



AMERICAN FOLK MUSIC



**VOLUME
ONE
BALLADS**
FP 251

**VOLUME
TWO
SOCIAL
MUSIC**

**VOLUME
THREE
SONGS**
FP 253

EDITED BY HARRY SMITH

Sp 6
52



THIS HANDBOOK CONTAINS:

- I - NUMERICAL LISTING OF SELECTIONS IN VOLUMES ONE, TWO, AND THREE (NOS. 1 TO 84), WITH INFORMATION ON ORIGINAL ISSUES, CONDENSATIONS OF TEXTS, NOTES ON RECORDINGS, AND BIBLIOGRAPHICAL AND DISCOGRAPHICAL REFERENCES.
- II - ALPHABETICAL INDEX TO TITLES, ARTISTS, FIRST LINES, SUBJECTS, AND INSTRUMENTATION OF ITEMS NO 1 TO 84.
- III - CONSOLIDATED BIBLIOGRAPHY OF IMPORTANT REFERENCES TO SELECTIONS FOUND IN THIS SET.



"The tone—without the scratch"

FOLKWAYS RECORDS & SERVICE CORP., N. Y.



COPYRIGHT 1952 FOLKWAYS RECORDS AND SERVICE CORP. 117 W. 46 ST. NYC

Foreword

BY HARRY SMITH

EDITOR, AMERICAN FOLK MUSIC, VOLUMES ONE, TWO, AND THREE.



By 1888 many important recordings of folk songs had been cut on cylinders, but it was not until that year and the perfection of the gramophone disc by Emile Berliner that inexpensive records were made available to the public. Out of about thirty folk song titles issued by Berliner between 1895 and 1899 the most important were, no. 3012, an exciting banjo and vocal version of "Who Broke the Lock" by Cousins and Demoss (recorded New York November 14, 1895); no. 942, "Dixie", with partisan lyrics, by George G. Gaskin (Washington D.C. October 14, 1896); no. 670 "Virginia Camp Meeting" by George Graham and Billy Golden (Washington D.C. March 8, 1897) containing the first authentic American religious music on records; and no. 0730, "A Day in a Country School" by George Graham (New York November 15, 1899) which includes a unique recording of chanted mathematical problems.

During the early 1900's a number of releases were made, the most famous being Uncle Josh's unaccompanied "Frog Went a Courting" on the Columbia, Victor and Edison versions of "A Meeting of the School Directors", also Billy Golden's several cuttings made at that time of "Roll on the Ground" and "Rabbit Hash" have very full texts of these well known songs.

The modern era of folk music recording began shortly after World War I when Ralph Peer, of Okeh Records, went to Atlanta with portable equipment and a record dealer there offered to buy 1000 copies if Peer would record the singing of circus Barker "Fiddling" John Carson. "The Little Old Log Cabin in the Lane" and "The Old Hen Cackled and the Rooster's Going to Crow" were cut, and according to Peer "it was so bad that we didn't even put a serial number on the records, thinking that when the local dealer got his supply that would be the end of it. We sent him 1,000 records which he got on Thursday. That night he called New York on the phone and ordered 5,000 more sent by express and 10,000 by freight. When the national sale got to 500,000 we were so ashamed we had 'Fiddling' John come up to New York and do a re-recording of the numbers. Mr. Peer invented the terms "hillbilly" records and "race" records. Concerning the latter he says: "We had records by all foreign groups: German records, Swedish records, Polish records, but we were afraid to advertise Negro records, so I listed them as 'race' records and they are still known as that." Unfortunately these unpleasant terms are still used by some manufacturers.

Only through recording is it possible to learn of those developments that have been so characteristic of American music, but which are unknowable through written transcriptions alone. Then too, records of the type found in the present set played a large part in stimulating these historic changes by making easily available to each other the rhythmically and verbally specialized musics of groups living in mutual social and cultural isolation.

The eighty-four recordings in this set were made between 1927, when electronic recording made possible accurate music reproduction, and 1932 when the depression halted folk music sales. During this five year period American music still retained some of the regional qualities evident in the days before the phonograph, radio and talking picture had tended to integrate local types. Volumes 4, 5, and 6, of this series, will be devoted to examples of rhythm changes between 1890 and 1950.

SAMPLE CATALOGUE ENTRY

NUMBER OF RECORDING
IN THIS SET.

00

THIS LINE GIVES THE TITLE
(OTHER DATA FOUND ON ORIGINAL LABEL)
THIS LINE GIVES THE ARTIST
THIS LINE GIVES THE INSTRUMENTATION
RECORDING DATE
ORIGINAL ISSUE NUMBER (MASTER NUMBER)

INFORMATION FOUND
ON ORIGINAL LABEL

CONDENSATION
OF LYRICS

FOR THE BALLADS (NOS. 1 TO 27) THE TEXTS ARE REDUCED TO A FORM SIMILAR TO THAT OF A NEWSPAPER HEADLINE. FOR THE DANCES, RELIGIOUS SELECTIONS, AND SONGS (NOS. 28 TO 84) THE KEY WORDS AND PHRASES, AND TRADITIONAL ELEMENTS ARE CONDENSED AND PRINTED IN THE SAME ORDER THEY OCCUR IN THE SELECTION REFERRED TO.

GENERAL NOTES.

INFORMATION, OTHER THAN THAT FOUND ON THE RECORD ITSELF, IS PRINTED HERE. FOR FURTHER DATA CONSULT ITEMS LISTED IN THE BIBLIOGRAPHY

LIST OF RECORDS
REFERRED TO

DISCOGRAPHY: RECORDS LISTED HERE, UNLESS OTHERWISE STATED, ARE OTHER IMPORTANT RECORDINGS OF THE SELECTIONS IN THIS SET.

LIST OF BOOKS
REFERRED TO

BIBLIOGRAPHY: THE NAMES SUCH AS ARNOLD, BARRY I, ETC., REFER TO THE KEY WORDS PRINTED BEFORE EACH ENTRY IN THE CONSOLIDATED BIBLIOGRAPHY. FOR EXAMPLE, ARNOLD-60 MEANS THAT ON PAGE 60 OF ARNOLD'S FOLK SONGS OF ALABAMA A REFERENCE IS FOUND TO THE SELECTION REFERRED TO.

1

HENRY LEE
BY DICK JUSTICE
VOCAL SOLO WITH GUITAR.
RECORDED IN 1932.
ORIGINAL ISSUE BRUNSWICK 367

SCORNING OFFER OF COSTLY TRAPPINGS, BIRD REFUSES AID
TO KNIGHT THROWN IN WELL BY LADY

CHILD (NO. 68) GIVES ELEVEN VERSIONS OF THIS SONG UNDER THE TITLE YOUNG HUNTING. ALL OF HIS TEXTS ARE FROM SCOTLAND AND HE ALSO MENTIONS SEVERAL SIMILAR SCANDINAVIAN BALLADS. HIS "F" (FROM MOTHERWELL'S MS. P. 61) IS MOST LIKE THE PRESENT RECORDING. THIS BALLAD IS CURRENT IN MANY PARTS OF THE UNITED STATES (SEE BIBLIOGRAPHY), BUT HAS PROBABLY NOT BEEN FOUND FOR OVER 100 YEARS IN THE BRITISH ISLES.

DISCOGRAPHY: LOWE BONNIE. JIMMY TARLTON.
COLUMBIA 15763D.

BIBLIOGRAPHY: ARNOLD-60; BARRY-1-122; BELDEN-34; CHILD-111-142
COX-42; DAVIS-182; GORDON-66; HUDSON-77; LUNSFORD-22; MORRIS-263
RANDOLPH-1-90; SANDBURG-64; SCARBOROUGH-11-134; SHARP-1-101;
SMITH-107; OWENS-44

2

FATAL FLOWER GARDEN
(NELSON-TOUCHSTONE)
BY NELSTONE'S HAWAIIANS
VOCAL DUET WITH GUITARS.
RECORDED IN 1930.
ORIGINAL ISSUE VICTOR V-401938

GAUDY WOMAN LURES CHILD FROM PLAYFELLOWS; STABS HIM
AS VICTIM DICTATES MESSAGE TO PARENTS

IN ITS EARLIEST VERSIONS THE SUBJECT OF THIS BALLAD IS RITUAL MURDER; SEE CHILD (NO. 155) "SIR HUGH". OF CHILD'S 18 VERSIONS "G" (FROM PHILADELPHIA) AND "K" (SHROPSHIRE) ARE MOST LIKE THE PRESENT RECORDING. THE EVENTS DESCRIBED IN THE BALLAD CAN BE FOUND IN THE ANNALS OF WAVERLY UNDER THE YEAR 1255.

FOR ANOTHER BRITISH VERSION SEE SHARP'S FOLK SONGS OF SOMERSET (NO. 68).

BIBLIOGRAPHY: ARNOLD-42; BARRY-1-461; BELDEN-69; BREWSTER-128;
CHILD-V-233; COX-120; DAVIS-400; EDDY-66; HENRY-102; HUDSON-116;
MORRIS-302; SCARBOROUGH-11-171; SCARBOROUGH-1-53; SHARP-1-222;
SMITH-148

3

THE HOUSE CARPENTER
BY CLARENCE ASHLEY
VOCAL SOLO WITH 5-STRING BANJO.
RECORDED IN 1930
ORIGINAL ISSUE COLUMBIA 15654D (W194982)

WIFE AND MOTHER FOLLOWS CARPENTER TO SEA; MOURNS
BABE AS SHIP GOES DOWN

CHILD (NO. 243 JAMES HARRIS-THE DAEMON LOVER) GIVES 6 VERSIONS OF THIS BALLAD (ALL SCOTTISH) FROM ORAL TRADITION AND TWO BROADSIDE PRINTINGS ONE OF WHICH, "B" (FROM THE RAMBLERS GARLAND, 1765) IS VERY SIMILAR TO THE AMERICAN TEXTS. THE SUPERNATURAL THEME OF THE EARLY VERSIONS HAS DISAPPEARED ALMOST COMPLETELY IN AMERICA.

FOR OTHER BRITISH VERSIONS SEE GAVIN GREIG'S LAST LEAVES OF TRADITIONAL BALLADS AND BALLAD AIRS NO. 84. BARING-GOULD'S SONGS OF THE WEST NO. 76.

DISCOGRAPHY: THE HOUSE CARPENTER. BRADLEY KINCAID.
BLUEBIRD 5255. CAN'T YOU REMEMBER WHEN YOUR HEART
WAS MINE. CAROLINA TAR HEELS. VICTOR 40219.
SEE ALSO AAFS I

BIBLIOGRAPHY: BARRY-1-304; BARRY-11-37, 74; BELDEN-79;
BREWSTER-136; CHILD-VIII-360; COX-139; DAVIS-439; EDDY-70;
GARDNER-54; HENRY-113; HUDSON-119; MORRIS-311; POUND-10;
RANDOLPH-1-166; SANDBURG-66; SCARBOROUGH-11-150; SHARP-1-244;
SMITH-151; STOUT-11; THOMAS-1-172 OWENS-56

4

DRUNKARDS SPECIAL
BY COLEY JONES
VOCAL SOLO WITH GUITAR.
RECORDED IN DALLAS TEXAS, 1929.
ORIGINAL ISSUE COLUMBIA 14489D (W149558)

WIFE'S LOGIC FAILS TO EXPLAIN STRANGE BEDFELLOW TO
DRUNKARD

TWO BRITISH TEXTS OF THIS SONG ARE GIVEN IN CHILD NO. 274 (OUR GOODMAN, THE MERRY CUCKOLD AND KIND WIFE) OF WHICH "A" FROM HERD'S ANCIENT AND MODERN SCOTTISH SONGS (1776), IS THE MOST LIKE AMERICAN VERSIONS. THE SONG IS ALSO FOUND IN OTHER PARTS OF EUROPE, THE GAELIC, FLEMISH, FRENCH AND GERMAN FORMS PROBABLY DERIVING FROM THE ENGLISH AND THE SCANDINAVIAN AND MAGYAR FROM THE GERMAN. OTHER BRITISH VERSIONS ARE IN ALFRED WILLIAMS'S FOLK SONGS OF THE UPPER THAMES P. 188; GAVIN GREIG'S LAST LEAVES, NO. 91.

DISCOGRAPHY: THREE NIGHTS EXPERIENCE, EARL
JOHNSON. OKEH 45092. SEE ALSO AAFS 60

BIBLIOGRAPHY: BARRY-1-315; BELDEN-89; BREWSTER-149;
CHILD-IX-88; COX-154; DAVIS-485; EDDY-82; HENRY-119; HUDSON-122; LINGSCOTT-259; LOMAX-1V-300; MORRIS-317; SCARBOROUGH-11-231; SHARP-1-267; SMITH-159; STOUT-13 OWENS 65.

5

OLD LADY AND THE DEVIL
BY BILL AND BELLE REED
VOCAL SOLO WITH GUITAR.
RECORDED IN 1928.
ORIGINAL ISSUE COLUMBIA 15336D (W147211)

MEDIEVAL WOMAN DEFEATS DEVIL DESPITE HUSBAND'S PRAYERS

THE MOTIF OF A WIFE WHO TERRORIZES DAEMONS IS WIDELY DISTRIBUTED IN EUROPE AND ASIA. CHILD'S TWO VERSIONS (NO. 278) ARE BOTH QUITE SIMILAR TO THE PRESENT RECORDING.

