pi, boys, we were running 'round by  
Whistling Pines.

Every evening, mama, before the sun go  
down/ Every evening, baby, before the sun  
go down/ I'm gonna get me a drink of that  
corn whiskey, boys, and I'm going to move  
way down by the Whistling Pines.

### 2. Bluebird Blues

Well, Mister Bluebird, please take a letter  
down South for me/ Yes, Mister Bluebird,  
please take a letter down South for me/  
Malvina, she's down in Mississippi, boys,  
I'm just as blue as I can be.

Now we get down to Octibbi-Ha Mississip-  
pi, Bluebird, please try and give my baby  
my best regards/ Yes, when you get to  
Octibbi-Ha Mississippi, please give Malv-  
ina my best regards/ Tell her Big Joe is  
hanging up in Chicago but the time got  
awfully doggone hard.

Please, Mister Bluebird, please fly down  
South for me/ Please, Mister Bluebird,  
please go down South for me/ Tell all my  
friends down in Mississippi, Big Joe's just  
as blue as a man can be.

Now if you see Malvina, Bluebird she's got  
two dimples in her jaw/ Yes, if you see  
Malvina, Bluebird, she's got two dimples  
in her jaw/ Yes, she's a Mississippi  
woman, force me to break the county law.

Whoa, Mr Bluebird, please go down South  
for me/ Whoa, Mr. Bluebird, please take a  
letter down South for me/ Tell my best

friends I been on the West Coast, when I get to Chicago get as blue as a man can be.

3. She'll Be Coming Round the Mountain

She'll be coming round the mountain when she.../ She be coming round the mountain, coming round the.../ She'll be coming round the mountain when she comes

She's going to raise the devil when she...yes/ She's going to raise the devil when she comes, oh when she comes.../ She's going to raise the devil, going to raise the devil...

Now we're going to have chicken and dumplings when she.../ We're going to have chicken and dumplings when she comes/ We going to have chicken and dumplings.../ Have chicken and dumplings when she comes.

She be riding old Sal and Betsy when she comes/ She be riding old Sal and Betsy when she comes (I know she will)/ She be riding old Sal and Betsy/ Riding old Sal and Betsy/ Riding old Sal and Betsy when she comes.

She'll be doing just like she use to, when

she comes/ She going to do just she use to, when she comes/ Do just like she use to, old red rooster/ Do just like she use to, oh, babe when she comes.

Saying it won't be the same when she comes/ Saying it won't be the same when she.../ saying it won't be the same, saying it won't be the same/ Change your name, when she comes/ Yes, coming round the mountain, yes coming...

You know she going to raise the devil/ You know she going to raise the devil when she comes/ Yes, she's going to raise the devil, going to raise the devil,

We all going to have a party, when she gets here/ All going to have a party when she comes/ Oh, all going to have a party.../ All going to have a party when she...

Yeah, boy, I'll be glad when she gets here, too/ We all going to have a party/ All going to have a party when she comes.

She'll be coming round the mountain, etc.

We going to kill that old red rooster, etc.

4. Elevate Me Baby

Elevate me baby, baby, five or six doors on down/ Elevate me baby, baby, five or six doors on down/ Sometimes we leave, Lord she's elevating one man down.

I went to the elevator this morning, elevator running slow/ I want you to elevate me woman, to the second floor/ Elevate me baby, five or six doors on down/ Some-times it leaves, elevating girl went down.

I went to your hotel last night woman, your elevator running slow/ I went to see over the transom, trying to make them, you said you don't want me no more./ Elevate me, five or six doors on down/ Sometimes I believe, elevating blues all the time.

I caught you elevating last night woman, you said I can't live in your hotel no more/ You got to ride some more baby, old Joe got to go/ Elevate me, five or six doors on down/ Sometimes I believe you're the elevatingest girl in town.

5. Mama Don't Allow Me to Fool Around All Night Long

Well, jack of diamonds told his ole queen of spades/ Come on you girls, and try to be on your doggone creeping ways./ Momma don't allow me, to fool around all night long/ Some of these young women, some of these young women treat Big Joe Williams wrong.

