



Smithsonian Folkways Recordings



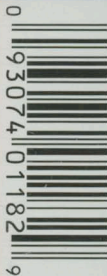
Center for Folklife and Cultural Heritage

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Smithsonian Institution, Washington, DC 20560-0953

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IC 9628



Blues Routes Blues & Jazz • Worksongs & Street Music • Heroes & Tricksters

1. **Gandy Dancers** Rooster Call 3:59
2. **John Cephas and Phil Wiggins** John Henry 5:15
3. **Warner Williams** Step It Up and Go 2:40
4. **Luther "Guitar Junior" Johnson and Willie "Pinetop" Perkins**
Flipping and Flopping 3:39
5. **Erbie Bowser, T.D. Bell, and the Blues Specialists**
Twenty-four Hours a Day 4:10
6. **Robert Jr. Lockwood** Little Queen of Spades 4:13
7. **Etta Baker** One Dime Blues 3:43
8. **Abner Jay** Bluetail Fly 2:33
9. **Don Vappie and the Creole Jazz Serenaders** Gut Bucket Blues 4:15
10. **Claude Williams** That Certain Someone 4:33
11. **Sammy Price** Harlem Parlor Blues 2:51
12. **Booker T. Laury** Early in the Morning 3:05
13. **White Cloud Hunters Mardi Gras Indians** Sew, Sew, Sew 5:09
14. **Rapper Dee, C.J., and Five Gallons of Fun** My Mind Has No
Color/Doing It the Go-Go Way 4:40
15. **Georgia Sea Island Singers** Hambone, Where You Been? 2:24
16. **Boozoo Chavis and the Magic Sounds** Uncle Bud 2:55
17. **Joe Louis Walker and the Boss Talkers** Bluesifyin' 8:43

BLUES ROUTES is a resonant almanac of blues and blues-related music performed live by master musicians in a renowned series of concerts in the 1990s. Includes Memphis and Harlem piano styles, Delta and Piedmont blues guitar, Kansas City and New Orleans jazz; Mardi Gras Indian chants; Texas jump blues and Louisiana Creole zydeco; street go-go bucket drummers, railroad track-lining gandy dancers, and more. The diversity of American blues and blues-influenced styles and the unity of their African influence come alive in these great performances recorded for the influential *Folk Masters* concert and radio series. 68 minutes, 28-page booklet, photographs, bibliography, discography.

Folk Masters CD Series produced by Nick Spitzer; edited by Leslie Spitz-Edson

Funding for this recording was provided by the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.

Blues Routes

Blues & Jazz • Worksongs & Street Music • Heroes & Tricksters

SEW CD 40118 © 1999 Smithsonian Folkways Recordings

1. **Gandy Dancers** *Rooster Call* 3:59
March 11, 1995, Wolf Trap
2. **John Cephas and Phil Wiggins** *John Henry* 5:15
November 3, 1990, Carnegie Hall
3. **Warner Williams** *Step It Up and Go* 2:40
March 19, 1994, Wolf Trap
4. **Luther "Guitar Junior" Johnson and Willie "Pinetop" Perkins** *Flipping and Flopping* 3:39
March 12, 1994, Wolf Trap
5. **Erbie Bowser, T.D. Bell, and the Blues Specialists** *Twenty-four Hours a Day* 4:10
March 12, 1993, Wolf Trap
(I. Levine, D. Leake/Alley Music, BMI)
6. **Robert Jr. Lockwood** *Little Queen of Spades* 4:13
April 28, 1992, Wolf Trap
(Robert Johnson/King of Spades Music, BMI)
7. **Etta Baker** *One Dime Blues* 3:43
April 11, 1992, Wolf Trap
(arr. Etta Baker/Southern Melody Publishing, BMI)
8. **Abner Jay** *Bluetail Fly* 2:33
March 20, 1993, Wolf Trap
9. **Don Vappie and the Creole Jazz Serenaders** *Gut Bucket Blues* 4:15
March 11, 1994, Wolf Trap
(Louis Armstrong/MCA Music Publishing, ASCAP)

10. **Claude Williams** *That Certain Someone* 4:33
April 14, 1992, Wolf Trap (Claude Williams)
11. **Sammy Price** *Harlem Parlor Blues* 2:51
November 3, 1990, Carnegie Hall
(S. Price/Smithsonian Folkways Publishing, BMI)
12. **Booker T. Laury** *Early in the Morning* 3:05
March 24, 1995, Wolf Trap (L. Hickman, L. Jordan, D. Bartley/Cherio Corporation, BMI)
13. **White Cloud Hunters** *Mardi Gras Indians* *Sew, Sew, Sew* 5:09
November 27, 1990, Carnegie Hall
14. **Rapper Dee, C.J., and Five Gallons of Fun** *My Mind Has No Color/Doing It the Go-Go Way* 4:40
April 22, 1992, Wolf Trap
(Carl Jones/Smithsonian Folkways Publishing, BMI)
15. **Georgia Sea Island Singers** *Hambone, Where You Been?* 2:24
March 11, 1995, Wolf Trap
16. **Boozoo Chavis and the Magic Sounds** *Uncle Bud* 2:55
April 17, 1992, Wolf Trap
(W.A. Chavis/Flat Town Music Company, BMI)
17. **Joe Louis Walker and the Boss Talkers** *Bluesifyin'* 8:43
April 7, 1995, Wolf Trap
(J.L. Walker/BossTalkin Music, BMI)



Blues from Roots to Routes



An Introduction by Nick Spitzer

The blues as sound and spirit has its roots in the artistic traditions of West Africa's Senegambian Basin. From the small, plucked string instruments made with gourd resonators and the complex patterns of drumming, to the Islamic-influenced scales and the griots' tradition of explicating history, philosophy, and the pleasures and perils of life, blues routes led to a new world of music in the American South from the Mississippi Delta to the Eastern Piedmont and beyond to cities like New Orleans, Memphis, Chicago, Detroit, Los Angeles, and all the highways and rail lines in between.

In America the term "blues" was first used around 1900 to describe a new amalgam of musical expressions whose influences included field hollers, worksongs, spirituals, ballads, and reels and other dance tunes. Some ascribe the origins of the word blues to the Medieval English belief in mischievous spirits or "blue devils." Whatever the

sources, blues has become a unifying term for a core aesthetic in an array of Black secular musical styles that continue to evolve: jazz, swing, jump blues, urban and city blues, rhythm and blues, soul, funk, rap, go-go, and hip-hop. Beyond musical genres, the blues is an expression of the everyday suffering and triumphs of individual African-Americans who sing about their experience of life's joys and struggles. This is the tie that binds these selected *Folk Masters* artists together. To this we add our penchant for performers and performances that were exciting for concert and radio audiences.