SEE ALSO OTHER BRITISH VERSIONS IN ALFRED WILLIAMS' FOLK SONGS OF THE UPPER THAMES P. 211 AND H.R. HAYWARD'S ULSTER SONGS AND BALLADS P. 32.

DISCOGRAPHY: BATTLE AXE AND THE DEVIL. BILL COX AND CLIFF HOBBS. VOCALION 04811. SEE ALSO HELL AIN'T BUT A MILE AND A QUARTER. ST. LOUIS RED MIKE. BLUEBIRD 7744. (FOR A MODERN RECASTING OF THE SAME THEME). SEE ALSO AAFS I

BIBLIOGRAPHY: BARRY-1-325; BARRY-11-60; BELDEN-94;
BREWSTER-155; CHILD-IX-107; COX-164; DAVIS-505; GARDNER-373;
HENRY-125; HUDSON-124; LINGSCOTT-188; LOMAX-1V-152; RANDOLPH-1-189; SHARP-1-275 OWENS-54

6

THE BUTCHERS BOY
(THE RAILROAD BOY)
BY BUELL KAZEE
VOCAL SOLO WITH 5-STRING BANJO
RECORDED IN 1928.
ORIGINAL ISSUE BRUNSWICK 213A (032)

FATHER FINDS DAUGHTER'S BODY WITH NOTE ATTACHED WHEN
RAILROAD BOY MISTREATS HER

QUITE FULL NOTES ON THIS BALLAD ARE FOUND IN KETTRIDGE'S NOTES, JOURNAL OF AMERICAN FOLKLORE VOL. XXIX P. 170 AND XXXV P. 361. HE CONSIDERS IT AMALGAMATION OF "THE CRUEL FATHER" AND "THERE IS AN ALEHOUSE IN YONDER TOWN", BOTH 18TH CENTURY BRITISH PRODUCTS. THE WAY IN WHICH THEY ARE COMBINED, HOWEVER, SEEMS TO HAVE OCCURRED FIRST IN AMERICA.

THERE ARE BRITISH VERSIONS OF THIS SONG IN GAVIN GREIG'S FOLK SONGS OF THE NORTH EAST, VOL. II NO. 175, GEORGE BUTTERWORTH'S FOLK SONGS FROM SUSSEX NO. 7, LEATHER'S FOLK LORE FROM HEREFORDSHIRE, P. 205, FRANK KIDSON'S TRADITIONAL TUNES P. 44.

BIBLIOGRAPHY: ARNOLD-66; BARRY-11-8, 76; BELDEN-201; BREWSTER-198; COX-430; EDDY-129; GARDNER-117; HENRY-195; HUDSON-160; LINGCOTT-179; MORRIS-334; POUND-18; RANDOLPH-1-226; SANDBURG-324; SCARBOROUGH-11-282; SHARP-11-76; STOUT-37

DISCOGRAPHY: THE BUTCHERS BOY, HENRY WHITTER. OKEN 40375. THE BUTCHERS BOY, BLUE SKY BOYS. BLUEBIRD 8482. BUTCHERS BOY, KELLY HARRELL. VICTOR 20242.

7

THE WAGONERS LAD

(Loving Nancy)

BY BUELL KAZEE

VOCAL SOLO WITH 5-STRING BANJO.

RECORDED IN 1928.

ORIGINAL ISSUE BRUNSWICK 2138(064)

LOCAL GIRL'S PROTEST THAT WHIP NEEDS FIXING FAILS TO HALT WAGONING BOY FRIEND'S DEPARTURE

THIS COMPOSITION ALTHOUGH APPROACHING A BALLAD IN NARRATIVE UNITY IS OF THE TYPE CLASSIFIED BY H.M. BELDEN (SEE BIBLIOGRAPHY) AS FOLK-LYRIC. HE CHARACTERIZES THESE AS ALMOST EXCLUSIVELY LOVE SONGS; MOST OFTEN OF LOVE DENIED OR BETRAYED, BUT OCCASIONALLY EXPRESSIONS OF FREEDOM RECOVERED, IN WHICH THE WOMAN (OR THE MAN) SAYS SHE (HE) WILL LOVE WHOM SHE (HE) PLEASES OR THAT SHE (HE) CARES. ALL ITEMS GIVEN IN THE BIBLIOGRAPHY BELOW CLOSELY RESEMBLE THE PRESENT RECORDING, BUT WORD CLUSTERS AND ENTIRE VERSES OF "THE WAGONERS LAD" ARE FOUND IN A GREAT MANY OTHER SIMILAR AMERICAN AND BRITISH SONGS. IN THIS SET NOS. 57 (THE COO-COO BIRD), 58 (EAST VIRGINIA), 62 (SUGAR BABY), AND 73 (COUNTRY BLUES) CONTAIN VERSES OFTEN USED INTERCHANGEABLY WITH EACH OTHER AND WITH THOSE OF THE PRESENT RECORDING. ALL OF THESE EXAMPLES (PRINCIPALLY FROM KENTUCKY) HAVE 5-STRING BANJO ACCOMPANIMENT WHICH SUGGESTS THAT THIS TYPE OF COMPOSITIONAL COMPOUNDING DEVELOPED BETWEEN 1850-1875.

DISCOGRAPHY: PRETTY POLLY, MC FARLAND AND GARDNER. BRUNSWICK 116. MY HORSES AIN'T HUNGRY, KELLY HARRELL. VICTOR 20103.

BIBLIOGRAPHY: HENRY-279; SCARBOROUGH-11-272; SHARP-11-123; THOMAS-111-30 OWENS-162

8

KING KONG KITCHIE KITCHIE KI-ME-O

BY "CHUBBY" PARKER AND HIS OLD TIME BANJO

VOCAL SOLO WITH 5-STRING BANJO AND WHISTLING.

RECORDED IN 1928.

ORIGINAL ISSUE COLUMBIA 15296D(W146878)

ZOOLOGIC MISCEGENY ACHIEVED IN MOUSE FROG NUPTIALS, RELATIVES APPROVE

IN THE REGISTER OF THE LONDON COMPANY OF STATIONERS FOR NOVEMBER 21, 1580, THERE IS AN ENTRY TITLED "A MOSTE STRANGE WEDDINGE OF THE FROGGE AND THE MOUSE"; PROBABLY THIS SAME COMPOSITION. OTHER BRITISH VERSIONS CAN BE FOUND IN ALFRED WILLIAMS' FOLK SONGS OF THE UPPER THAMES, P. 133, JOURNAL OF THE IRISH FOLK LORE SOCIETY, VOL. IV, P. 22, JOURNAL OF THE WELSH FOLK LORE SOCIETY, VOL. I, P. 178, E.M. LEATHER'S FOLK LORE OF HEREFORDSHIRE, P. 209, JOURNAL OF THE FOLK SONG SOCIETY, VOL. II, P. 226.

DISCOGRAPHY: SEE ALSO AAFS 58

BIBLIOGRAPHY: ARNOLD-12; BARRY-11-3; BELDEN-494; BREWSTER-226; COX-470; EDDY-137; GARDNER-455; GORDON-86; HUDSON-282; LINGCOTT-199; LOMAX-11-310; MORRIS-407; PERROW-VOL. 26-134; RANDOLPH-1-402; SANDBURG-143; SCARBOROUGH-1-46; SCARBOROUGH-11-244; SHARP-11-312; STOUT-30; TALLEY-190; THOMAS-1-154; WHITE-218 OWENS-254



Eck Dunford

9

OLD SHOES AND LEGGINS

(E. DUNFORD)

BY UNCLE ECK DUNFORD

VOCAL SOLO WITH HARMONICA, VIOLIN, GUITAR, BANJO, AUTOHARP.

RECORDED IN 1929.

ORIGINAL ISSUE VICTOR V-400608

MOTHER HOSPITABLE, BUT GIRLS FIND SHODDY OLDSTER'S ACTIONS PERVERSE

FOR MORE RECENT BRITISH VERSIONS SEE: GAVIN GREIG'S FOLK SONGS OF THE NORTH EAST VOL. II, NO. 149, ROBERT BELL'S BALLADS AND SONGS OF THE PEASANTRY, P. 237, ALFRED WILLIAMS' FOLK SONGS OF THE UPPER THAMES, P. 73, FRANK KIDSON'S TRADITIONAL TUNES, P. 92. SIMILAR FORMS OF THIS SONG ARE FOUND IN THE MUSICAL MISCELLANY, VOL. III, P. 110 (LONDON 1730) AND THE ROBIN (LONDON 1749), THE FORMER, IN SCOTTISH DIALECT HAVING THE BURDEN "AND HIS BEARD NEW SHAV'N".

BIBLIOGRAPHY: ARNOLD-22; BELDEN-264; BREWSTER-255; COX-489; EDDY-132; GARDNER-413; HENRY-301; LOMAX-IV-132; MORRIS-377; PERROW-VOL. 28-158; SHARP-11-93; STOUT-30 OWENS-217

10

WILLIE MOORE

BY BURNETT AND RUTHERFORD

VOCAL SOLO WITH 5-STRING BANJO AND VIOLIN.

RECORDED IN 1927.

ORIGINAL ISSUE COLUMBIA 15314D(W145086)

ANNIE UNDER GRASSY MOUND AFTER PARENTS NIX MARRIAGE TO KING. DEATH PROBABLY SELF INFLICTED

THE ONLY PRINTED REFERENCE TO THIS BALLAD SEEMS TO BE IN RANDOLPH. ACCORDING TO HIM, MR. PAUL WILSON, FARMINGTON, ARKANSAS, MET A REV. WILLIAM MOORE IN DALLAS, TEXAS, WHO CLAIMED THAT THE SONG WAS ABOUT HIM. "I SURE DID HAVE SOME MISADVENTURES WHEN I WAS YOUNG" MOORE WAS QUOTED AS SAYING. "I DIDN'T GO TO MONTREAL AND DIE, THOUGH, LIKE THE SONG SAYS" (IN RANDOLPH'S VERSION), "I JUST WENT TO EAST TEXAS AN' TOOK UP PREACHIN' THE WORD".

BIBLIOGRAPHY: RANDOLPH-IV-309

11

A LAZY FARMER BOY

BY BUSTER CARTER AND PRESTON YOUNG

VOCAL SOLO WITH VIOLIN AND GUITAR.

RECORDED IN 1930.

ORIGINAL ISSUE COLUMBIA 15702D(151648)

YOUNG AGRICULTURIST NEGLECTS SEED - LOOSES BOTH CROP AND FIANCEE

KNOWN ALSO AS "THE YOUNG MAN WHO WOULDN'T HOE CORN" OR "HARM LINK" THIS AMERICAN NARRATIVE PROBABLY DATES BACK TO THE MIDDLE 19TH CENTURY.

BIBLIOGRAPHY: BELDEN-440; BREWSTER-307; BOTKIN-874; COX-494; EDDY-243; HUDSON-200; LOMAX-V-231; LOMAX-IV-286; POUND-58; RANDOLPH-111-195; SHARP-11-258; STOUT-91 OWENS-219

12

PEG AND A W L
BY CAROLINA TAR HEELS
VOCAL DUET WITH HARMONICA, BANJO, GUITAR.
RECORDED IN 1929.
ORIGINAL ISSUE VICTOR V-40007A

TECHNOLOGICAL UNEMPLOYMENT HITS SHOE INDUSTRY
IN THE YEAR OF 18 AND 4

ALTHOUGH RECORDED COMMERCIALY SEVERAL TIMES, THIS
EARLY SOCIAL DESCRIPTION IS NOT PRINTED FULLY IN
ANY STANDARD SOURCE.
THE MEMBERS OF THE "CAROLINA TAR HEELS" ARE DOCK WALSH
(BANJO), GWEN FOSTER (HARMONICA), AND THOMAS ASHLEY
(GUITAR).

DISCOGRAPHY: PEG AND A W L, KELLY HARRELL, OKEN
40544.

BIBLIOGRAPHY: LUNS福德-30; SHARP-11-75



Whitter and Grayson

13

OMMIE WISE
(G.B. GRAYSON)
BY G.B. GRAYSON
VOCAL SOLO WITH VIOLIN.
RECORDED IN 1927.
ORIGINAL ISSUE VICTOR 21625B(40306)

GREEDY GIRL GOES TO ADAMS SPRING WITH LIAR; LIVES
JUST LONG ENOUGH TO REGRET IT

A NAOMI WISE WAS DROWNED BY HER SWEETHEART JONATHAN
LEWIS IN DEEP RIVER, 1808 AND HER GRAVE CAN STILL BE
SEEN NEARBY AT PROVIDENCE CHURCH, NORTH CAROLINA. THESE
ARE PROBABLY THE SAME 'OMIE' AND JOHN LEWIS MENTIONED
IN THE BALLAD. THE COMBINATION OF VOICE AND VIOLIN
(PLAYED BY THE SINGER) IS QUITE ARCHAIC.