Whoa, round here baby, some of these doggone people, worry me/ My mama don't allow me to fool around all night long./ I'm getting old, I'm getting old, (some of these women, I swear, making a fool of me)/ Oh the jack of diamonds, queen of spades, you don't know what it's all about/ Well-oh, who's fooling around all night long/ Well, mama don't allow me, fool around all night long.

If you want to keep your boy friend at home/ Now, look here, baby, cook his breakfast, don't do wrong/ Well, she don't allow no fooling around all night long/ Well, (I'm) so old, so old, scared some of these young women'll do Big Joe wrong.

You got something sweet in your pitcher,



don't grow on trees/ Something sweeter than honey, don't sting like the doggone bees/ Well, she don't allow me, fool around all night long, (yeah man)/ Well, mama don't allow me, fool around all night long.

One of these mornings, I going to do like a doggone squirrel/ Get out on a limb, cock it on the world./ Mama don't allow me, fool around all night long/ Some of these young womens, oh, Lord, make Big Joe do wrong.

Fool around all night/ Well, mama don't allow me, fool around all night long.

6. Kings Highway Blues

If your woman going streetcar riding, don't take her down on Franklin Street/ Yes, if your woman wants to go streetcar riding, don't take her down on Franklin Street/ Yes you know you'll be worried and bothered, every jitterbug in the world you'll meet.

Yes, Mister street car motorman, can big Joe ride out on Easton way (that's somewhere near Grand Avenue, you know Bob.)/ Yes, Mister street car motorman,

can big Joe ride out Easton way/ I got a woman lives in sixty-three hundred, man, way out across Kings Highway.

You can't jive me, woman, running around with every man in St. Louis town/ Can't jive me, woman, you running around with every man in St. Louis town/ Well, you ain't doing a doggone thing baby (Kee-Lord) taking your reputation down.

Oh, baby I ain't going to cry no more/ Well, baby, I ain't going to cry no more/ I'm going back on Jefferson-Franklin Avenue, boy, Kings Highway going to be my home.

Goodbye, goodbye, baby, I won't never see you no more.

7. Somebody's Been Fooling #1

Tell me who, tell me who been fooling you/ Well, you're three times seven, baby, and you don't know what you want to do./ Well, I'm gonna pull my britches, baby, just above my knees/ Great God, mama, I'm gonna do that doggone jamboree/ Tell me who, who been fooling you/ You're three times seven, mama/ And you don't

know what you want to do.

(Guitar Chorus)

Well, my mama said one thing papa said the same/ Keep on messing around with Big Joe, change Ransom's your name./ Tell me who been fooling you, etc.

Well, I told you this morning, ain't going to tell you no more/ Don't want to catch you woman, running from door to door./ Tell me who, etc.

8. T.B. Blues

T.B. is all right to have, friends will treat you so low down/ T.B. is all right to have, friends will treat you so low down/ Lord, you ask them a favor, even stop coming around.

When I was up on my feet, couldn't walk down the street/ Cause them women looking at me, from my doggone head to my feet/ Oh, I know, T.B.'s killing me/ Well, you're just like a prisoner, boy, way out on that evil seas.

Too late, too late, too late, too late, too late, (too late)/ Too late, too late, too late,

too late, too late/ I'm on my way to Denver, Colorado, whoa baby, don't you hesitate

When I was walking down the street, the women looking at me/ From my doggone head to my feet, crying whoa . .

T.B. is killing me/ Now when I die, when I die/ Lay my body down in Jackson, Tennessee./ (Incidental talking)/ T.B. is all right to have, friends they treat you so low down/ T.B. is all right to have, friends'll treat you so low down/ You ask them for a favor, even stop coming around.

T.B.'s bad, boy.

9. King Bisquit Stomp #2

Good evening, everybody, tell me "How do you do?"/ I'm the King Bisquit, boy, came out to welcome you.