A "purist" notion of blues might focus exclusively on "roots" genres, born and raised to maturity on the historical landscapes of West Africa and the agrarian South. While celebrating blues as roots music on this recording, we have also used *Blues Routes* as our title to embrace the metaphor of the traveler, the crossroads, the

Cover art: "Gandy Men" by Jonathan Green, 1990, 98" x 47" oil on canvas, Collection of William Boone
Back Cover: Gandy Dancer John Henry Mealing at *Folk Masters*. Photo by Jeff Tinsley, Smithsonian Institution.

diaspora, and the migration, whether enforced by slavery or undertaken voluntarily toward social and economic freedom—not to mention artistic inquiry and ambition. The performers here have collectively traveled many routes—rural South to the urban North and West Coast, countryside to nearby cities, away from and back to their art, out of and deeper into their roots. Their performances provide a compelling account of both the continuities and transformations in the most ancient and modern styles of blues.

So it is that the blues aesthetic in this collection ranges from ritual and festival to work and play, from tales of love and loss to stories about heroes and tricksters, from lowdown juke joint and street styles to uptown parlor and nightclub soirées. The

cast of characters includes the noble John Henry alongside the mischievous Hambone, the mysterious Little Queen of Spades and the tough, bawdy Uncle Bud. The Mardi Gras Indian chief is here, along with the all-night bluesman, the street go-go raconteur, and the minstrel figure in “Blue Tail Fly.” Youthful Joe Louis Walker of Oakland, California, claims his place among the swaggering heavyweights of blues history, while in the hot Alabama sun, men in pressed overalls tamp the heavy rails with muscular dignity. This is music from many times and places—blues in the broadest sense possible. *Blues Routes* harks back to African roots, reaches forth to African-American routes, and ultimately travels beyond to popular music worldwide.

cotton or hauling in fish. Black laborers also became known for their use of such rhythmic songs to “line” railroad track. Usually a White foreman stood at a distance from the “section gang,” inspecting track for replacement and sighting how it should be straightened. Groups of men followed the calls of a song leader, who relayed the foreman’s instructions. They moved the rail (which could weigh up to 400 pounds per ten-foot segment) in time with the song, leaning into their hand-held bars, levering the track sideways, and punctuating their response with “huh!” at the moment of collective power.

Known as “gandy dancers” in reference to Gandy Manufacturing of Chicago, the makers of tools associated with the trade, these men from around Birmingham, Alabama, spent much of their work lives as caretakers of the Southern Railroad lines. Ranging in age from sixty-six to eighty-nine, their songs are drawn from their memories of fixing cross-ties, tamping grade stone, pounding spikes, and lining track.

Group leader Cornelius Wright Jr. identifies three types of calls: fun or “kiddy” calls; religious calls drawn from spirituals and other sacred music; and sexual calls that entertain, boast, or ridicule. The most appropriately named song leader, John Henry Mealing, notes that the words and rhythms

motivated the men. “When you sing, that makes them uplifted. You got to have someone to preach to them.” In his call, Mealing runs the gamut from boastful images of prowess with the ladies and trickery over the bossman to an ironic occupational comment: “You better lay me down, bury me deep down between the ties so I can hear the Frisco train come passing by.... When I die bury me deep, a jug of molasses at my feet, ten thousand biscuits in my hand, I’m a sop my way to the Promised Land.”

Gandy dancers historically had high status as industrial laborers traveling through mostly agrarian communities. They were noted for their fancy railroad caps, pressed blue jeans, and pocket watches on fobs. Gandy dancing came to signify their social dignity and prowess as workers.

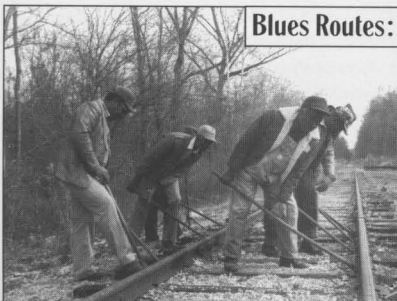
Machines introduced in the 1940s can do in a day what these hand-laborers did in a month. Today the men look back upon the labor and music with pride – and as part of a new consciousness of African roots. We chose the remarkable painting of “Gandy Men” by South Carolina artist Jonathan Green as this CD’s cover because it embodies the notion of a blues “route” literally and metaphorically. The Black railroad worksong in style and content has both drawn on and contributed to the stream of music called

Blues Routes: The Music and the Musicians

1 GANDY DANCERS Rooster Call

John Henry Mealing, lead vocals; Allen Jones, Elder Brown, and Charlie Vinson, backing vocals; group leader, Cornelius Wright Jr.

Music for timing group labor has strong African ties, particularly for agricultural work in the South such as chopping and baling



blues. It has long attracted outside observers, and the Gandy Dancers' visit to Wolf Trap became part of a *CBS Sunday Morning* feature on the history of this worksong form and its new place on the concert stage.

Recording: *Gandy Dancers* (28 minute video) produced by Maggie Holzberg, Georgia Council for the Arts, 530 Means Street, N.W., #115, Atlanta GA 30318; 404/651-7934.

2 JOHN CEPHAS AND PHIL WIGGINS

John Henry

*John Cephas, guitar and vocals;
Phil Wiggins, harmonica*

Among the rolling hills, small farms, mills, and coal and railroad camps of the rural East Coast Piedmont, between Tidewater coast and the Appalachian Mountains of Virginia, the Carolinas, and Georgia, Black and White economic and cultural patterns have overlapped considerably—more so than in nearby areas or the Deep South. Piedmont blues style reflects this, meshing traces of gospel, fiddle tunes, blues, country, and ragtime into its rolling, exuberant sound.

"Bowling Green" John Cephas grew up in Washington, D.C., with frequent visits to country kin in the wooded farmland north of Richmond, Virginia. As a boy he sang with

church *a cappella* gospel quartets and was at the same time enamored of the Piedmont blues guitarists at country house parties. He 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 a stylistic mix of blues, country, gospel, and ragtime. He is absolutely masterful in his blues ballad singing about the Black heroes like "Staggerlee" and, here, railroad legend "John Henry"—a tunnel-digging worker challenged by the introduction of the steam drill. John Cephas is a retired carpentry foreman and something of a "John Henry" in his own right—both as a worker and as a teacher and scholar—in keeping his style of blues vital for another generation. For these efforts, he received a National Heritage Fellowship from



RICHARD STRAUSS, Smithsonian Institution

the National Endowment for the Arts in 1989.

Cephas is joined by his partner, "Harmonica" Phil Wiggins of Washington, D.C. As a child Wiggins heard street singer Flora Molton, the Piedmont blues of John Jackson from Fairfax, Virginia, and lined-out church hymns during summer stays in Alabama with his grandparents. Together, Cephas and Wiggins hold to an intricate balance of musicianship that links the generations, as well as urban and rural sensibilities, in ways that have rebuilt Piedmont blues and fortified it for the future.