DISCOGRAPHY: NAOMI WISE, CLARENCE ASHLEY, COLUMBIA
15522D. SEE ALSO AAFS 57.

BIBLIOGRAPHY: BELDEN-322; GORDON-11; HENRY-221;
HUDSON-137; LUNS福德-28; MORRIS-85; RANDOLPH-11-86;
SHARP-11-144

14

MY NAME IS JOHN JOHANNA
BY KELLY HARRELL (VIRGINIA STRING BAND)
VOCAL SOLO WITH VIOLIN, BANJO, TWO GUITARS.
RECORDED IN 1927.
ORIGINAL ISSUE VICTOR 21520A(38235)

DITCH DIGGER SHOCKED BY EMPLOYMENT AGENTS' GROTESQUE
DECEPTIONS

A COMPILATION OF INFORMATION CONCERNING THIS HUMOROUS
COMPOSITION CAN BE FOUND IN MASTERSON'S TALL TALES OF
ARKANSAS, PP. 255-268.

DISCOGRAPHY: WAY DOWN IN ARKANSAS, GOLDEN MELODY
BOYS, PARAMOUNT 3037. SEE ALSO AAFS 35.

BIBLIOGRAPHY: ARNOLD-113; BOTKIN-516; BREWSTER-265;
COX-239; LOMAX-V-240; LOMAX-1-283; PERROW-VOL. 26-173;
RANDOLPH-111-25; SHARP-11-238; TALLEY-64; THOMAS-1-152
OWENS-226

15

BANDIT COLE YOUNGER
(CRAIN)
BY EDWARD L. CRAIN (THE TEXAS COWBOY)
VOCAL SOLO WITH GUITAR.
RECORDED IN EARLY 1930.
ORIGINAL ISSUE COLUMBIA 15710D(151731)

BANK ROBBER VOICES REGRET FOR ASSOCIATION WITH JAMES
BOYS IN NORTHFIELD FIASCO

"COLE YOUNGER WAS A MISSOURIAN WHO RODE WITH QUANTRELL'S
GUERRILLAS AND BECAME A CAPTAIN IN SHELBY'S MISSOURI
CAVALRY TOWARD THE END OF THE CIVIL WAR. HE AND HIS
BROTHERS TURNED OUTLAW, AND ROBBED TRAINS AND BANKS
WITH THE JAMES BOYS. CAPTURED WHILE TRYING TO LOOT A
BANK IN NORTHFIELD, MINNESOTA, IN 1876, COLE WAS SENT
TO PRISON FOR MURDER. HE WAS PARDONED IN 1901."
RANDOLPH, VOL. 11, P. 12. SEE EMERSON HOUGH'S "THE
STORY OF THE OUTLAW" PP. 340-370 FOR FURTHER INFORMAT-
TION.

BIBLIOGRAPHY: LOMAX - COWBOY SONGS (1925 EDITION)
P 106; RANDOLPH-11-12

16

CHARLES GITEAU
BY KELLY HARRELL
VOCAL WITH VIRGINIA STRING BAND
(VIOLIN, BANJO, GUITAR).
RECORDED IN 1927.
ORIGINAL ISSUE VICTOR 20797B

ASSASSIN OF PRESIDENT GARFIELD RECALLS EXPLOIT IN
SCAFFOLD PERORATION

JAMES A. GARFIELD, 20TH PRESIDENT OF THE UNITED STATES
WAS SHOT JULY 2, 1881 IN A WASHINGTON RAILWAY STATION
BY A DISAPPOINTED OFFICE SEEKER CHARLES J. GITEAU.
ACCORDING TO POUND (AMERICAN BALLADS AND SONGS, 1922,
PP 146-251) IT MAY BE AN ADAPTATION OF AN EARLIER
SONG "MY NAME IS JOHN T. WILLIAMS". THE SONG IS ALSO
ALLEGED TO BE THE WORK OF GITEAU HIMSELF WHO SANG IT
TO VISITORS IN HIS DEATH CELL.

BIBLIOGRAPHY: BELDEN-412; EDDY-288; HENRY-331;
HUDSON-239; MORRIS-72; POUND-20; RANDOLPH-11-29;
STOUT-110 OWENS-113

17

JOHN HARDY WAS A DESPERATE
LITTLE MAN
(A.P. CARTER)
BY THE CARTER FAMILY
VOCAL SOLO (BY SARA CARTER) WITH
AUTOHARP, GUITAR.
RECORDED IN 1930.
ORIGINAL ISSUE VICTOR 40190A

JOHN HARDY HELD WITHOUT BAIL AFTER GUNPLAY. GIRLS IN
RED AND BLUE VISIT JAIL. WIFE AT SCAFFOLD

NO ABSOLUTELY AUTHENTIC INFORMATION IS AVAILABLE ON
JOHN HARDY EXCEPT THE ORDER FOR EXECUTION ON FILE IN
THE COURT HOUSE AT WELCH, MC DOWELL COUNTY. "STATE OF
WEST VIRGINIA VS. JOHN HARDY, FELONY. THIS DAY CAME
AGAIN THE STATE BY HER ATTORNEY AND THE PRISONER WHO
STANDS CONVICTED OF MURDER IN THE FIRST DEGREE.....
THE PRISONER SAYING NOTHING WHY SUCH SENTENCE SHOULD
NOT BE PASSED.....IT IS THEREFORE CONSIDERED BY
THE COURT THAT THE PRISONER, JOHN HARDY, IS GUILTY
.....AND THAT THE SAID JOHN HARDY BE HANGED BY THE
NECK UNTIL DEAD.....ON FRIDAY THE 19TH DAY OF JANUARY
1894." WITNESS OF THE TRIAL STATES THAT HARDY WORKED
FOR THE SHAWNEE COAL COMPANY AND ONE PAY DAY NIGHT HE
KILLED A MAN IN A CRAP GAME OVER 25 CENTS.(COX)

BIBLIOGRAPHY: COX-175; GORDON-42; JOHNSON-1-55;
LOMAX-11-124; LOMAX-V-306; MORRIS-93; RANDOLPH-11-
144; SHARP-35

DISCOGRAPHY: JOHN HARDY, BUELL KAZEE, BRUNSWICK
144. JOHN HARDY, EVA DAVIS, COLUMBIA 167D. OLD
JOHN HARDY, CLARENCE ASHLEY, COLUMBIA 15654.

Death of John Henry
 Performed by Sam Rick McLean



1 They're out on the trail John Henry was dead, Could a't hardly stay in
 2 They took John Henry in that green grass, They looked at him good and
 3 John Henry's wife was a hard-headed woman, It was all around in
 4 John Henry told her she should, Lord she cried I
 5 John Henry told her she should, I am a Tennessee
 6 John Henry told her she should, Till the hammer caught on

Mon-day morning on the East-bound train, Home-ward John
 Very last words that he uttered to him, My husband he le
 Very last words she said to him, Henry I've been
 Whistle a hammer from the should - er, Bound to hear her
 Before I'd see that stranger lost me down, But to have a hammer
 Very last words I heard him say, "Cool drink of wa-ter

Hen-ry's dead, Home-ward John Hen-ry's dead,
 dead and gone, My husband he is dead and gone,
 good in you, Hen-ry I've been good to you,
 when she sings, Bound to hear her when she sings,
 in my hand, But to have a hammer in my hand,
 fore I die, "Cool drink of wa-ter fore I die."

18

**GONNA DIE WITH MY HAMMER
 IN MY HAND**
 BY WILLIAMSON BROTHERS AND CURRY
 VOCAL SOLO WITH DUET CHORUS
 WITH VIOLIN AND TWO GUITARS.
 RECORDED IN 1927.
 ORIGINAL ISSUE OKEH 45127(W80757)

JOHN HENRY VOWS TO DEFEAT MECHANIZATION; QUESTIONS
 CAPTAIN, WARNS SHAKER AND SON, WIFE STRONG TOO

GUY B. JOHNSON IN HIS "JOHN HENRY" LISTS THE FOLLOW-
 ING (P. 18) AS FACTS: 1. JOHN HENRY REALLY LIVED
 2. HE BEAT A STEAM DRILL DOWN AND DIED DOING IT.
 3. LIL BILL WAS HIS BUDDIE OR HELPER 4. HE WORKED
 FOR A RAILROAD CONSTRUCTION CONTRACTOR 5. HIS WIFE'S
 NAME WAS LUCY. THE FOLLOWING ARE PROBABILITIES:
 1. HE DIED IN THE EARLY 70'S 2. HE WAS A VIRGINIAN
 3. HE WORKED ON THE C & O OR A BRANCH OF THAT SYSTEM
 4. HIS CAPTAIN WAS TOMMY WALTERS; PROBABLY AN ASSIST-
 ANT FOREMAN. (SEE THE ABOVE REFERENCE FOR MORE COM-
 PLETE DETAILS).

DISCOGRAPHY:

BILL WILSON. BIRMINGHAM JUG BAND. OKEH 8895. JOHN
 HENRY BLUES. JOHN CARSON. OKEH 7004. DEATH OF JOHN
 HENRY. DAVE MACON. VOCALION 15320. JOHN HENRY. HENRY
 THOMAS. VOCALION 1094. AAFS 15. JOHN HENRY WAS
 A LITTLE BOY. J. E. MAINER. BLUEBIRD 6629.

BIBLIOGRAPHY: BOTKIN-235; COX-194; HENRY-441; JOHNSON-11-
 180; JOHNSON-1-84; LOMAX-11-3; LOMAX-V-258; LOMAX-IV-258;
 LUNSFORD-32; MORRIS-182; ODUM-11-221; PERROW-VOL.26-163;
 SANDBURG-24; TALLEY-105; WHITE-189

19

STACK LEE
 (HUTCHISON)
 BY FRANK HUTCHISON
 VOCAL SOLO WITH HARMONICA, GUITAR.
 RECORDED IN EARLY 1927.
 ORIGINAL ISSUE OKEH 45106(W80-359A)

THEFT OF STETSON HAT CAUSES DEADLY DISPUTE. VICTIM
 IDENTIFIES SELF AS FAMILY MAN

THE MURDER MENTIONED HERE PROBABLY TOOK PLACE IN
 MEMPHIS IN ABOUT 1900. STACK LEE SEEMS TO HAVE BEEN
 CONNECTED BY BIRTH OR EMPLOYMENT WITH THE LEE FAMILY
 OF THAT CITY WHO OWNED A LARGE LINE OF STEAMERS ON
 THE MISSISSIPPI.

DISCOGRAPHY: STACKERLEE. MISSISSIPPI JOHN HURDT.
 OKEH 8654. STACKOLEE AND BILLY LYONS. FURRY LEWIS.
 VOCALION 1132.

BIBLIOGRAPHY: BOTKIN-122; JOHNSON-11-194; LOMAX-11-93;
 ODUM-1-196; ODUM-11-245; SCARBOROUGH-1-92



FRANK HUTCHISON
 Performs "Stack Lee"

20

WHITE HOUSE BLUES
 BY CHARLIE POOLE WITH THE
 NORTH CAROLINA RAMBLERS
 VOCAL SOLO WITH VIOLIN, BANJO, GUITAR.
 RECORDED IN 1926.
 ORIGINAL ISSUE COLUMBIA 15099D(W142658)

MCKINLEY SWEARS, MOURNS, DIES. ROOSEVELT GETS WHITE
 HOUSE AND SILVER CUP

ON SEPTEMBER 6, 1901, WILLIAM MCKINLEY, 25TH PRESIDENT
 OF THE UNITED STATES WAS SHOT AT CLOSE RANGE BY A YOUNG
 ANARCHIST, LEON CZOLGOSZ. THIS MURDER TOOK PLACE AT A
 GREAT RECEPTION AT THE PAN-AMERICAN EXPOSITION IN
 BUFFALO, NEW YORK WHERE THE PRESIDENT HAD GONE TO DE-
 CLARE HIS VIEWS ON THE TARIFF.

DISCOGRAPHY: CANNON BALL BLUES. CARTER FAMILY.
 VICTOR 40317. THE ROAD TO WASHINGTON. ERNEST V.
 STONEMAN. OKEH 45125. MR. MCKINLEY. HOMER BRIAR-
 HOPPER. DECCA 5583. SEE ALSO THE BATTLESHIP OF
 MAINE, RED PATTERSON'S PIEDMONT LOG ROLLERS, VICTOR
 20936 FOR A RELATED COMPOSITION.

BIBLIOGRAPHY: LOMAX-IV-256

21

FRANKIE
 BY MISSISSIPPI JOHN HURT
 VOCAL SOLO WITH GUITAR.
 RECORDED IN 1928.
 ORIGINAL ISSUE OKEH 8560(W400221)

ALBERT DIES PREFERRING ALICE FRY, BUT JUDGE FINDS
 FRANKIE CHARMING AT LATTER'S TRIAL

ALLEN BRITT SHOT FRANKIE BAKER OF 212 TARGEER STREET,
 ST. LOUIS MISSOURI, OCTOBER 15, 1899. THE SONG WAS
 FIRST SUNG BY, AND PROBABLY WRITTEN BY, "MAMMY LOU"
 A SINGER AT BABE CONNER'S FAMOUS CABARET IN THAT CITY.