Every morning, morning baby, from nine to ten/ Every morning, yes, from nine to ten/ Everytime I see Ransom around, trying to put his feet under my table again.

Well, baby, every evening, give me King Bisquits on my table/ Every evening, give me King Bisquits on my table/ I'm going to



tell all you friends in New York, all your next door neighbor.

I'm a king bisquit, boy, I certainly guaran-tee/ I'm a king bisquit boy, yes, got a guar-antee/ What I said, send it back to Folk-ways, in New York charge it to me.

Well, no more flour, King Bisquits rolling on my table/ Well, there's no more flour, King Bisquits rolling on my table/ I'm going to live in Chicago, I'm going to be your next door neighbor.

Good evening, good evening, baby, how do you do/ Good evening, good evening, baby, tell me how do you do/ Me and Ransom the King Bisquit boys, we come to Chicago.

10. Delta Blues

Yes, when I first started traveling, took the delta to be my home/ Yes, first started trav-eling, took the delta to be my home/ Yes, when I got to Greenville, Mississippi, all I could do (was) hang my head and moan.

Oooh, ain't gonna cry no more/ Oooh, ain't gonna cry no more/ Old Joe getting old, (Big Joe getting old)

When I walked to Crawford, Mississippi, Mohead ain't my home/ Yes, I walked to Crawford, Mississippi, Mohead ain't my doggone home/ Give me the Delta, oh Lord, that be my baby's home.

When I first started travelin' took the Delta to be my home./ When I first started trav-elin' took the Delta to be my home./ I left my woman down there, somebody's done me wrong.

11. Somebody's Been Fooling #3

Tell me who, who been fooling you/ Tell me who, who been fooling you/ Well, three times seven, woman, you don't know what you want to do.

I'm gonna pull my britches, baby, just above my knees/ Great God A'mighty, do that jamboree/ Tell me who, been fooling you,

Keep on playing your bass, Ransom I swear I'm going to take your name/ Tell me who, etc.

Well, B.B., B.C., B.C. Flat/ B.C. you don't know what it's all about.

Tell me who, who been fooling you/ Tell me who, who been fooling you/ Three times seven, you don't know what you want to do.

Now you know the hen told the rooster, I believe I'll go crowing/ He said somebody been hijacking, walking on his magnolias./ Tell me who.

Well you know the rooster told the hen, I want the hens to lay/ No, they said Presi-dent Roosevelt's gone, working on the W.P.A./ Tell me who, etc.

12. Rooting Ground Hog

Yes, I'm a rooting ground hog, baby and I root both night and day/ Yes, I'm a rooting ground hog, Lord and I root both night and day/ Lord I need some good looking woman, just to help me drive my blues away.

Well, I know you couldn't see me baby, when I passed you by/ I'm going to be your rooting ground hog, mama, Lord til the day I die/ I'm going to be your rooting ground hog, Lord and I root both night and day/ Well I need some good looking woman, hee-

Lord, to drive my blues away.

Well, I'm going back to Memphis, man if I have to walk/ I ain't got nobody in Chicago to sit down to talk this baby talk/ Cause I'm a rooting ground hog, yes I root both night and day/ Well, I want some good looking woman, help me drive my blues away.

Well, going back to St. Louis, I believe I'll settle down/ I believe I'll do my rooting, man all over town/ I'm a rooting ground hog, Lord I root both night and day/ Well, I want some good looking woman, just to drive my blues away.

You know, I walk down the railroad, my head hanging down/ I thinking about my woman, I believe I lose my mind/ I'm a rooting ground hog, Lord I root both night and day/ Well, I need some good looking woman, come and drive my blues away.

13. Don't Leave Me Here

Don't leave me here, don't leave me here/ Don't leave me here, she got me way in Chicago/ She don't feel my care.

Oh, yes, she gone, left on the road a cry-ing/ I ain't got nobody, I'm going out of my



mind/ Don't leave me here.