Recordings: *Guitar Man* Flying Fish 70470. *Flip, Flop, & Fly* Flying Fish 70580. *Chill Out* Alligator 4838.

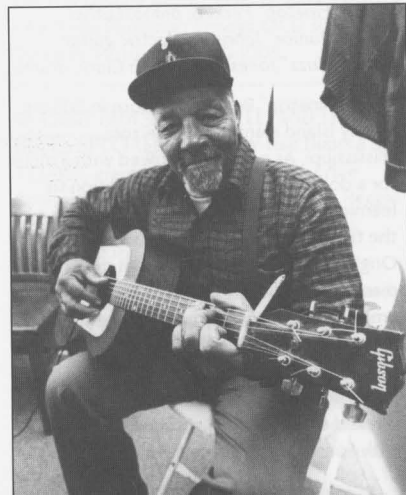
3 WARNER WILLIAMS Step It Up and Go

Warner Williams, guitar and vocals; Jay Summerour, harmonica

Warner Williams is from a large, musical family in Takoma Park, Maryland, outside of Washington, D.C. He grew up playing hymns and—for special occasions like parties and picnics—blues. Nurtured within a Piedmont and Tidewater blues tradition like John Cephas, he also listened to records by Lightnin' Hopkins, Blind Boy Fuller, and Muddy Waters, as well as country performers Gene Autry and Ernest Tubb. Williams

played blues clubs in Washington as a teen in the late 1940s, a time when the city was more attached to its southern heritage.

Today, a half-century older and retired from his day job driving a garbage truck, Williams is a central figure on Washington's newly revitalized blues scene. Songs of all eras and styles pour out as he sits Buddha-like, wearing shades. He dutifully handles a request for "Danny Boy," rhymes a quick toast, comes back with Hank Williams or Lead Belly, and ends up on a country blues boogie like this "Step It Up and Go," associ-



RICK VARGAS, Smithsonian Institution

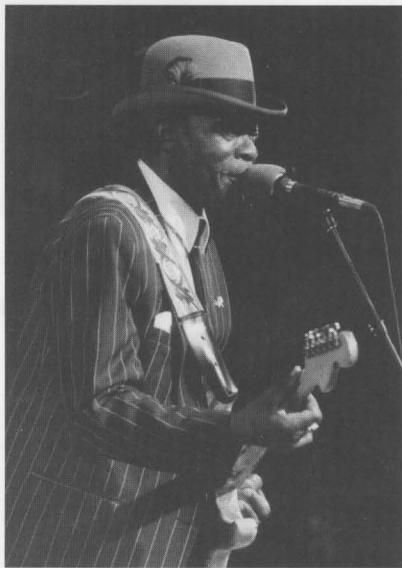
ated with Blind Boy Fuller. He's joined here on that Piedmont and ragtime classic by his fellow driver and friend Jay Summerour. A full recording by Warner Williams will be issued later in the *Folk Masters CD Series*.

Recordings: *Little Bit of Blues* (Self-produced cassette) Jay Summerour, 301/977-2729. *Warner Williams Live* Forthcoming on Smithsonian Folkways Recordings.

4 LUTHER "GUITAR JUNIOR" JOHNSON AND WILLIE "PINETOP" PERKINS Flipping and Flopping

Willie "Pinetop" Perkins, piano; Luther "Guitar Junior" Johnson, electric guitar; Calvin "Fuzz" Jones, bass; Keith Clark, drums

Willie "Pinetop" Perkins was born in 1913 on Honey Island Plantation in Belzoni, Mississippi. As a child he plowed with a mule for a dollar a day. Later on, in addition to learning to use the era's new technology—the tractor—he also learned the blues. Originally a guitar player, he switched to piano to take advantage of its greater volume, a move that became permanent when he was accidentally stabbed in the arm at a club. Perkins ran in the same circles as Elmore James and the young John Lee Hooker. He worked with Robert Nighthawk and later with Sonny Boy Williamson on KFFA's *King*



RICHARD STRAUSS, Smithsonian Institution

Biscuit Time radio show from Helena, Arkansas. In 1951 he recorded at Sun Records in Memphis, and he played with B.B. King on his WDIA broadcasts. Later Perkins traveled down Highway 61 to Clarksdale, where he influenced the young Ike Turner and played with Howlin' Wolf—having an important, but largely anonymous, impact on the development of rock and roll through these men. By the 1960s, Pinetop moved to Chicago where he played with performers ranging from Earl Hooker and Bobby "Blue" Bland to Little Milton and Koko Taylor. He joined Muddy Waters when pianist Otis Spann departed.

Luther Johnson is from Itta Bena, Mississippi. Over a generation younger than Pinetop, Johnson came to Chicago in the 1950s and moved with his family to the West Side. In 1973 he joined Muddy Waters, where he fronted the band before bringing Waters on to perform—a long-standing tradition of apprenticeship in urban blues. In 1980 Johnson started a solo career that has brought him a Grammy and a W.C. Handy Award. He is known for adding a wonderful soul funk style to the electric city blues while maintaining the great West Side Chicago style of single note leads alternating with driving "power chords."

Calvin "Fuzz" Jones was born in Greenwood, Mississippi, in 1926. His bass and

vocals have propelled great bands including those of Little Walter, Howlin' Wolf, and Muddy Waters. Together with youthful drummer Keith Clark, these veteran blues performers—each a hero in his own right—expand on the classic Muddy Waters sound.

Recordings by Luther "Guitar Junior" Johnson: *Slammin' on the West Side* Telarc CD 83389. *Got to Find a Way* Telarc CD 83445. *I Want to Groove with You* Bullseye/Rounder CD BB 9506. *Live at the Rynborn* M.C. Records CD MC0037.

Recordings by Willie "Pinetop" Perkins: *On Top* Deluge Records Del D 3002. *Portrait of a Delta Bluesman* Omega OCD 3017. *Down in Mississippi* HMG 1004.

5 ERBIE BOWSER, T.D. BELL, AND THE BLUES SPECIALISTS *Twenty-four Hours a Day* T.D. Bell, electric guitar and vocal; Erbie Bowser, piano; Mel Davis, harmonica; Reggie Crawford, saxophone; Len Nichols, bass; Donald "Duck" Manor, drums

Jump blues is a special brand of rhythm and blues. Usually with one or more horns, some jazz-influenced chord progressions, and an emphasis on tight ensemble play that moves easily from cool and slow to swinging, up-tempo arrangements, jump blues does not have the ragged edge of electric city blues



T. D. Bell (L) and Erbie Bowser (R)

from Chicago or the mournful quality of Delta blues. Its smooth, often jazzy, upbeat sound has its roots in the Black lounges and nightclubs of the post-war South and Southwest—with a particular locus in the Lone Star State.