DISCOGRAPHY: FRANKIE AND JOHNNY. JIMMY ROGERS.
 VICTOR 22143. FRANKIE'S GAMBLIN' MAN. WELBY TOOMEY.
 GENET 3195. FRANKIE DEAN. TOM DARBY AND JIMMY
 TARTLTON. COLUMBIA 15701D. FRANKIE. DYKES MAGIC
 CITY TRIO. BRUNSWICK 127.

BIBLIOGRAPHY: BELDEN-330; EDDY-245; GORDON-46; HENRY-338;
 HUDSON-189; LOMAX-11-103; LOMAX-111-192; LOMAX-V-312;
 MORRIS-126; ODUM-1-228; PERROW-VOL.28-178; RANDOLPH-11-125;
 SANDBURG-76; SCARBOROUGH-80; WHITE-213

22

**WHEN THAT GREAT SHIP
WENT DOWN**
BY WILLIAM AND VERSEY SMITH
VOCAL DUET WITH TAMBOURINE, GUITAR.
RECORDED IN 1927.
ORIGINAL ISSUE PARAMOUNT 12505B(4685-728)

MANUFACTURERS PROUD DREAM DESTROYED AT SHIPWRECK.
SEGREGATED POOR DIE FIRST

AT 2:20 A.M. APRIL 15TH, 1912 THE WHITE STAR LINER
TITANIC THE LARGEST SHIP AFLOAT, ON HER MAIDEN VOYAGE,
STRUCK AN ICEBERG AT FULL SPEED, GOING DOWN WITH
1513 PERSONS. SEE BRITISH PARLIAMENTARY PAPERS NO.
2253, SHIPPING CASUALTIES (TITANIC) 1912 [ED. 6352]
FOR DETAILS.

DISCOGRAPHY: THE TITANIC. ERNEST V. STONEMAN. OKEH
40288. SEE ALSO (SINKING OF) THE TITANIC BY RICHARD
"RABBIT" BROWN (VICTOR) AND GOD MOVES ON THE WATER
BY BLIND WILLIE JOHNSON (COLUMBIA) FOR DIFFERENT
BALLADS OF THE SAME THEME.
BIBLIOGRAPHY: HENRY-426; JACKSON-11-210; RANDOLPH-IV-
145; WHITE-347



CARTER FAMILY



Furry Lewis

23

**ENGINE ONE-FORTY-THREE
(A.P. CARTER)**
BY THE CARTER FAMILY
VOCAL SOLO (BY SARA CARTER) WITH
AUTOHARP, GUITAR.
RECORDED IN 1927.
ORIGINAL ISSUE VICTOR 40089B

GEORGIE RUNS INTO ROCK AFTER MOTHER'S WARNING. DIES
WITH THE ENGINE HE LOVES

GEORGE ALLEY WAS BORN IN RICHMOND, VIRGINIA, JULY 10TH,
1860; MARRIED NOVEMBER 10TH, 1881, AND HAD FOUR CHILDREN.
THE WRECK ON THE C & O IN WHICH HE WAS KILLED OCCURED
AT 5:40 A.M. OCTOBER 23RD, 1890, WHILE HE WAS RUNNING
TRAIN NO. 4, THE F.F.V. ("FAST FLYING VESTIBULE"),
ENGINE 134. HE LIVED FIVE HOURS AFTER BEING HURT. THE
WRECK OCCURED THREE MILES EAST OF HINTON, AND WAS
CAUSED BY A LANDSLIDE. THE BALLAD WAS PROBABLY COMPOSED
BY A WORKER IN THE ROUND HOUSE AT HINTON, WEST VIRGINIA.
(COX)

DISCOGRAPHY: WRECK ON THE C & O ROAD. BRADLEY
KINCAID, CHAMPION 54098. THE C. AND O. WRECK. GEORGE RENEAU,
VOCALION 14897.

BIBLIOGRAPHY: COX-221; LOMAX-11-31; MORRIS-111;
RANDOLPH-IV-129; THOMAS-11-115

24

KASSIE JONES (TWO PARTS)
(F. LEWIS)
BY FURRY LEWIS
VOCAL SOLO WITH GUITAR.
RECORDED IN 1928.
ORIGINAL ISSUE VICTOR 21664A&B

CRACK ENGINEER JONES IN FATAL COLLISION. KNEW ALICE
FRY. WIFE RECALLS SYMBOLIC DREAM, LATER CONSOLES
CHILDREN

JOHN LUTHER JONES (KNOWN AS "CASEY" FROM THE TOWN
OF CAYCE, KENTUCKY, NEAR WHERE HE WAS BORN) WAS
KILLED A LITTLE AFTER 4 A.M., APRIL 30TH, 1900
WHEN THE ILLINOIS CENTRAL'S NO. 638 PLOUGHED INTO A
FREIGHT TRAIN THAT EXTENDED INTO THE MAIN LINE
FROM A SIDE TRACK NEAR VAUGHN, MISSISSIPPI. WHEN
THEY TOOK CASEY'S BODY FROM THE OVERTURNED CAB, THEY
FOUND ONE HAND ON THE WHISTLE CORD AND THE OTHER
ON THE AIRBRAKE LEVER. ACCORDING TO HIS WIDOW,
CASEY ESTABLISHED A TRADEMARK FOR HIMSELF BY HIS
INIMITABLE METHOD OF BLOWING THE WHISTLE IN A KIND
OF LONG DRAWN OUT NOTE, BEGINNING SOFTLY, THEN RIS-
ING, THEN DYING AWAY ALMOST TO A WHISPER. PEOPLE
LIVING ALONG THE RIGHT OF WAY WOULD TURN OVER IN
THEIR BEDS LATE AT NIGHT AND SAY "THERE GOES CASEY
JONES". "I REMEMBER", SAYS SIM WEBB, CASEY'S ENGI-
NEER, "THAT AS I JUMPED FROM THE CAB CASEY HELD
DOWN THE WHISTLE IN A LONG, PIERCING SCREAM". THE
BALLAD WAS WRITTEN A FEW DAYS AFTER THE WRECK BY
WALLACE SAUNDERS AN ENGINE WIPER OF MEMPHIS, MISS-
ISSIPPI, WHO HAD BEEN A CLOSE FRIEND OF JONES.
(SEE ERIE RAILROAD MAGAZINE, APRIL 1928 AND APRIL,
1932.)

DISCOGRAPHY: CASEY JONES. JOHN CARSON. OKEH 40038.
ON THE ROAD AGAIN. MEMPHIS JUG BAND. VICTOR 38015.
SOUTHERN CASEY JONES. JESSE JAMES. DECCA 7213.

BIBLIOGRAPHY: BOTKIN-241; HUDSON-214; JOHNSON-11-182;
LOMAX-11-34; LOMAX-V-264; MORRIS-109; ODUM-1-207; ODUM-11-
126; PERROW-VOL. 26-165; POUND-56; SANDBURG-366; SCARBOROUGH-
1-249; WHITE-374

25

DOWN ON PENNYS FARM
BY THE BENTLY BOYS
VOCAL SOLO WITH BANJO, GUITAR.
RECORDED IN 1929.
ORIGINAL ISSUE COLUMBIA 15565D(W149254)

RENTERS CAUGHT BY POVERTY ON GEORGE PENNY'S FARM
PICTURE LANDLORD AS MISER, THIEF, AND LIAR

THIS RECORDING IS A REGIONALIZED RECASTING OF AN
EARLIER SONG "HARD TIMES". A TRANSCRIPTION OF THE
"BENTLY BOYS" VERSION IS FOUND IN LOMAX -IV, P. 287.

BIBLIOGRAPHY: GARDNER-443; HUDSON-215; LOMAX-11-332;
LOMAX-IV-287

26

**MISSISSIPPI BOWEAVIL
BLUES**
BY THE MASKED MARVEL
VOCAL SOLO WITH GUITAR.
RECORDED IN 1929.
ORIGINAL ISSUE PARAMOUNT 12805B(15211, P1337)

BOLLWEAVIL SURVIVES PHYSICAL ATTACK AFTER CLEVERLY
ANSWERING FARMERS QUESTIONS

A TEXT SIMILAR TO THIS RECORDING DOES NOT SEEM TO
HAVE BEEN PRINTED IN ANY EASILY AVAILABLE SOURCE.
ALL OF THE REFERENCES GIVEN BELOW REFER TO A COMPO-
SITION CONTAINING A NUMBER OF PHRASES AND RHYMES
IN COMMON WITH THIS VERSION, BUT IN A TOTALLY DIFFER-
ENT METRICAL PATTERN.

DISCOGRAPHY: AAFS 16.

BIBLIOGRAPHY: BOTKIN-916; HANDY-3; HUDSON-199; LOMAX-11-
112; LOMAX-111-184; LOMAX-V-236; MORRIS-188; SANDBURG-8-
252; SCARBOROUGH-1-77; WHITE-352



Carolina Tar Heels

27

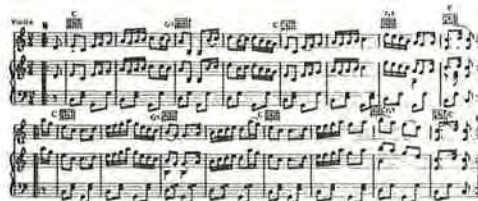
GOT THE FARM LAND BLUES
BY THE CAROLINA TAR HEELS
VOCAL SOLO WITH HARMONICA, BANJO, GUITAR.
RECORDED IN 1932.
ORIGINAL ISSUE VICTOR 23611A

DISCOURAGING ACTS OF GOD AND MAN CONVINCE FARMER
OF POSITIVE BENEFITS IN URBAN LIFE
NO STANDARD PRINTED SOURCE GIVES ANY OF THE VERSES
OF THIS RECORDING, BUT NUMEROUS ONES OF SIMILAR
MEANING AND STYLE CAN BE FOUND IN THE WORKS OF
JOHN AND ALAN LOMAX.



Jilson Setters

WAGONER



28

SAIL AWAY LADY
(FIDDLE SOLO) MOUNTAIN DANCE MUSIC
BY "UNCLE BUNT" STEPHENS
UNACCOMPANIED VIOLIN SOLO.
RECORDED IN 1926.
ORIGINAL ISSUE COLUMBIA 15071D(W141876)

THIS PERFORMANCE IS PROBABLY SIMILAR TO MUCH
AMERICAN DANCE MUSIC IN THE PERIOD BETWEEN THE
REVOLUTIONARY AND CIVIL WARS. ALTHOUGH, BY THE
17TH CENTURY THE BANJO HAD BEEN INTRODUCED TO
THIS CONTINENT FROM WEST AFRICA, THE EUROPEAN
SETTLERS GENERALLY USED THE VIOLIN UNACCOMPANIED
FOR DANCING, AND SANG UNACCOMPANIED OR WITH A
VIOLIN ONLY (SEE NO. 13 OF THIS SET). INCREASED
SOCIAL CONTACTS OF VARIOUS KINDS DURING THE MIDDLE
19TH CENTURY POPULARIZED THE VIOLIN-BANJO COMBINA-
TION. (SEE NO. 82 THIS SET). AN UNUSUAL SET OF
WORDS FOR THIS MELODY CAN BE FOUND IN TALLY, P. 20.
THE TUNE ITSELF IS IN ALMOST EVERY COLLECTION OF
'FIDDLE' MUSIC.

DISCOGRAPHY: SAIL AWAY LADY. UNCLE DAVE MAGON.
VOCALION 5155.
BIBLIOGRAPHY: FORD-35

30

WAKE UP JACOB
BY PRINCE ALBERT HUNT'S TEXAS RAMBLERS
VIOLIN WITH TWO GUITARS.
RECORDED IN DALLAS TEXAS, 1929.
ORIGINAL ISSUE OKEH 45375(402730)

AN EVEN MORE ELABORATE COMPLEX OF ACCENT VARIATIONS
OCCUR IN THIS TEXAS VIOLIN-GUITAR PERFORMANCE THAN
TOOK PLACE WITH SIMILAR INSTRUMENTATION IN NO. 29.
RELATIVE FREEDOM WITH THE MELODY TOOK PLACE EARLIER
IN TEXAS AND LOUISIANA THAN IN THE MORE NORTHERN
STATES, PROBABLY BECAUSE OF A GREATER DIVERSIFICATION
OF CULTURES ALONG THE GULF COAST. A SMALL LOCAL AREA
OF A SOMEWHAT SIMILAR STYLE (OF WHICH THE RECORDINGS
BY "UNCLE JIMMY" THOMPSON (COLUMBIA 1928) ARE EXCELLENT
EXAMPLES) DEVELOPED QUITE EARLY IN TENNESSEE. THE WELL
KNOWN TUNE GIVEN HERE IS SOMETIMES KNOWN AS "WILD
HORSE", PARTICULARLY IN NORTH CAROLINA, KENTUCKY AND
OTHER CENTRAL EASTERN STATES.