Don't leave me here, don't you leave me here/ Don't leave me here, you got me way up here/ Nobody feel my care.

Before I be your dog, 'fore I be your dog/ 'Fore I be your dog, if I had my way/ Make you walk the log/ Don't leave me here.

You don't feel my care, you don't feel my care/ You don't feel my care, you got me way up here/ I'm by myself, don't leave me here.

Well, your man done gone, well your man done gone/ Well, your man done gone, left this morning/ With the long chain on./ Don't you leave me here.

BIG JOE WILLIAMS DISCOGRAPHY

- Shake Your Boogie: ARHOOLIE C/CD 315  
Tough Times: ARHOOLIE 1002  
Thinking of What They Did to Me: ARHOOLIE 1053  
Big Joe Williams and Sonny Boy Williamson: BLUES CLASSICS 21  
Baby Please Don't Go: BLUES ENCR CD-52035  
Watergate Blues: CMA CM-8001  
Blues on Highway 49 (11-90): DELMARK 604  
Nine-String Guitar Blues: DELMARK 627  
Piney Woods Blues: DELMARK 602  
Stavin' Chain Blues: Delmark 609  
Classic Delta Blues (reissue 12-91): FANTA-SY/OBC OBCCD-545-2  
Walking Blues: FANTASY 2- F-24724-2  
Hell-bound & Heaven-sent Blues: FOLKWAYS 31004E  
Legacy of the Blues Vol.6: GNP CRESCENDO 10016  
Big Joe Williams: L+R 42.047, CD ISSUE: L+R CD 2047  
Big Joe Williams, 1935/1941: MAMLISH 3810  
Malvina, My Sweet Woman: OLDIE BLUES 2804  
Back to the Roots: ORNAMENT CH 7.713  
Hand Me Down My Old Walking Stick: SEQUEL 208

- Big Joe Williams: STORYVILLE 224  
Blues Masters, Vol. 2: STORYVILLE STCD-8002  
Night at Count Basie's: VANGUARD 8508  
Live, 1974: WOLF 120.918

RELATED RECORDINGS ON SMITHSONIAN/ FOLKWAYS

- Blues  
Big Bill Broonzy Sings Folk Songs SF 40023  
Elizabeth Cotten: Freight Train SF 40009  
Reverend Gary Davis: Pure Religion and Bad Company SF 40035  
Lightnin' Hopkins SF 40019  
Lonnie Johnson: The Complete Folkways Recordings SF 40067  
Lead Belly's Last Sessions SF 40068/71  
Lead Belly Sings Folk Songs SF 40010  
Brownie McGhee: The Folkways Years (1945–1959) SF 40034  
Brownie McGhee and Sonny Terry Sing SF 40011  
Blues by Roosevelt (The Honeydripper) Sykes SF 40051  
Sonny Terry: The Folkways Years (1945–1963) SF 40033

- Jazz  
Mary Lou Williams: Zodiac Suite SF 40810  
Mary Lou Williams: Zoning SF 40811

- African American/Gospel  
Been In The Storm So Long: Spirituals, Folk Tales, and Children's Games from Johns Island, South Carolina SF 40031  
Sing For Freedom: The Story of the Civil Rights Movement Though Its Songs SF 40032  
Wade in the Water, Vol. 1: African American Spirituals: The Concert Tradition SF 40072  
Wade in the Water, Vol. 2: African American Congregational Singing: 19th Century Roots SF 40073  
Wade in the Water, Vol. 3: African American Gospel: The Pioneering Composers SF 40074  
Wade in the Water, Vol. 4: African American Community Gospel SF 40075

- Spoken Word  
The Poetry of Sterling A. Brown, Read by the Author SF 47002  
The Voice of Langston Hughes: Selected Poetry and Prose SF 47001

For ordering information see inside back cover.