T.D. Bell and Erbie Bowser spent four decades perfecting their approach to Texas jump blues. Born into a musical family in Taylor, Texas, in 1922, Bell started on the banjo when he was seven, playing “down home blues” at house parties, Juneteenth celebrations, and other country holidays. On his return from World War II service, he heard T- Bone Walker and was inspired to take up the guitar. In 1949 he and piano player Roosevelt T. Williams (“The Grey Ghost”)

formed the Cadillacs. As the house band at the Victory Grill, a Black cultural mecca in east Austin, the Cadillacs backed blues artists that came through town, including T-Bone Walker, B.B. King, Gatemouth Brown, Bobby “Blue” Bland, and others.

Erbie Bowser was born in 1918 in Davilla, Texas and, like Bell, was raised in a musical family. He played piano and sang in the church choir, later joining the Sunset Royal Entertainers, a touring swing orchestra. During World War II he played USO shows in North Africa and Europe. Bowser met Bell working at a sulfur plant in Odessa, Texas, in 1955. With the Cadillacs, they played the oil-field honky-tonks of west Texas before becoming established at the Victory Grill. Erbie Bowser died in 1995, but T.D. Bell carries on in the Texas jump blues tradition.

Recordings: *It's About Time* Spindletop SPT 1001. *T.D. Bell and Erbie Bowser* Black Magic 9019.

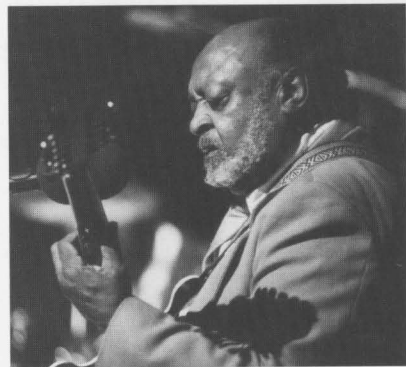
6 ROBERT JR. LOCKWOOD Little Queen of Spades

Robert Jr. Lockwood, electric guitar and vocals

Born in Marvel, Arkansas, in 1915, Robert Jr. Lockwood was encouraged to play by legendary Delta blues guitarist Robert Johnson.

“Robert followed my mother home when I was thirteen. That’s the beginning of it. And every time he’d set the guitar down, I’d steal it. So I kept doing that until he decided to teach me.” Johnson’s Delta blues style featured complex single-string work and call-and-response techniques reminiscent of West African music from the Senegambian Basin. Lockwood absorbed these approaches, but as a youth he also spent time with family in St. Louis, where he heard other sounds, including ragtime and jazz. Combining these elements and, eventually, rhythm and blues, Lockwood developed his own style.

As a young man Lockwood toured the region with Sonny Boy Williamson, and they later played on the *King Biscuit Time* radio program over KFFA in Helena, Arkansas. Later, at Chess Records in Chicago, he worked with bassist Willie Dixon and drummer Fred Below in sessions that shaped the growth of rock and roll. In 1961 Lockwood moved to Cleveland and quit playing music, working first as a chauffeur and later managing a nightclub. A serious, introspective man, Robert Jr. Lockwood’s talent is finally getting more recognition; in 1995 he received a National Heritage Fellowship from the National Endowment for the Arts. This is his ethereal read on Robert Johnson’s image-rich “Little Queen of Spades.”



HUGH TALMAN, Smithsonian Institution

Recordings: *What's the Score* Lockwood Records, 7203 Lawnview Avenue, Cleveland, OH 44103. *Steady Roll'n Man*. Delmark Records, 4243 N. Lincoln Avenue, Chicago IL 06018. *Hangin' On* (With Johnny Shines) Rounder 2023.

7 ETTA BAKER One Dime Blues *Etta Baker, guitar*

Etta Baker, from the Piedmont town of Morganton, North Carolina, embodies a crossover in musical styles similar to that of Warner Williams and John Cephas (see both above). In this largely rural region, country musicians from the mountains have histori-



cally enriched their repertoires with blues from their Black neighbors in the Tidewater and Piedmont. Likewise, Black musicians have borrowed from the fiddle tunes and ballads of old-time country music.

Baker's grandfather was a banjo player who loved breakdowns and waltzes. Her father, Boone Reid, taught her the blues. Added to these were the parlor music, hymns, and Tin Pan Alley songs of the day. As a teenager, Baker played for house parties and square dances, but after her marriage in 1936 she put down the guitar and banjo (except for family gatherings) to raise her nine children and to work at the Skyland Textile Mill. In 1973, with her children grown, she quit her job and began to perform in public again, accepting invitations to con-

certs and folk festivals. In 1991 she received a National Heritage Fellowship from the National Endowment for the Arts.

Baker's syncopated two- and three-fingered guitar style recalls Elizabeth Cotten, Reverend Gary Davis, and Blind Boy Fuller. The precisely picked, ragtimey "One Dime Blues," credited to Blind Lemon Jefferson, was learned from a brother-in-law and became synonymous with her fine playing—so much so that musicians who emulated her ability were said to be "one-diming it."

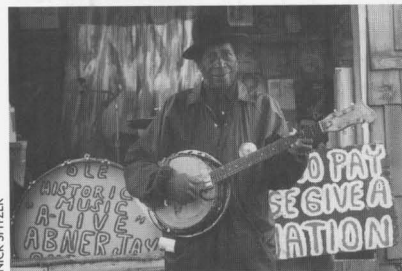
Recording: *One Dime Blues Rounder* CD 2112.

8 ABNER JAY *Bluetail Fly* *Abner Jay, banjo and vocals*

The stringed gourd instrument that was the ancestor of the banjo came to America with enslaved West Africans. By the early 1800s, White minstrels were mocking rural Black banjo performers for urban audiences as a precursor of the ethnic stereotyping that evolved into early vaudeville. As the banjo made its way into "upper crust" parlors, Appalachian stringband music, and jazz, its association with White minstrelsy appears to have limited its appeal to many Black players, who transferred their banjo techniques to the guitar and the blues.

Nonetheless some Black performers, including musician and singer Abner Jay, remained loyal to the banjo and its long, if sometimes controversial, history.

Jay, from Fitzgerald, Georgia, performed on the Silas Green Show—the last great southern Black minstrel show. While minstrelsy historically has utilized stereotypes of "Old South" Black culture for musical, comedic, and theatrical ends, Black minstrel performers have also drawn upon it to assert their own control of both medium



and message. It is to this cause and the showmanlike quality of minstrelsy that Abner Jay was drawn. He notes, "I play banjo in an old cotton-picking style—real smooth, real quiet. There's not a whole lot of fancy licks. I play melody style, just like my grandparents did. Sometimes I play on harmonica with it. Singing is the most important thing.