DISCOGRAPHY: WILD HORSE. NORTH CAROLINA RAMBLERS.
COLUMBIA 15279D. THE WILD HORSE OF STONEY POINT.
JILSON SETTERS. VICTOR 40025.
BIBLIOGRAPHY: FORD-35

29

THE WILD WAGONER
(FROLIC TUNE)
BY J.W. DAY (JILSON SETTERS)
VIOLIN SOLO WITH GUITAR.
RECORDED IN EARLY 1928.
ORIGINAL ISSUE VICTOR 21353A(42485)

THE USE OF THE GUITAR BECAME WIDESPREAD IN THIS COUNTRY
ABOUT 1900; PROBABLY THE RESULT OF CULTURAL EXCHANGE
DURING THE SPANISH AMERICAN WAR. IT IS NOTICEABLE IN
THIS RECORDING (AND MOST PERFORMANCES OF VIOLIN AND
GUITAR) THAT MORE EXTREME VARIATIONS IN THE ACCENTING
AND RHYTHM OF THE ORIGINAL THEME OCCUR THAN TAKE PLACE
IN VIOLIN-BANJO COMBINATIONS OR UNACCOMPANIED VIOLIN
PERFORMANCES. "WAGONER" CAN BE LOCATED IN ANY STANDARD
VOLUME OF AMERICAN COUNTRY DANCE TUNES. THE BIOGRAPHY
OF JILSON SETTERS, A BLIND KENTUCKIAN WHO, HIS SIGHT
RESTORED, WENT TO ENGLAND AND PLAYED FOR GEORGE THE
FIFTH, IS FOUND IN "THE SINGIN' FIDDLER OF LOST HOPE
HOLLOW" BY JEAN THOMAS (DUTTON, 1938).

DISCOGRAPHY: GEORGIA WAGONER. FIDDLIN JOHN CARSON. OKEH
45040. WAGGONER. UNCLE "AM" STUART. VOCALION 14840.
BIBLIOGRAPHY: FORD-28

31

LA DANSEUSE - Fox Trot
(THE DANCER)
BY DELMA LACHNEY AND BLIND UNCLE GASPARD
VIOLIN WITH GUITAR.
RECORDED IN 1929.
ORIGINAL ISSUE VOCALION 5303

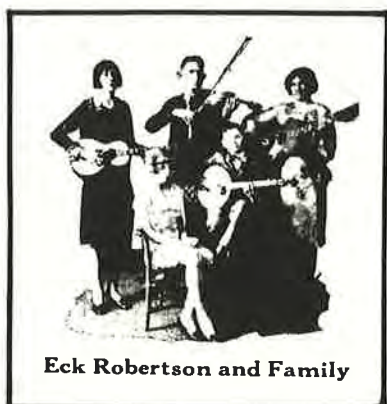
THE DISTINCTIVENESS OF THIS ARCADIAN VIOLIN-GUITAR
COMBINATION IS IMMEDIATELY NOTICEABLE, FOR NOT ONLY
IS THE MELODY ITSELF OF A TYPE RATHER FOREIGN TO THE
ANGLO-AMERICAN PATTERN, BUT THE STEADY AND REGULAR
UNISON RHYTHM (AS OPPOSED TO THE SLIGHTLY CONTRA-
PUNTAL RELATIONSHIPS ON NOS. 29 AND 30) IS VERY TYPICAL
OF LOUISIANA. TAYLOR GRIGG'S LOUISIANA MELODY
MAKERS (VICTOR 1928-1930) WERE A CONTEMPORARY STRING
GROUP WITH A HIGHLY PERFECTED RHYTHM OF THIS SORT,
AND VERY PURE EXAMPLES CAN BE FOUND AMONG RECORDINGS
MADE IN NEW ORLEANS WITHIN THE LAST TEN YEARS. THE
DISTINCTIVE REGIONAL PLAYING OF THE TEXAS AND OKLA-
HOMA STRING BANDS (LIGHT CRUST DOUGH BOYS - BOB WILLS,
BILL BOYD, JIMMY REYARD, ETC.) DURING THE DEPRESSION
AND UNTIL WORLD WAR II, DEVELOPED AS AN OFF-SHOOT
FROM LOUISIANA ABOUT 1920, POSSIBLY WHEN OIL WORKERS
FROM THERE WENT TO TEXAS.

32

GEORGIA STOMP
(JIM BAXTER)
BY ANDREW AND JIM BAXTER
VIOLIN AND GUITAR WITH TALKING.
RECORDED IN EARLY 1929.
ORIGINAL ISSUE VICTOR V-38002B

THIS PERFORMANCE IS STRUCTURALLY INTERMEDIATE BETWEEN THE EARLY RURAL DANCE STYLE AND THE SYNCOPATED URBAN STYLE THAT WAS PERFECTED ABOUT 1880. TOWARD THE END OF THE RECORDING THE LOUISIANA REGIONAL MELODY USUALLY CALLED "MAMMA'S BABY BOY", "PORK CHOPS RAG", "GATEMOUTH" OR "GET IT RIGHT", IS INTERPOLATED.

DISCOGRAPHY: SEE ALSO ST. LOUIS TICKLE. HUMPHRIES BOTHERS. OKEH 45464 FOR A SIMILAR COMPOSITION.



Eck Robertson and Family

33

BRILLIANCY MEDLEY
(A.C. ROBERTSON)
BY ECK ROBERTSON AND FAMILY
VIOLIN WITH TWO GUITARS, BANJO.
RECORDED IN 1930.
ORIGINAL ISSUE VICTOR 40298A

"ECK" ROBERTSON WAS ONE OF THE PIONEER RURAL RECORDING ARTISTS, WITH UNACCOMPANIED SOLOS ISSUED BY VICTOR THIRTY YEARS AGO. HIS PLAYING IN THE PRESENT RECORDING IS QUITE ARCHAIC IN ITS STUDIED AND EXALTANT FORMALITY, BUT THE MEDLEY OF TRADITIONAL TUNES IS MORE SUITED TO THE POPULAR DANCE STEPS OF THE 1920'S THAN FOR THE SQUARE DANCE.

34

INDIAN WAR WHOOP
(COUNTRY DANCE) (F. MING)
BY FLOYD MING AND HIS PEP-STEPPERS
VIOLIN WITH TWO GUITARS, AUTOHARP,
STAMPING AND VOCAL SOUNDS.
RECORDED IN 1928.
ORIGINAL ISSUE VICTOR 21294A(41896)

THE EFFECT OF PRE-COLUMBIAN AMERICA ON CONTEMPORARY MUSIC HAS BEEN CHIEFLY TO ACT AS A CATALYST BETWEEN EUROPEAN AND AFRICAN MUSICAL ELEMENTS. IT IS DOUBTFUL IF THIS RECORDING BEARS MUCH REAL RELATION TO 'INDIAN MUSIC'; IT IS, RATHER, ROMANTICISM AKIN TO THAT OF 'WESTERN' MOVIES. THE PEP-STEPPERS DRUMMING OF FEET IS A TYPE OF PERFORMANCE SELDOM HEARD OUTSIDE OF RELIGIOUS MUSIC.

35

OLD COUNTRY STOMP
(THOMAS)
BY HENRY THOMAS "RAGTIME TEXAS"
VOCAL SOLO WITH GUITAR AND WHISTLE.
RECORDED IN CHICAGO ILL. 1923.
ORIGINAL ISSUE VOCALION 1230

TAKE PARTNERS, PROMENADE. GOING BACK TO BALTIMORE. MISTREATED WITH KNIFE AND FORK. GOOD BYE, FARE YOU WELL, THAT'S ALL RIGHT, CALL THE LAW. COME GO WITH ME
TRADITIONAL TUNE, WITH SQUARE DANCE CALLS IN THE FIRST PART OF THE RECORDING REPLACED LATER BY FOLK-LYRIC WORD CLUSTERS (SEE NOTE FOR NO.7 OF THIS SET). COMPOSING A VERSE BY REPEATING THE SAME PHRASE SEVERAL TIMES, PRECEDED THE STILL POPULAR TECHNIQUE OF SINGING ONE LINE TWICE, FOLLOWED BY A DIFFERENT PHRASE OF THE SAME LENGTH AND RHYME AS THE FIRST TWO. THIS LATER DEVICE WAS POPULARIZED AROUND 1900.

36

OLD DOG BLUE
(JIM JACKSON)
BY JIM JACKSON
VOCAL SOLO WITH GUITAR.
RECORDED IN EARLY 1923.
ORIGINAL ISSUE VICTOR 21387B(41027)

GOING BACK WHERE COME FROM. WIFE DIED, LEFT BOUNTY, BLUE - TRUE, TRED POSSUM (IN/ON LOG, LIMB, NOAH'S ARK) HERE, RING, HERE. WHO HERE SINCE I GONE? GIRL WITH RED DRESS

DANCE TUNE WITH ORIGINAL WORDS REPLACED BY NARRATIVE LYRICS. VESTIGES OF THE EARLIER SONG CAN BE HEARD IN THE LINES BEGINNING "WHO'S BEEN HERE SINCE I BEEN GONE".

BIBLIOGRAPHY: HUDSON-201; LOMAX-V-36; LOMAX-IV-111; PERROW-VOL.26-128; RANDOLPH-11-36; WHITE-207

37

SAUT CRAPAUD - FOX TROT
(JUMP, FROG)
BY COLUMBUS FRUGE
VOCAL SOLO WITH ACCORDION. (CAJUN DIALECT)
RECORDED IN LATE 1927.
ORIGINAL ISSUE VICTOR 22184A

POSSIBLY THE MOST WIDELY KNOWN OF ANY ARCADIAN DANCE TUNE. FOR FULL NOTES SEE WHITFIELD'S "LOUISIANA FRENCH FOLK SONGS".

BIBLIOGRAPHY: WHITFIELD-101

38

ARCADIAN ONE STEP
BY JOSEPH FALCON
VOCAL SOLO WITH ACCORDION, GUITAR, TRIANGLE.
RECORDED IN 1923.
ORIGINAL ISSUE COLUMBIA 40513F(W110557)

THE ACCORDION, ONE OF THE MOST BASIC ARCADIAN INSTRUMENTS, IS SELDOM HEARD IN THE STATES NORTH OF LOUISIANA. THE CHARACTERISTIC RAPID RUNS IN THE MELODY ARE ALSO HEARD IN THE VOCAL OF NO. 39 OF THIS SET.

39

HOME SWEET HOME
BY BREAUX FRERES (CLIFFORD, OPHY, AMEDEE)
VOCAL SOLO WITH VIOLIN, ACCORDION, GUITAR.
RECORDED IN 1923.
ORIGINAL ISSUE VOCALION 02961B(SA1173)

A WELL KNOWN POPULAR SONG IS HERE PLAYED IN WALTZ TIME, A DANCE OF MUCH GREATER IMPORTANCE TO THE FRENCH SPEAKING THAN TO THE ENGLISH SPEAKING RURAL POPULATION. THE FREEDOM WITH WHICH THE MELODY IS TREATED, PARTICULARLY IN INCORPORATING LONG DOWNWARD RUNS, IS ALSO VERY TYPICAL OF LOUISIANA.

40

NEWPORT BLUES

(BOB COLEMAN)

BY CINCINNATI JUG BAND

HARMONICA, JUG, GUITAR.

RECORDED IN 1929.

ORIGINAL ISSUE PARAMOUNT 12743A(21100-2)

BLOWING ACROSS A SMALL OPENING IN A CLOSED VESSEL TO PRODUCE MUSICAL SOUND IS WIDELY USED IN NORTH AND SOUTH AMERICA, THE WEST INDIES, AND AFRICA. THE MELODIC LINE PLAYED ON THE JUG IN THIS RECORDING SEEMS TO REPRESENT AN EARLIER AND MORE INLAND STYLE THAN THE EVENLY SPACED BASS CHORDS HEARD ON RECORDINGS MADE IN MEMPHIS. (SEE NOS. 59, 66, 72, AND 81 OF THIS SET)

41

MOONSHINERS DANCE (PART 1)
(CLOUTIER)

BY FRANK CLOUTIER AND VICTORIA CAFE ORCHESTRA

(OLD TIME DANCE ORCHESTRA 1-28)

BANJO, PIANO, CLARINET, TUBA, HARMONICA,

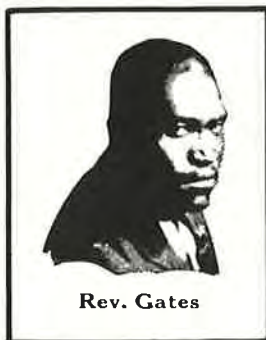
TRUMPET, DRUMS, WITH TALKING.

RECORDED IN 1927.

ORIGINAL ISSUE GENNETT 6305A

ONE OF THE MUSICAL ANCESTORS OF SPIKE JONES. THE JAZZ PHRASING OF "WHEN YOU WORE A TULIP" IS AS SURPRISING AS THE INCORPORATION, EARLIER IN THE DANCE, OF THE HYMN TUNE "AT THE CROSS".

DISCOGRAPHY: OVER THE WAVES. JIMMY WILSONS CATFISH STRING BAND. OKEH 45029.



Rev. Gates

42

MUST BE BORN AGAIN

(GATES)

BY REV. J.M. GATES

VOCAL GROUP UNACCOMPANIED.

RECORDED IN LATE 1927.