**JAZZ AND BLUES RELEASES  
AVAILABLE FROM THE SMITHSONIAN  
COLLECTION OF RECORDINGS AND  
SMITHSONIAN INSTITUTION PRESS:**

*Big Band Renaissance: The Evolution of the Jazz Orchestra, 1940s and beyond*—5 CDs or cassettes with illustrated booklet; programmed and annotated by Bill Kirchner. Traces the development from road bands through part-time bands and studio bands to the avant-garde.

*Big Band Jazz: From the Beginnings to the Fifties*—4 CDs or cassettes with lavishly illustrated large-format booklet; programmed and annotated by Gunther Schuller and Martin Williams. Winner of two Grammy Awards: Best Historical Album and Best Album Notes.

*Louis Armstrong: Portrait of the Artist as a Young Man, 1923-34*—4 CDs or cassettes with illustrated booklet (a co-production with Legacy/Sony). Grammy winner for Best Album Notes, by Dan Morgenstern and Loren Schoenberg.

*Beyond Category: The Musical Genius of Duke Ellington*—2 CDs or cassettes with

illustrated booklet (a co-production with BMG). The cream of Ellington's recordings for Victor, Bluebird, and RCA from 1927 to 1967.

*Jelly Roll Morton*—Volume 1, *The Pianist and Composer* (1 CD); Volume 2, *Chicago: The Red Hot Peppers* (1 CD); Volume 3, *New York, Washington, and the Rediscovery* (1 CD).

*Swing that Music!*—4 CDs or cassettes, programmed by Martin Williams, with illustrated booklet written by Mark Tucker. The star singers and instrumental soloists of the swing bands, 1929-1956.

*The Blues: A Smithsonian Collection of Classic Blues Singers*—4 CDs or cassettes with illustrated booklet. Moving performances of urban and country blues from Memphis, Chicago, the East Coast, the Delta, Texas, and Kansas City.

*The Smithsonian Collection of Classic Jazz (revised edition)*—5 CDs or cassettes with 120-page booklet; programmed and annotated by Martin Williams. Seven decades of jazz, its major figures, and their accomplishments.

*Jazz Piano*—4 CDs or cassettes with illustrated booklet. A recorded history of jazz piano from Jelly Roll Morton through the contemporary works of Keith Jarrett.

For a catalog of all Smithsonian Collection and Smithsonian Press recordings, please call (toll-free) 1-800-863-9943 or write to Smithsonian Recordings, P.O. Box 700, Holmes PA 19043.

## CREDITS

Recorded at MBS Recording Studios, Chicago, Ill. July 13 and 20, 1961  
Original Sessions produced by Bob Koester  
Reissue produced by Matt Walters  
Annotated by Pete Welding  
Production Supervised by Anthony Seeger and Matt Walters  
Editorial Assistance by Anne Elise Thomas and Michael Maloney  
Mastered by Joe Gastwirt, Ocean View Digital, Los Angeles, CA.  
Design: Visual Dialogue  
Cover, back cover, and rear card photos by Pete Welding  
Page 1: photo by Pete Welding  
Page 4: photographer unknown, property of Pete Welding  
Page 8: photo by Lars Swanberg

Special Thanks to Pete Welding



HD CD® and High Definition Compatible Digital® are registered trademarks of Pacific Microsonics, Inc.



**About Smithsonian/Folkways**

Folkways Records was founded by Moses Asch and Marian Distler in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching 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  
414 Hungerford Drive, Suite 444  
Rockville, MD 20850  
phone (301) 443-2314  
fax (301) 443-1819  
orders only 1-800-410-9815  
(Discover, MasterCard, and Visa accepted)

For a free catalogue, write:

The Whole Folkways Catalogue  
Smithsonian/Folkways Recordings  
955 L'Enfant Plaza, Suite 2600  
Smithsonian Institution  
Washington, DC 20560  
phone (202) 287-3262  
fax (202) 287-3699





## Smithsonian Folkways

Smithsonian/Folkways Recordings  
Center for Folklife Programs and Cultural Studies  
955 L'Enfant Plaza, Suite 2000  
Smithsonian Institution  
Washington DC 20540  
© © 1995 Smithsonian/Folkways Records