A good musician is ten cents a dozen. Entertainers are born. Musicians are made. I'm a born entertainer."

During the latter part of his life, Abner Jay toured the countryside in his camper, converted to a portable minstrel stage, performing on banjo and bones at flea markets, shopping malls, and wherever he could draw a crowd. A one-man minstrel show with a profound sense of history, he brought nearly sixty years of experience to this performance of the classic "Blue Tail Fly"—considered by scholars to be secretly subversive—recorded shortly before his death in 1993.

Recordings: For artists similar to Abner Jay listen to *Black Banjo Songsters of North Carolina and Virginia*. Smithsonian Folkways Recordings SFW CD 40079. Pink Anderson: *Carolina Medicine Show Hokum and Blues with Baby Tate*. Folkways 3588.

9 DON VAPPIE AND THE CREOLE JAZZ SERENADERS *Gut Bucket Blues*

Don Vappie, six-string banjo; Stan Joseph, drums; Richard Moten, bass; Don Suhor, clarinet; Wendell Brunious, trumpet; Steve Pistorius, piano

Traditional New Orleans jazz embodies the mingling of African and European music and performance practices within an African-



American aesthetic. Uniformed Black brass parade bands emerged after the Civil War, reworking the local French military tradition and later the national John Philip Sousa craze. Musically they altered the marches by syncopating and shifting or “ragging” the time while creating group and later individual improvisations in the melody. In addition to these street parade groups, which still play for Mardi Gras as well as other holiday parades, picnics, and related social occasions, there are also long-standing parlor, club, and even classical Creole orchestra traditions in the evolution of New Orleans jazz. From cotillion and parlor to Storyville bawdyhouse and uptown band shell, traditional jazz bands draw from a wide range of ragtime tunes, spirituals, popular sources, and especially blues.

Four- and six-string banjos have historically propelled the rhythm sections of traditional New Orleans club jazz bands with

a penetrating, percussive sound. Noted banjo player Johnny St. Cyr, who played with Papa Celestin, Jelly Roll Morton, and Louis Armstrong, also occasionally took some leads, though he was noted for his bass runs. “Papa” Don Vappie never met Johnny St. Cyr but is often compared to him. Born in 1956 and raised in uptown New Orleans, Vappie comes from a musical Creole family. His career began in the 1970s, playing guitar with local hotel bands. Don became frustrated with the advent of DJs, who displaced live musicians, and turned to the traditional New Orleans jazz of his ancestors. While working at a music store, Vappie began to take four-string banjos off the wall and play them in guitar tuning. Soon he was bringing a banjo along on jobs to supplement the guitar. Ironically, it was the offer of a steady job on the riverboat *Natchez* that led Don to work more on solo banjo. Out of this solo work, along with his experience on the guitar, he has developed his own style, adding solos, rolls, and trills where many traditionalists would not play them.

Vappie has played in Lincoln Center tributes to Jelly Roll Morton with Wynton Marsalis and with the late trumpeter Teddy Riley. More recently he has worked with the Historic New Orleans Collection on lost

Morton music manuscripts and has recorded a CD of King Oliver’s material.

Recordings: *Creole Blues* Vapielle Records VR971-CD. Vapielle, Inc. 1705 S. Jahncke Ave., Covington, LA 70433-4137. *In Search of King Oliver* APVCD 001. Allen/Parker/Vappie Productions, 803 Woodburn Road, Raleigh, NC 27605; 888/323-5299.

10 CLAUDE WILLIAMS That Certain Someone

Claude Williams, violin; James Chirillo, guitar; Keter Betts, bass

Claude Williams’ career as a jazz violinist bridges Black stringband traditions, swing, bebop, and standards. Born in Muskogee, Oklahoma, in 1908, his early musical life revolved around his brother-in-law’s stringband. Williams took up the violin after hearing jazz violinist Joe Venuti at an outdoor show, where he had to listen from outside the fence of the segregated concert. He spent two years with the jazz band Clouds of Joy, based in Dallas, and by 1929, Williams had made it to Kansas City. In spite of Prohibition the regional center boasted a vibrant nightlife and fiercely competitive music scene, with improvisation or “cutting” contests lasting through the night.

Williams went on to New York, playing both guitar and violin for Count Basie in the mid 1930s. In 1938 he received the Downbeat readers’ poll award for best jazz guitarist. He returned to Kansas City in the 1950s. Although the jazz violin has few remaining proponents, Claude Williams has continued to tour widely and has played with musicians ranging from Alison Krauss to Jay McShann. He received a National Heritage Fellowship from the National Endowment for the Arts in 1998.



Recordings: *Claude Williams Live at J's, Part 1* Arhoolie CD 405. *Claude Williams Live at J's, Part 2* Arhoolie CD 406. *The Definitive Black & Blue Sessions, Claude Williams, My Silent Love* Black & Blue CD 901.8. *Man From Muskogee* (Jay McShann and Claude Williams) Sackville CD 3005. *SwingTime in New York* (Claude Williams with Sir Roland Hanna, Bill Easley, Earl May, and Joe Ascione) Progressive CD 7093.

11 SAMMY PRICE Harlem Parlor Blues

Sammy Price, piano

Texas has a distinctive blues tradition. In the 1920s, Dallas, in particular, was host to bluesmen including Lead Belly, Blind Lemon Jefferson, and T-Bone Walker, all playing the clubs of the Central Track—the Black entertainment district. Somewhat isolated at the time from musical centers like New Orleans and St. Louis, the Texas blues developed a shuffling, jazzy feel.

Though he settled in Harlem in 1937, the late Sammy Price grew up in the north central Texas town of Honey Grove. He was a dancer and piano player on the Black traveling vaudeville circuit and also spent time in Dallas before moving on to the Kansas City and Chicago jazz scenes in the twenties and thirties. For a time he was the house pianist



Photo © 1990 JACK VARTOOGIAN, NYC

for Decca Records' blues, race, and rhythm and blues catalogs, and he toured with gospel singers Rosetta Tharpe and Evelyn Knight, and jazzmen Lester Young and Jimmy Rushing.

Price's career spanned seventy years. Beyond playing with a vast number of jazz and blues artists, helping to found the Philadelphia Jazz Society, and being part of the legendary New York jazz club scene Cafe Society Downtown, Price has also been a civil rights leader, educator, and author of the autobiography *What Do They Want?* He once said, "I can play any song. But I'm at my best, I think, playing the blues." Beyond the show tunes and city jazz of his nocturnal sets at New York's Blue Note was the rich, rolling barrelhouse style of his youth. His elegant "Harlem Parlor Blues," performed at Carnegie Hall's Weill Recital Hall, suggests

the array of influences in the musical personality of this Texas and Harlem legend.