ORIGINAL ISSUE VICTOR 35789A(END OF RECORD ONLY)

43

OH DEATH WHERE IS THY STING

BY REV. J.M. GATES

VOCAL GROUP UNACCOMPANIED

RECORDED IN LATE 1927.

ORIGINAL ISSUE VICTOR 35789B(END OF RECORD ONLY)

"LINING HYMNS", IN WHICH THE LEADER CHANTS A PHRASE, OFTEN FROM THE BIBLE, AND THE CHOIR RESPONDS WITH THE SAME LINE, SINGING ONE SYLLABLE TO EACH NOTE OF CERTAIN VERY SLOW TUNES, ARE BELIEVED TO BE ONE OF THE EARLIEST MODES OF CHRISTIAN RELIGIOUS SINGING IN THIS COUNTRY. EXAMPLES OF MUSIC, AND A DESCRIPTION WRITTEN BY A SOUTHERNER, CAN BE FOUND IN GEORGE PULLEN JACKSON'S WHITE AND NEGRO SPIRITUALS.

44

ROCKY ROAD

BY ALABAMA SACRED HARP SINGERS

VOCAL GROUP WITH REED ORGAN

RECORDED IN BIRMINGHAM ALABAMA, 1928.

ORIGINAL ISSUE COLUMBIA 15274D(W146091)

FATHER, MOTHER, ALMOST DONE TRAVELING MIGHTY ROCKY ROAD; GO WHERE JESUS IS.

ANOTHER METHOD OF CHORAL SINGING USED VERY EARLY IN THIS COUNTRY. THE POSITION ON THE SCALE OF EACH NOTE IN THE MELODY IS FIRST SUNG, FOLLOWED BY THE WORDS FROM SONG BOOKS (IN THIS CASE THE SACRED HARP) HAVING THE NOTES PRINTED IN SEVERAL DIFFERENT SHAPES TO MAKE IDENTIFICATION EASIER. EVEN AT THE PRESENT TIME SOME OF THE MOST FREQUENTLY SUNG TUNES ARE ONES WRITTEN DURING AND BEFORE THE REVOLUTIONARY PERIOD.

BIBLIOGRAPHY: JACKSON-11-170; PERKINS-247; WHITE-112

45

PRESENT JOYS

BY ALABAMA SACRED HARP SINGERS

VOCAL GROUP WITH REED ORGAN

RECORDED IN BIRMINGHAM ALABAMA, 1928.

ORIGINAL ISSUE COLUMBIA 15274D(W146092)

PRAISE LORD OF HEAVEN AND EARTH. PRESENT JOYS PASSING FAST. HEAVEN AT LAST

GROUPS LED BY MEMBERS OF THE DENSON FAMILY SINGING FROM THE SACRED HARP IN BIRMINGHAM, ALABAMA, HAVE RECORDED MOST OF THE LIMITED NUMBER OF 'SHAPE NOTE' SONGS THAT HAVE BEEN COMMERCIALY ISSUED. IN ADDITION TO NOS. 44 AND 45 OF THIS SET, THEY RECORDED FOUR SIDES FOR COLUMBIA IN 1928, FOUR FOR BRUNSWICK IN 1930, AND TWELVE SIDES FOR BLUEBIRD IN 1934. OTHER GOOD GROUPS ARE DANIELS-DEASON SACRED HARP (COLUMBIA 1928), C. BUTTS SACRED HARP (OKEH 1928), FA SOL LA SINGERS (COLUMBIA 1931), MIDDLE GEORGIA SINGING CONVENTION (OKEH 1931), ROSWELL SACRED HARP (BLUEBIRD 839). ALBUM NO. 1 OF THE LIBRARY OF CONGRESS AAFS SERIES CONTAINS A LARGE AND VARIED COLLECTION MADE IN 1942. THE TYPE OF PERFORMANCE ON THIS RECORD IS USUALLY KNOWN AS A 'FUGUING TUNE'.

46

THIS SONG OF LOVE

BY MIDDLE GEORGIA SINGING CONVENTION No. 1

VOCAL GROUP UNACCOMPANIED.

RECORDED IN 1932.

ORIGINAL ISSUE OKEH 8903(W404656)

HOME TO HEAVEN. LAND WHERE NO NIGHT. SINS FORGIVEN. WALKING ON HIGHER WAY. LIGHT OF HEAVEN SURROUNDS. SONG OF LOVE IN HEART. BELLS RINGING. HOSANNAS SINGING.

THE WORDS OF THIS SONG PROBABLY DATE FROM THE 1920'S, BUT THE PRECISE METHOD OF PERFORMANCE QUITE LIKELY PRECEDED THE 'LOOSER' STYLE HEARD IN NOS. 44 AND 45 OF THIS SET.

47

JUDGEMENT

BY REV. SISTER MARY NELSON

VOCAL TRIO UNACCOMPANIED

RECORDED IN CHICAGO, ILL. 1927.

ORIGINAL ISSUE VOCALION B1139(86)

JUDGEMENT MORNING. GOD, JESUS, COMING UNAWARES. CLOUD BEARS HORSES. GET MORNING GARMENTS, STAFF IN HAND. GAMBLER, LIAR, DRUNKARD, ADULTEROUS, HYPOCRITE, PRETEND US, WASTE TIME. JUDGE YOUNG AND OLD. BETTER GET READY FOR JUDGEMENT.

UNACCOMPANIED RELIGIOUS VERSE-SONG WITH CHORUS FOLLOWED BY LINES SELECTED FROM THE GENERAL STOCK OF RELIGIOUS PHRASES. EXAMPLES OF SIMILAR TRADITIONAL LINES AND COMPOSITIONS CAN BE FOUND IN THE WRITINGS OF JOHNSON (11), LOMAX, ODUM AND JOHNSON, AND WHITE.

48

HE GOT BETTER THINGS
FOR YOU

(T. ROBERTS)

BY MEMPHIS SANCTIFIED SINGERS

VOCAL DUET WITH GUITAR.

RECORDED IN MEMPHIS TENN., OCT. 3, 1929.

ORIGINAL ISSUE VICTOR 38559B

HALF AIN'T NEVER BEEN TOLD. JESUS CHRIST SAVIOR; GOT
HOLY GHOST AND FIRE. CORNELIUS HUMBLE, NOT SUFFICIENT,
GOD SENT ANGEL. SAINT MARY, VIRGIN, BIRTHED SON OF
GOD. GOD MADE HER NEW; NOW WAITING IN GLORY.

RELIGIOUS SONG SIMILAR TO, BUT WITH VERSE PHRASES OF
LATER TYPE THAN, THOSE HEARD ON NO. 47 OF THIS SET.
THE HIGHLY DEVELOPED VOCAL VIBRATO ON THIS RECORDING
IS TYPICAL OF MEMPHIS.

49

SINCE I LAID MY
BURDEN DOWN

BY ELDERS MCINTORSH AND EDWARDS (ASSISTED
BY SISTERS JOHNSON AND TAYLOR) SANCTIFIED
SINGERS

VOCAL QUARTET WITH GUITARS, TAMBOURINE
AND CLAPPING.

RECORDED IN 1929.

ORIGINAL ISSUE OKEM 8698 (#402160)

GLORY, HALLELUJAH, SINCE I LAID MY BURDEN DOWN.
SICKNESS, TROUBLE WILL BE OVER WHEN I LAY MY BURDEN
DOWN.

AT LEAST ONE OF THE VOCALISTS HERE SEEMS TO BE THE
SAME AS ON NO. 48 OF THIS SET; PROBABLY MARY JOHNSON.
"ELDER" MCINTORSH IS MOST LIKELY LONNIE MCINTORSH WHO
RECORDED FOR VICTOR IN 1928. THE SONG IS OF A POPULAR
TYPE, HAVING FOUR SHORT LINES IN EACH VERSE WITH NOS.
1 AND 3 THE SAME IN ANY ONE VERSE, BUT CHANGING BE-
TWEEN VERSES.

BIBLIOGRAPHY: ODOM-11-200

50

JOHN THE BAPTIST

BY REV. MOSES MASON

[SINGING SERMON] VOCAL SOLO WITH GUITAR.

RECORDED IN EARLY 1928.

ORIGINAL ISSUE PARAMOUNT 12702A(20290-2)

JOHN SAW NUMBER IN AIR. VOICE CRYING IN WILDERNESS;
HOLY. JESUS BAPTIZED. HOW LONG MY LORD? JESUS FASTS,
TEMPTERS COME. "GET THEE BEHIND ME"

CHANTED, NON-RHYMING, INTERLUDES BETWEEN THE VOCAL
SECTIONS ARE, AS IN THE PRESENT PERFORMANCE, ALMOST
ALWAYS USED WITH THIS SONG. (SEE BIBLIOGRAPHY)

DISCOGRAPHY: JOHN SAID HE SAW A NUMBER, ARIZONA
DRAMES. OKEM 8352.

BIBLIOGRAPHY: LOMAX-IV-16; PERKINS-241

51

DRY BONES

BY BASCOM LAMAR LUNSFORD

"THE MINSTREL OF THE APPALACHIANS"

VOCAL SOLO WITH 5-STRING BANJO.

RECORDED IN 1923.

ORIGINAL ISSUE BRUNSWICK 314(140)

ENOCH, 365, TO HEAVEN ALIVE. PAUL PRAYED; PRISON WALLS,
DOWN. MOSES SAW BURNING BUSH; LORD SPOKE. BONES WALK,
DEAF HEAR, DUMB TALK. EVE, UNDER SYCAMORE TREE SAYS
"SATAN TEMPTING ME." LIGHT, FROM HEAVEN (SHINING ALL
AROUND) COME DOWN

THE BANJO IN RELIGIOUS MUSIC IS LATER THAN IN ITS USE
WITH DANCE TUNES; AND HERE, AS IN MANY SIMILAR SONGS,
THE MELODY IS PROBABLY OF SECULAR ORIGIN.

52

JOHN THE REVELATOR

BY BLIND WILLIE JOHNSON

VOCAL DUET WITH TWO GUITARS.

RECORDED IN 1930.

ORIGINAL ISSUE COLUMBIA 145300(#150316)

WHO'S WRITING? JOHN REVELATOR. WHAT'S JOHN WRITING?
ABOUT REVELATIONS. DAUGHTER OF ZION - JUDEA'S LION.
MOSES TO MOSES. GOD REDEEM. BOUGHT US WITH BLOOD.
MOSES SAW BUSH; BOOK OF SEVEN SEALS

NO INFORMATION IS AVAILABLE ON WILLIE JOHNSON, ONE
OF THE MOST INFLUENTIAL OF ALL RELIGIOUS SINGERS.
MOST OF THE THIRTY-OR-SO SIDES HE RECORDED FOR
COLUMBIA WERE MADE IN NEW ORLEANS, SO THAT CITY MAY
HAVE BEEN HIS HOME. THE RECORDING GIVEN HERE, WITH
ALTERNATE LINES IN THE CHORUS BY A DIFFERENT SINGER,
IS TYPICAL OF HIS 'MIDDLE PERIOD' RECORDINGS. MANY
OF THE TUNES HE FIRST RECORDED IN THE 1920'S WERE
LATER RECORDED DURING THE 1930'S BY THE CARTER FAMILY,
BLUE SKY BOYS, CARLISLE BROTHERS AND SIMILAR GROUPS.



Carter Family

53

LITTLE MOSES

(A.P. CARTER)

BY THE CARTER FAMILY

VOCAL TRIO WITH AUTOHARP, GUITAR.

RECORDED IN 1927.

ORIGINAL ISSUE VICTOR 23641B

PHARO'S DAUGHTER OPENED ARK, SENT FOR NURSE. INFANT
SAD, THEN GLAD, CARRIED TO MOTHER; BY SEA RED,
LIFTED ROD, JEWS CROSS, HOST LOST. ON MOUNTAIN
HIGH, LABORS CEASE, DEPART IN PEACE

ACCORDING TO SARA CARTER, SHE AND HER FORMER HUSBAND,
ALONZO PLEASANT, AND COUSIN MAYBELLE, MADE
OVER 300 SIDES FOR VARIOUS COMPANIES. THEIR 1927
RECORDS MADE BY VICTOR IN MACES SPRINGS, VIRGINIA,
ARE AMONG THE VERY FIRST ELECTRICAL RECORDINGS. US-
ING AUTOHARP CHORDS, PLAYED BY SARA, (WHO USUALLY
LEADS THE SINGING) AND A GUITAR MELODIC LINE (MAYBELLE),
THEIR INSTANTLY RECOGNIZABLE RHYTHM HAS INFLUENCED
EVERY FOLK MUSICIAN FOR THE PAST 25 YEARS.

BIBLIOGRAPHY: BELDEN-449; RANDOLPH-IV-97;
- ALSO G.P. JACKSON, SPIRITUAL FOLKSONGS
OF EARLY AMERICA P 55-56





Ernest Phipps



54

SHINE ON ME
(E. PHIPPS)
BY ERNEST PHIPPS AND HIS HOLINESS SINGERS
VOCAL GROUP WITH VIOLIN, PIANO, MANDOLIN,
GUITARS AND CLAPPING.
RECORDED IN 1930.
ORIGINAL ISSUE BLUEBIRD 5540A

MUST JESUS BEAR CROSS, WORLD GO FREE? CROSS FOR EVERY-
ONE, YOU, ME, MUST I BE CARRIED TO SKY? LET LIGHT
FROM LIGHTHOUSE SHINE ON ME.