Recordings: *Rib Joint: Roots of Rock 'n' Roll* Savoy Jazz ZDS 4417. *Doc Cheatham & Sammy Price: Duets & Solos* Sackville Recordings SK2CD 5002. *King of Boogie Woogie* Storyville 5011.

12 BOOKER T. LAURY Early in the Morning

Booker T. Laury, piano and vocal

Born in Memphis in 1914, Booker T. Laury played church music on his family's pump organ before his feet could reach the pedals—which his mother worked for him. He



JEFF TINSLEY, Smithsonian Institution

learned the blues on his own and favored records by Blind Lemon Jefferson and Bessie Smith. He especially admired Clarence Williams, Smith's "classic blues" pianist, which may help explain his polished approach to even the most "low-down" barrelhouse tunes. In 1932, with the sometime nickname of "Slop Jar," Laury began to perform on Beale Street, Memphis' legendary Black entertainment district. In these clubs, restaurants, and dance halls, where gambling supported a flourishing music scene, he developed an informal style of extemporaneous banter and a repertory encompassing the full range of blues tempos and moods.

Laury associated with many Memphis bluesmen of the time, including childhood friend Memphis Slim, Roosevelt Sykes, Walter Davis, Peetie Wheatstraw, and Sunnyland Slim. Unlike many of these men, Laury never sought a Chicago base or a recording career but stayed true to Memphis and his solo barrelhouse style—even turning down the chance to work in B.B. King's band. He also retained his association with Beale Street through its decline in the 1960s and into later urban renewal and revitalization efforts. A dapper man of pressed suits and ringed fingers, Booker T. Laury held the audience spellbound in this performance, leaping to heights of vocal

intensity and lingering on the smallest subtle runs with the unerring acumen of a true piano professor. He died in 1995.

Recording: *Nothin' but the Blues* Bullseye Blues CD BB 9542.

13 WHITE CLOUD HUNTERS MARDI GRAS INDIANS Sew, Sew, Sew

Charles Taylor, lead vocals; Debra Taylor, tambourine and vocals; Johnny Cool, tambourine and vocals; Mosquito Augusta, vocals; Lionel Oubichon, paint-bucket drums; Darryl Johnson, bass drum; Traynelle Mitchell, vocals

Mardi Gras in New Orleans conjures up images of tourists, drunken crowds, and floats peopled by mock royalty, but the European pre-Christian tradition also has an African presence—the Mardi Gras Indians—among the strongest musical links to Afro-Caribbean, South American, and African tradition to be found in the United States.

These hierarchical groups of Black men parade on foot through the city on Mardi Gras Day, dressed in stylized Plains Indians costumes of their own design and construction, featuring elaborate patterns and figures of feathers, beads, and sequins. Group names such as Creole Wild West, Wild Tchoupoutoulas, and Golden Eagles derive from turn-of-the-century group names and

show respect for the American Indians' resistance to colonial domination as well as fascination with Wild West Show costumery and images. Each of these "tribes" includes a "Big Chief," "Wildman," "Spyboy," and "Flagman." As they dance and chant along their neighborhood route, the "Indians" confront other tribes. Historically, fights for turf control and individual esteem were played out at these encounters, but today most of the battling is done with costume and song.

Lead singer for the White Cloud Hunters is Chief Charles Taylor, a sign painter and industrial worker. Taylor and the others sing familiar songs in blues-inflected call-and-response form like "Lil' Liza Jane" and "Shoo Fly" alongside Mardi Gras Indian chants like "Tu-way-pa-ka-way" and "My Big Chief Gotta Go to Town." "Sew, Sew, Sew" refers to the intense

Charles Taylor (c) and the White Cloud Hunters



NICK SPITZER

work men pridefully do on their elaborate costumes in the time leading up to Carnival. With beads, sequins, and colored plumage more dazzling than the chandeliers at Weill Recital Hall, the White Cloud Hunters leaped offstage and danced through the aisles, much to the dismay of Hall management.

Recordings: Though this is Charles Taylor and the White Cloud Hunters' first recording, many Mardi Gras Indian CDs are available, including the anthology *Mardi Gras Indians Super Sunday Showdown* Rounder 2113 and *I'm Back...At Carnival Time* (Bo Dollis & The Wild Magnolias) Rounder 2094, *Life Is a Carnival* (The Wild Magnolias) Blue Note, and *They Call Us Wild* (The Wild Magnolias) Polygram.

14 RAPPER DEE, C.J., AND FIVE GALLONS OF FUN My Mind Has No Color / Doing It the Go-Go Way

Carl Jones, vocals and saxophone; Rapper Dee, percussion, paint buckets, and other found objects; Antoine Gardner, paint buckets and vocals

Among the unofficial and less well-known features of life in Washington, D.C., are go-go music in youth night clubs and its associated street bucket-drumming ensembles. Go-go, a unique creation of Washington's young peo-

HUGH TALAMAN, Smithsonian Institution



ple, can be compared to hip-hop and rap, which had similar beginnings among urban youth elsewhere. Go-go, however, has not gone national, and it retains a close symbiotic relationship to street bucket-drumming—which both imitates and inspires it.

As played in clubs, go-go uses elements from older styles including funk, disco, and rhythm and blues. It features complex shifting backbeats punctuated by improvisatory percussion riffs, and synthesizer chords and runs. The audience participates through call-and-response lyrics and dancing. Street bucket-drummers echo the percussion of nightclub go-go as they perform for contributions from passersby. Their plastic five-gallon, paint-bucket drum sets, mounted on milk crates and augmented with coffee tins,

garbage cans, broom handles, and highway cones, are often moved about in shopping carts—in pursuit of a suitable spot with many listeners and few cops. Legendary go-go sax player Carl “CJ” Jones, formerly of the club-based group Experience Unlimited, calls the street bucket-drumming “the raw go-go.” His percussive counterpart from the streets, Rapper Dee, calls it “folk go-go.”

Together under the name *Five Gallons of Fun* on this memorable night at Wolf Trap, Rapper Dee, CJ, and Antoine Gardner won the cheers of the audience with their ribald and raw, tragic and comedic raps and improvised rhythms.

Recording: *The Music District* (57-minute video) produced by Susan Levitas, about traditional music in Washington, D.C., includes go-go and street bucket-drumming, California Newsreel, 1-800-621-6191.

NICK SPITZER



former plantation workers on the Southeast coast. Their sound pre-dates the blues yet maintains its continuity with Black musical styles today, nearly a century after the blues was born.