THIS VERY WELL KNOWN SONG CAN BE FOUND IN PRACTICALLY
ANY HYMNAL, USUALLY UNDER THE TITLE "MAITLAND, C.M."
BY GEORGE N. ALLEN. RECENTLY IT IS ALMOST ALWAYS PER-
FORMED AS HERE, WITH THE TEMPO MUCH FASTER AFTER
SEVERAL SLOW VERSES; A DEVICE FIRST RECORDED BY WILLIE
JOHNSON. (SEE DISCOGRAPHY BELOW)

DISCOGRAPHY: LET YOUR LIGHT SHINE ON ME. BLIND
WILLIE JOHNSON. COLUMBIA 14490. SHINE ON ME.
CARLISLE QUARTET. BLUEBIRD 6855.



Rev. F. W. McGee

55

**FIFTY MILES OF ELBOW
ROOM**
BY REV. F. W. MCGEE
VOCAL GROUP WITH PIANO, TRUMPET,
GUITAR AND CLAPPING.
RECORDED IN 1931.
ORIGINAL ISSUE VICTOR 23680B

WHEN GATES WIDE ON OTHER SIDE ROOM FOR YOU, ME.
FOUR SQUARE CITY, JASPER WALLS, LIMITS 1200 MILES.
ON RIGHT HAND, ON LEFT HAND 50 MILES ELBOW ROOM

THE HIGHLY RHYTHMIC RELIGIOUS STYLE, HEARD ON NOS. 54,
55, AND 56 OF THIS SET, WITH WIND INSTRUMENTS AND HAND
CLAPPING, HAD EXISTED LONG BEFORE 1930 WHEN TECHNICALLY
IMPROVED ELECTRICAL EQUIPMENT MADE RECORDING POSSIBLE.
SOMETHING SIMILAR IS HEARD AS EARLY AS 1925 ON THE
OKEH RELEASES BY CARTER BROTHERS - SMITH, BUT THESE ARE
EXCEPTIONS. THE ECHO-LIKE RELATION OF THE VOICES IN THE
DUET SECTION OF THIS PERFORMANCE OF "FIFTY MILES OF
ELBOW ROOM" CAN ALSO BE HEARD IN NO. 2 OF THIS SET.

DISCOGRAPHY: FIFTY MILES OF ELBOW ROOM. THE CARTER FAMILY.
BLUEBIRD 9026.

56

**I'M IN THE BATTLE
FIELD FOR MY LORD**
(RICE)
BY REV. D.C. RICE AND HIS SANCTIFIED
CONGREGATION

VOCAL GROUP WITH PIANO, TRUMPET, TROMBONE,
STRING BASS, DRUMS AND TRIANGLE.
RECORDED IN 1929.
ORIGINAL ISSUE VOCALION 1262

WAS IN LOWLAND, HEARD VOICE OF JESUS, LEFT FRIENDS
'AND KINDRED. ON ROCKY WAY. SOON SUN WILL SHINE IN
SOUL; SAVIOR HEAL WOUNDED SPIRIT. ON BATTLEFIELD;
PROMISE WILL SERVE LORD TILL DIE

THE PERSONALIZED NARRATIVE WITH A CHORUS BETWEEN EACH
SOLO VERSE IS A STRUCTURE MUCH EARLIER THAN THE
ORDERED, ALMOST BALLAD-LIKE TYPE OF WORDS HERE FITTED
TO THAT PATTERN. THE FULLNESS OF THE ORCHESTRA AND
THE ADVANCED STYLE OF THE SINGING SHOULD BE NOTED.
FOR A SONG OF SOMEWHAT SIMILAR STRUCTURE, SEE NO. 48
OF THIS SET.

57

THE COO COO BIRD
BY CLARENCE ASHLEY
VOCAL SOLO WITH 5-STRING BANJO.
RECORDED IN 1929.
ORIGINAL ISSUE COLUMBIA 15489D (W149251)

BUILD CABIN ON MOUNTAIN, SEE WILLIE GO BY. COO-COO
PRETTY BIRD; WARBLER, FLYS, HOLLERS COO-COO FOURTH
JULY. PLAYED CARDS ENGLAND, SPAIN; BET BEAT YOU
NEXT GAME. JACK O'DIAMONDS KNOWN FROM OLY, ROB
POCKET OF SILVER, GOLD

THIS SONG IS OF THE FOLK-LYRIC TYPE DESCRIBED IN THE
NOTES FOR NO. 7 OF THIS SET. THE FIRST VERSE IS ALSO
HEARD ON "WAY DOWN THE OLD PLANK ROAD" BY DAVE MACON
(NO. 78, THIS SET). BRITISH VERSIONS, OF THE CUCKOO
CAN BE FOUND IN BUTTERWORTH'S FOLK SONGS FROM SUSSEX,
P. 12, AND SHARP'S FOLK SONGS FROM SOMERSET, NO. 72.
FOR FURTHER REFERENCES SEE KETTRIDGE'S NOTES IN THE
JOURNAL OF AMERICAN FOLKLORE, 1911, PP. 349-352.

DISCOGRAPHY: THE CUCKOO, SHE'S A FINE BIRD. KELLY HARRELL.
VICTOR 40047.

BIBLIOGRAPHY: MORRIS-365; RANDOLPH-1-237; SHARP-
11-177; THOMAS-1-153; THOMAS-11-32; SEE ALSO

58

EAST VIRGINIA
BY BUELL KAZEE
VOCAL SOLO WITH 5-STRING BANJO
RECORDED IN 1929.
ORIGINAL ISSUE BRUNSWICK 154B(35)

LEFT EAST VIRGINIA, NORTH CAROLINA ROAM, COURTED YOUNG
LADY, HER NAME I NOT KNOW. HAIR BROWN CURLY CHEEKS
ROSY RED, ON BREST-RIBBON; WISH I WAS DEAD. PAPPA SAYS
MARRY, MAMMA SAID NOT, I'LL TELL WHAT DO; DARK NIGHT,
RAMBLE, RUN AWAY. RATHER IN HOLLER WHERE SUN REFUSED
SHINE, AS YOU BE MAN'S WOMAN, NEVER MINE

NOW USUALLY CALLED "THE EAST VIRGINIA BLUES", THIS
SONG IS A FREQUENTLY RECORDED AMERICAN FOLK COMPOSI-
TION. BUELL KAZEE FROM BURTONS FORK, KENTUCKY, A STATE
FAMOUS FOR ITS 5-STRING BANJO PLAYERS, GIVES AN INTER-
ESTING DESCRIPTION OF HIS HOME-MADE INSTRUMENT ON
BRUNSWICK 338-"A MOUNTAIN BOY MAKES HIS FIRST RECORDS".

BIBLIOGRAPHY: LOMAX-IV-58; SHARP-11-233

DISCOGRAPHY: I AM A MAN OF CONSTANT SORROW. EMERY
ARTHUR. VOCALION B5208. EAST VIRGINIA BLUES. CARTER
FAMILY. BLUEBIRD 5650. DARK HOLLER BLUES. CLARENCE
ASHLEY. COLUMBIA 15763. OH, MOLLY DEAR GO ASK YOUR
MOTHER. KELLY HARRELL. VICTOR 20260. DARLING THINK
WHAT YOU HAVE DONE. MORRIS BROTHERS. BLUEBIRD 7967.



Cannon's Jug Stompers

59

MINGLEWOOD BLUES

(NOAH LEWIS)

VOCAL SOLO WITH HARMONICA, BANJO,
JUG, GUITAR.

RECORDED IN MEMPHIS TENN., JAN 30, 1928.
ORIGINAL ISSUE VICTOR 21267A(41803)

NEVER LET ONE WOMAN RULE MIND, KEEP YOU WORRIED,
TROUBLED ALL TIME. MARRIED WOMAN SEES ME SOMETIMES.
GOT LETTER YOU OUGHT TO READ, YOU COMING SEE ME KNOCK
ME ON HEAD

IN THIS SELECTION, AS ON MANY OTHER EARLY RECORDINGS
MADE IN MEMPHIS, SINGING CAN BE HEARD HAVING AN EVEN
'BUZZING' VIBRATO AND RELATIVELY SMALL INTERVALS BE-
TWEEN THE NOTES, AS CONTRASTED TO THE LARGER INTERVALS
AND SMOOTHER VOCAL TONE CENTERED IN TEXAS. THE VOCALIST
ON THIS RECORD IS ASHLEY THOMPSON.
THE MEMBERS OF CANNON'S JUG STOMPERS ARE USUALLY NOAH
LEWIS (HARMONICA), GUS CANNON (JUG AND BANJO), AND
ASHLEY THOMPSON (GUITAR).

60

I WOKE UP ONE MORNING IN MAY

BY DIDIER HERBERT

VOCAL SOLO WITH GUITAR.
RECORDED IN 1929.

ORIGINAL ISSUE COLUMBIA 40517F(111390)

THE ALMOST CONVERSATIONAL PERFORMANCE IN THIS SONG
OF UNHAPPY LOVE IS MORE RESTRAINED IN RANGE THAN MOST
ARCADIAN SINGING. ITS EVEN, POWERFUL RHYTHM, AND CLEAR
VOICE HOWEVER ARE, AS IN THE NEXT SELECTION, VERY
TYPICAL OF LOUISIANA.

61

JAMES ALLEY BLUES

(R. BROWN)

BY RICHARD (RABBIT) BROWN

VOCAL SOLO WITH GUITAR.

RECORDED IN NEW ORLEANS, LA., MARCH 5, 1927.
ORIGINAL ISSUE VICTOR 20578A

TIMES AIN'T LIKE USED TO BE, TELLING TRUTH, TAKE
FROM ME. SEEN BETTER DAYS, PUT UP WITH THESE, BETTER
TIME GIRLS IN NEW ORLEANS. I BORN COUNTRY; SHE THINKS
EASY LOSE, HITCH TO HER WAGON, DRIVE ME LIKE MULE.
I BOUGHT GOLD RING, PAID RENT, SHE TRIED MAKE ME WASH
CLOTHES. IF YOU DON'T WANT, TELL SO, I NOT MAN GOT NO
WHERE GO. I GIVE SUGAR FOR SUGAR, SALT FOR SALT, IF
CAN'T GET ALONG; YOUR FAULT. YOU WON'T LOVE, TREAT ME
MEAN, YOU'RE MY DAILY THOUGHT NIGHTLY DREAM. SOMETIMES
YOU TOO SWEET TO DIE, OTHER TIMES OUGHT BE BURIED ALIVE

RICHARD BROWN, ONE OF THE EARLIEST MUSICIANS TO LEARN
THE TWELVE BAR 'BLUES' CHORD PATTERN, WAS THE FIRST AND
MOST IMPORTANT NEW ORLEANS FOLK SINGER TO RECORD. THREE
TEN-INCH SIDES "JAMES-ALLEY-BLUES", "I'M NOT JEALOUS"
(VICTOR 20578), "NEVER LET THE SAME BEE STING YOU
TWICE" (VICTOR 21475) AND TWO TWELVE-INCH ONES, (VICTOR
35840) "MYSTERY OF THE DUNBAR CHILD", "SINKING OF THE
TITANIC", WERE CUT IN A NEW ORLEANS GARAGE THE SAME DAY
THAT TUBA PLAYER JOE HOWARD, ANOTHER ALUMNUS OF THE
BUDDY BOLDEN BAND, RECORDED WITH LOUIS DUMAINE. BROWN
WAS FAMOUS FOR HIS DRAMATIC GUITAR PLAYING WHICH, ON
RECORDINGS, CLOSELY RESEMBLES THAT OF WILLIE JOHNSON.

62

SUGAR BABY

BY "DOCK" BOGGS

VOCAL SOLO AND 5-STRING BANJO,
WITH GUITAR BY HUB MAHAFFY.

RECORDED IN 1928.

ORIGINAL ISSUE BRUNSWICK 1188(01)

GOT NO SUGAR BABY NOW. ALL I CAN DO; SLEEP WITH YOU,
CAN'T GET ALONG THIS WAY; I'LL SING TO YOUR MAMMA PAY
DAY. GOT NO USE FOR RED ROCKING CHAIR; NO SUGAR BABY.
WHO WILL [I WILL] ROCK CRADLE, SING SONG WHEN I AM
[YOU ARE] GONE. IN SHADE, GIVE EVERY DIME MADE, WHAT
MORE COULD POOR BOY DO. SAID ALL CAN SAY, DONE ALL
CAN DO, CAN'T MAKE LIVING WITH YOU

IN LUNSFORD'S VERSION OF THE SONG PERFORMED HERE BY
DOCK BOGGS, RED APPLE JUICE IS ADDED TO THE RED ROCK-
ING CHAIR AS SOMETHING THE SINGER CAN DO WITHOUT.