Group leader Frankie Quimby traces her ancestry to the town of Kinah in what is now Nigeria. The family was enslaved on the Hopeton and Altama Plantations on the Georgia coast. Quimby learned the old slave games and songs from older children and relatives and spent several years with the legendary “Miss Bessie” Jones and the Georgia Sea Island Singers. Frankie’s husband Doug grew up in interior Georgia, but his grandfather spoke *Gullah*, the English Creole language of the South Carolina Low Country and Georgia Sea Islands.

The Singers’ intent is explicitly pedagogical: wearing overalls and stylized house dresses they adapt religious “shouts,”

protest songs, narratives, and children’s play songs to stage and festival, presenting the Sea Islands in folk opera and theatrical productions, as well as Civil Rights, African heritage, and school programs. Here, Doug performs the traditional body percussion known as “hambone.” Frankie calls hambone, “... a game that was made up on the plantation, because when they would kill hogs, they wouldn’t give the slaves any of the good parts of the meat, and they would cut all the meat off of a hambone, and give the bone to one of them. That person would cut that bone up and share it with the others all around that plantation, helping each other to survive. That’s why the famous line is... ‘Hambone, hambone, where’ve you been?’ The response is, ‘All around the world and back again.’ ...And when Doug was calling out ‘Hambone,’ can’t you see that M.C. Hammer did not create rapping? Our ancestors were rapping on those plantations years and years ago.”

Recordings: *American Folk Songs for Children* in Sounds of the South (Box set) Atlantic 82496. *Southern Journey*, Vol. 12: *Biblical Songs and Spirituals* Rounder Records 1712. *Southern Journey*, Vol. 13: *Earliest Times* Rounder Records 1713. *So Glad I’m Here—Songs and Games from the Georgia Sea Islands* Rounder Records 2015.

Step It Down—Games for Children Rounder Records 8004. *Been in the Storm So Long: Spirituals, Folk Tales and Children’s Games from Johns Island, South Carolina* Smithsonian Folkways Recordings SFW 40031. *Step It Down* (book, by Bessie Jones and Bess Lomax Hawes.) New York: Harper and Row, 1972.

16 BOOZOO CHAVIS AND THE MAGIC SOUNDS Uncle Bud

Boozoo Chavis, diatonic accordion and vocals; Carlton “Guitar” Thomas, guitar; Charles Chavis, frottoir; Classie Ballou Jr., bass; Nathan Fontenot, rhythm guitar; Rellis Chavis, drums

Unique to the Creoles of southwest Louisiana, zydeco is a mix of Cajun tunes, African-American blues, and Caribbean rhythms. Backed by a rhythm section of *frottoir* (rubboard), guitar, and bass, a diatonic button or chromatic piano accordion takes the lead on fast, syncopated two-steps, waltzes, and blues. The music is performed wherever Creoles gather to dance—at nightclubs, church halls, benefit dances, baseball games, and trail rides—from the Lafayette area west in south Louisiana and on to Houston, Texas, as well as in California cities like Oakland and Los Angeles with large

15 GEORGIA SEA ISLAND SINGERS Hambone, Where You Been?

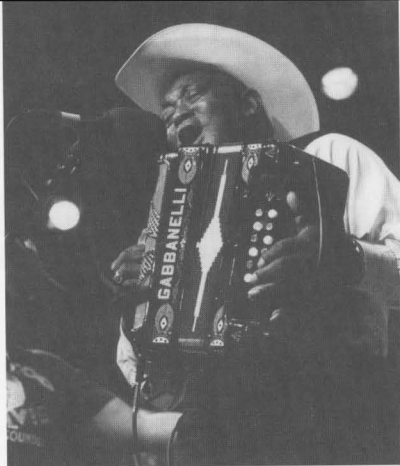
Doug Quimby, lead vocals; Frankie Quimby, Tony Merrell, Van Merrell, Jennifer Jones, Joseph Jones, Joangela Stevens, Albert Stevens, background vocals

The Georgia Sea Island Singers perform music handed down for over two centuries by African-American fishermen, farmers, and

immigrant Creole communities.

Urban zydeco musicians, following the lead of the late Clifton Chenier, have largely left behind the truncated scales and choppy, acoustic sound of the diatonic button accordion. But in the hands of a master like Wilson “Boozoo” Chavis, the possibilities of the smaller squeezebox become obvious. Chavis actually made commercial zydeco records before Chenier, but after his 1954 regional hit *Papier dans ma soulier* (“Paper in My Shoe”) he became disenchanted with the music business and turned to training racehorses and raising a family. In 1983 Boozoo went public again in a triumphant appearance at the newly founded Southwest Louisiana Zydeco Festival.

“Uncle Bud” is one of several songs in the Creole repertoire devoted to an alternately mischievous, powerful, and benevolent figure—often an uncle. In this case Uncle Bud is portrayed as a man who “kicked the ____ out of Cotton-eyed Joe,” an allusion to Chavis’ own strong stance against local Klan activism. Boozoo, who lives on a farmstead that has been in his family since the early nineteenth century, is descended in part from antebellum *gens de couleur libres* (free people of color). He is the most influential traditional Creole musician alive today as he flamboyantly brings



JEFF TINSLEY, Smithsonian Institution

his family band from dancehalls to festival stages proclaiming, “Boozoo, that’s who!”

Recordings: *Zydeco Trail Ride* Maison de Soul MDS 1034. *The Lake Charles Atomic Bomb Rounder* CD 2097. *Boozoo That’s Who!* Rounder CD 2126. *Boozoo Chavis American Explorer Series*, Elektra Nonesuch 9 61146.

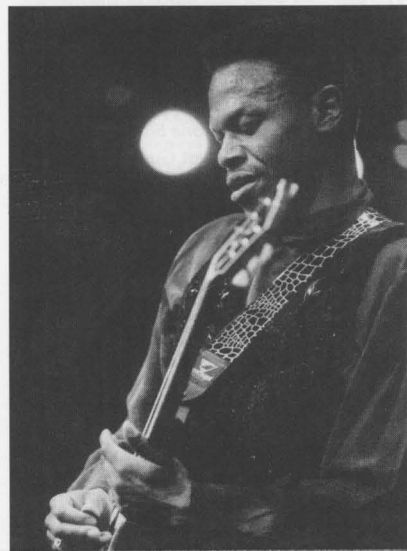
17 JOE LOUIS WALKER AND THE BOSS TALKERS Bluesifyin

Joe Louis Walker, lead guitar; Mike Eppley, keyboards; Tom Rosefield, guitar; Tony Saunders, bass; Curtis Nutall, drums

The West Coast blues, an urban style, was built on the work of players like T-Bone Walker, Lowell Fulson, and Jimmy McCrackin. Among the most celebrated of the new generation of urban blues guitarists, Joe Louis Walker calls the blues sound of San Francisco and Oakland “more swinging, as opposed to the real hard Windy City [Chicago] shuffles. It’s more of a swing jump thing—very danceable.”

Walker was born in San Francisco during the post-war period, a time when Blacks from all over the South moved to Los Angeles and the Bay area seeking employment, relief from the social restrictions back home, and a new life. These families—like Walker’s—brought along the sustaining culture: soul food, mama’s old-style quilts, church life and gospel, blues, and the new sounds of rhythm and blues. Several members of Walker’s family were musicians, and Joe picked up the guitar at fourteen. By sixteen he was drawn into the emerging psychedelic music scene. He scanned the classifieds for a band to gig with, remembering with a laugh, “They wanted to be blues bands; I’d play the blues and they’d play the rock.” In addition to rooming for a spell with blues rock guitarist Mike Bloomfield, he also briefly met the greatest fuser of these musical realms, Jimi Hendrix—with whom he is

sometimes compared. In 1975 Walker quit the blues and joined the gospel group the Spiritual Corinthians. The experience allowed him to regroup and find support in the African-American church and its music. By 1985, Joe was “cleaned up” and ready to bring the subtleties of gospel harmonies and arrangements to the blues. After a chance stand-in on a blues set at the New Orleans Jazz & Heritage Festival, where he had come to perform gospel, Walker formed the Boss



RICHARD STRAUSS, Smithsonian Institution

Talkers. The band built a strong base in Bay area clubs and has gone on to reach international audiences.

Joe Louis Walker and his band embrace a big sound based on an array of influences: Elmore James-style sliding, Tower of Power-type horn riffs, Otis Redding-like soul vocals, and the undercurrent of gospel voicings. With this blend, driven by his own authoritative guitar and assured vocals, Walker has found a sound for a new century—one that embraces much of the music on this *Blues Routes* CD. Joe Louis Walker says, "Blues is like any other kind of music. It's a growing music. You should try to do something new with it."

Recordings: *Silvertone Blues* Verve/Blue Thumb 314 547-721. *Great Guitars* Verve 314 537 141. *Blue Soul* Hightone Records HCD 8019. *JLW* Verve 314 523 118. *Preacher and the President* Verve 314 533 476. *Blues Survivor* Verve 314 519 063. *Live At Slim's Volumes 1 & 2* Hightone HCD 8036.

SUGGESTED READINGS

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ABOUT FOLK MASTERS

From 1990 to 1996, *Folk Masters* presented 175 American traditional artists or ensembles in over seventy concerts, which were recorded and produced for public radio. The full-house concerts at Carnegie Hall's Weill Recital Hall (1990) and The Barns of Wolf Trap (1992-96) explored the use of the proscenium stage and intimate concert hall to serve a variety of cultural aesthetics, setting production standards for the field of public folklore presenters. The live concerts were edited, re-mixed, and presented with commentary for radio audiences. *Folk Masters* was distributed by Public Radio International to over 300 stations here and abroad. The programs received multiple awards from the Corporation for Public Broadcasting for artistic and technical excellence as well as community impact.

Directed and hosted by folklorist Nick Spitzer, *Folk Masters* concerts unfolded as remarkable variety shows of joyously diverse but ultimately connected forms of music. Some highlighted cultural kinship; others featured a single instrument as played by masters from different traditions. The artists were assembled through original fieldwork and with the help of numerous advisors. *Folk Masters* emphasized virtuosity as defined by the groups in question and used local outreach to attract members of these groups to the concerts. On any given night the approach might combine Chautauqua with the Grand Ole Opry, concert hall with

church service or dance hall, but it always put the music and musicians first, presenting them with intelligence, humor, and respect.

Bringing together the diversity and spirit of folk festivals with concert hall and recording studio production values, *Folk Masters* created a *fin de siècle* gathering of many of the finest traditional performing artists from America and beyond. Many of these artists either emerged from or went on to appearances at the National Folk Festival. Some had been or became National Heritage Fellows of the National Endowment for the Arts. *Folk Masters* was a ground-breaking collaboration between Wolf Trap, Radio Smithsonian, and Nick Spitzer. The *Folk Masters CD Series* on Smithsonian Folkways Recordings presents great performances selected from these wide-ranging and influential concerts.

Folk Masters artistic director Nick Spitzer received his B.A. from the University of Pennsylvania and Ph.D. from the University of Texas in anthropology. Known for his work in cultural creolization, and public folklore and the media, Spitzer served as Louisiana's first state folklorist. A former senior folklife specialist with the Smithsonian, he contributes to NPR's *All Things Considered* and hosts *American Routes*, the weekly two-hour Public Radio International program devoted to the roots and branches of popular music. Spitzer is Professor of Folklore and Cultural Conservation at the University of New Orleans.

PRODUCTION CREDITS

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Editor: Leslie Spitz-Edson

Executive producers: Paul Johnson and Anthony Seeger

Executive producers for radio: Mary Beth Kirchner and Wesley Horner

Recorded at Weill Recital Hall, Carnegie Hall by John Tyler of Radio Smithsonian in association with Leszek Wojcik (1990)

Recorded at The Barns of Wolf Trap by John Tyler of Radio Smithsonian and Big Mo Mobile Recording (1992-1996)

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Funding for the *Folk Masters* CD Series was provided by the National Endowment for the Arts.

ABOUT SMITHSONIAN FOLKWAYS

Folkways Records was founded by Moses Asch 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 Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is 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 and recordings to accompany published books, and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, Monitor, Fast Folk, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife and Cultural Heritage. 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, Paredon, Fast Folk, Monitor, and Dyer-Bennet recordings are all available through:

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phone (202) 287-7298

fax (202) 287-7299
orders only 1 (800) 410-9815
(Discover, MasterCard, Visa, and American Express accepted)

For further information about all the labels distributed through the Center, please consult our Internet site (www.si.edu/folkways), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on **database search**).

Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, SW, Suite 7300, Smithsonian Institution, Washington, DC 20560-0953, USA. Or use our catalogue request phone: (202) 287-3262, or e-mail folkways@aol.com



The purpose of the **Adopt-A-Tape** Program is to preserve the unique recordings and documentation released on the Folkways Records label over the past fifty years. By adopting one or more recordings, your tax-deductible donation contributes to the digitization of the 2,168 master tapes, album covers, and liner notes, thus preserving the Folkways collection and insuring its accessibility in the future.

To adopt an original Folkways tape, send your check for \$250.00 (per title) payable to: Smithsonian Folkways Recordings/Adopt-A-Tape, 955 L'Enfant Plaza, Suite 7300, Washington, DC 20560-0953. Please include your name, address, phone, and e-mail address.

For more information, visit our Web site at www.si.edu/folkways/adopt.htm or e-mail adopt@folkways.si.edu or write to D.A. Sonneborn, assistant director (202-287-2181) at the address above.