BIBLIOGRAPHY: LUNSFORD-50

63

I WISH I WAS A MOLE IN THE GROUND

BY BASCOM LAMAR LUNSFORD

"THE MINSTREL OF THE APPALACHIANS"

VOCAL SOLO WITH 5-STRING BANJO

RECORDED IN 1928.

ORIGINAL ISSUE BRUNSWICK 219B(132)

WISH WAS MOLE IN GROUND, WOULD ROOT MOUNTAIN DOWN.
KIMPY WANTS 9 DOLLAR SHAWL; WHEN COME AROUND HILL
WITH 40 DOLLAR BILL "BABY WHERE BEEN SO LONG". BEEN
IN BEND WITH ROUGH, ROWDY MEN. DON'T LIKE RAILROAD
MAN; KILL WHEN CAN, DRINK BLOOD LIKE WINE

THE NARRATOR'S WISH TO BE A MOLE IN THE GROUND AND
A LIZZARD IN THE SPRING ARE QUITE SURREALISTIC IN
THEIR SYMBOLISM. "THE BEND" ("PEN" IN SOME OTHER
VERSIONS) PROBABLY REFERS TO THE BIG BEND PENITEN-
TIARY. IN AN EARLIER RECORDING OF THIS SONG (OKEH,
1925) THE BANJO IS EVEN MORE REMARKABLE IN ITS HALT-
ING RHYTHM, AND THE SINGER DECIDES HE WOULD "RATHER
BE A LIZZARD....." LUNSFORD, A LAWYER OF ASHVILLE,
NORTH CAROLINA, WRITES THAT THIS SONG IS A "TYPICAL
PRODUCT OF THE PIGEON RIVER VALLEY."

DISCOGRAPHY: DARLING WHERE HAVE YOU BEEN SO LONG.
TENEVA RAMBLERS. VICTOR 21645. SAMMIE, WHERE HAVE
YOU BEEN SO LONG. DOCK BOGGS. BRUNSWICK 131. I WISH
I WAS A MOLE IN THE GROUND. BASCOM LAMAR LUNSFORD.
OKEH 40155. SEE ALSO AAFS 102.

BIBLIOGRAPHY: BOTKIN-900; GORDON-79; JOHNSON-11-
172; LOMAX-11-152; LUNSFORD-10; PERROW-VOL.28-132;
SANDBURG-220- 326

64

THE MOUNTAINEER'S COURTSHIP

BY MR. AND MRS. ERNEST V. STONEMAN

VOCAL DUET WITH HARMONICA, GUITAR.

RECORDED IN 1926.

ORIGINAL ISSUE OKEH 45125(W81080B)

WHEN YOU COMING TO SEE ME? NEXT SUNDAY IF WEATHER
IS GOOD. HOW LONG YOU COURT ME? ALL NIGHT. WHEN YOU
THINK WE MARRY? IN WEEK. WHAT YOU GOING TO WEDDING
IN? LOG SLED. WHY NOT BRING BUGGY? OX WON'T WORK TO
BUGGY. WHO YOU BRING? CHILDREN. DIDN'T KNOW YOU HAD
CHILDREN. GOT SIX CHILDREN. TELL AUNT SALLY GOOSE
IS DEAD. ONE SHE'D SAVING FOR FEATHER BED

STRUCTURALLY THIS DUET IS SIMILAR TO "THE QUAKERS
WOOLING", "THE DEAF WOMAN'S COURTSHIP", AND SEVERAL
OTHERS, BUT THE SPECIFIC COMPOSITION DOESN'T SEEM
TO APPEAR IN ANY STANDARD WORK. THE "GO TELL AUNT
SALLY" VERSES AT THE END OF THE RECORD ARE FROM
ONE OF THE MOST WIDELY KNOWN AMERICAN SONGS, AND ALL
OF THE REFERENCES GIVEN BELOW REFER TO IT, AND NOT
TO "THE MOUNTAINEER'S COURTSHIP".

DISCOGRAPHY: THE OLD GREY GOOSE. CAROLINA TAR HEELS.
VICTOR 40177.

BIBLIOGRAPHY: GARDINER-466; GORDON-85; JACKSON-1-175;
LOMAX-11-305; LOMAX-V-16; PERROW-VOL.26-130; RANDOLPH-11-
347; SCARBOROUGH-1-8-195; SHARP-345 OWENS-262



Stoneman's Mountaineers

No Sir
 Tell me one thing, tell me truly
 Tell me why, you scorn me so
 Tell me if when asked a question
 You should always answer, "No"
 No sir, No sir, No sir, No sir
 No sir, No sir, No sir, No.

*If while strolling in the garden
 Plucking flowers, do with little dream
 Tell me, should you be offended
 If I walked & talked with you?*

*My father was a Spanish Merchant
 And before he went to sea
 He told me to be true & sober
 No to all you said to me.*

*If while walking in the garden
 I should ask you to be mine
 And should tell you that I loved you
 Would you then say, "heavens decline"
 Choose No sir, No sir, No sir, No sir,
 No sir, No sir, No sir, No.*

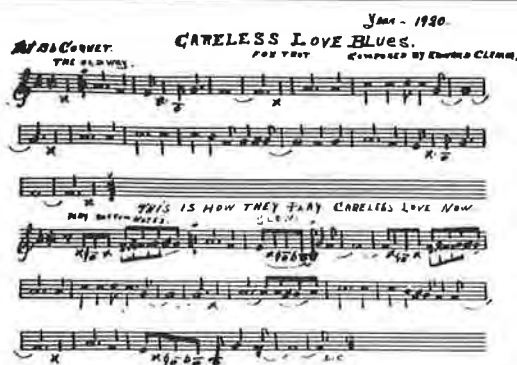
65

THE SPANISH MERCHANT'S
 DAUGHTER
 (E. STONEMAN)
 BY STONEMAN FAMILY
 VOCAL DUET BY HATTIE AND ERNEST STONEMAN
 WITH HARMONICA, VIOLIN, GUITAR.
 RECORDED IN 1930.
 ORIGINAL ISSUE VICTOR V-40206

FATHER, SPANISH MERCHANT, BEFORE WENT TO SEA, MADE ME
 PROMISE SAY "NO SIR" TO ALL YOU SAY. YOUR FATHER
 AGAINST ME, SHOULD HE NOT RETURN, AND YOU HAVE NO
 MOTHER WOULD YOU THEN SAY NO? "NO SIR". SHOULD FATHER
 NOT RETURN I HAVE BROTHER CARE FOR ME. IN GARDEN
 PLUCKING ROSES WOULD YOU BE OFFENDED IF I WALKED,
 TALKED WITH YOU? "NO SIR". I KNOW WORLD IS CRUEL, BUT
 WILL ALWAYS SAY "NO SIR" TILL FROM FATHER I HEAR. IN
 GARDEN BY YOUR SIDE WOULD YOU REFUSE TO BE BRIDE?
 NO SIR, NO, NO

MEMBERS OF THE STONEMAN FAMILY SOMETIMES WITH KAHLE
 BREWER, M. MOONEY, AND "ECK" DUNFORD, MADE MORE THAN
 FIFTY IMPORTANT FOLK SONG RECORDINGS FOR THE OKEH,
 GENETT, AND VICTOR COMPANIES BETWEEN 1925 AND 1930.
 THE DUETS GIVEN HERE AND IN NO. 64 OF THIS SET, AND
 THE DUNFORD RECORD (NO. 9 OF THIS SET), ARE GOOD EX-
 AMPLES OF THE WORK OF THESE ARTISTS, ALL OF WHOM ARE
 PROBABLY FROM THE VICINITY OF GALUX, VIRGINIA. "THE
 SPANISH MERCHANT'S DAUGHTER" SEEMS TO BE MODELED ON
 AN EARLIER SONG "OH NO JOHN".

BIBLIOGRAPHY: EDDY-146; POUND-43; RANDOLPH-111-104;
 STOUT-44



66

BOB LEE JUNIOR BLUES
 (CLAYTON SHADE)
 BY MEMPHIS JUG BAND
 VOCAL SOLO WITH KAZOO, BANJO-MANDOLIN,
 JUG, GUITAR.
 RECORDED IN MEMPHIS TENN. 1927.
 ORIGINAL ISSUE VICTOR 21356A(40324)

CAN'T SLEEP DREAMING, CAN'T WAKE CRYING, MAN I LOVE
 TROUBLE ALL TIME. I'LL FOLLOW WHERE HE GOES. "CON-
 DUCTOR LET ME RIDE BLINDS". "THIS GARBAGE TRAIN AIN'T
 MINE". HATE TRAIN THAT CARRIED MAN AWAY; SAME TRAIN
 BRING HIM BACK SOMEDAY

ANOTHER EXAMPLE OF THE VOCAL TYPE FREQUENTLY ASSOCIA-
 TED WITH MEMPHIS (SEE NOTES FOR NO. 59 OF THIS SET).
 THE ACCOMPANIMENT IS SIMILAR TO THE URBAN DANCE STYLE,
 AND TOWARD THE END OF THE RECORD A RHUMBA ARRANGEMENT
 OF THE WELL KNOWN "CARELESS LOVE" IS INTRODUCED. GOOD
 VOCAL VERSIONS OF THIS LAST SONG HAVE BEEN MADE BY
 LULU JACKSON (VOCALION 1193) AND EVA PARKER (VICTOR
 38020).

67

SINGLE GIRL, MARRIED
 GIRL
 (A.P. CARTER)
 BY THE CARTER FAMILY
 VOCAL SOLO (BY SARA CARTER) WITH
 AUTOHARP, GUITAR.
 RECORDED IN MACES SPRINGS VIRGINIA, 1927
 ORIGINAL ISSUE VICTOR 20937A

SINGLE GIRL: DRESSED FINE, GOES TO STORE BUYS, GOING
 WHERE PLEASE. MARRIED GIRL: WEARS ANY KIND, ROCKS
 CRADLE CRY, BABY ON KNEES

MADE AT THE CARTER FAMILY'S FIRST RECORDING SESSION,
 THIS COMPOSITION IS NOT EASILY LOCATED IN ANY STAND-
 ARD PRINTED COLLECTION, ALTHOUGH IT IS OF A TYPE FRE-
 QUENTLY REPRESENTED BY SUCH SONGS AS "WHEN I WAS SINGLE",
 "LORD, I WISH I WAS A SINGLE GIRL AGAIN", "THE SPORTING
 BACHELOR" ETC.

68

LE VIEUX SOULARD
 ET SA FEMME
 (THE OLD DRUNKARD AND HIS WIFE)
 BY CLEMO BREAUX AND JOSEPH FALCON
 VOCAL SOLO AND TALKING WITH
 ACCORDION, GUITAR.
 RECORDED IN 1928.
 ORIGINAL ISSUE COLUMBIA 14301D(146908)

PIONEER LOUISIANA FRENCH RECORDING ARTISTS, AND POSSIB-
 LY THE MOST FAMOUS OF ALL ARCADIAN MUSICIANS, MR. AND
 MRS. JOSEPH FALCON HAD MADE MORE THAN 150 SIDES FOR
 COLUMBIA, VICTOR, AND DECCA BEFORE MRS. FALCON (CLEMO
 BREAUX) DIED A FEW YEARS AGO. THE COMBINATION OF SPEAK-
 ING AND SINGING IN THE SELECTION GIVEN HERE IS UNUSUAL.
 OTHER PERFORMANCES BY THE FALCONS CAN BE HEARD ON NOS.
 38 AND 77 OF THIS SET.

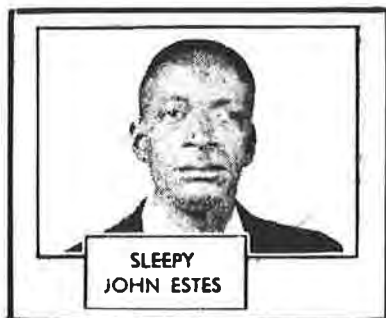


69

RABBIT FOOT BLUES
(L. JEFFERSON)
By BLIND LEMON JEFFERSON
VOCAL SOLO WITH GUITAR.
RECORDED IN 1927.
ORIGINAL ISSUE PARAMOUNT 12454A(3089-1,497)

BLUES JUMPED RABBIT, RAN MILE, RABBIT CRIED LIKE CHILD.
YOU HUNGRY, COME LUNCH WITH ME, WANT TO STOP WOMEN
WORRYING ME. UNEEDA BISCUITS, HALF PINT GIN; GIN FINE
BISCUITS THIN. TELL ABOUT MEATLESS, WHEATLESS DAYS,
THIS NOT HOME DON'T THINK I STAY. CRIED FOR FLOUR,
MEAT GONE; FEED ME CORN BREAD, I CAN'T STICK AROUND.
GOT KNAPSACK, SUBMARINE, GET KAISER, BE! 17. HITCH ME
TO BUGGY DRIVE LIKE MULE, GOING HOME, AIN'T FOOLED

THE FIRST AUTHENTIC RECORDINGS OF TEXAS FOLK SONGS WERE
MADE BY THIS ARTIST IN THE RUB DEPARTMENT OF A DALLAS
STORE IN 1924. HIS INJECTION OF SHORT INDEPENDENT
MELODIC GUITAR PHRASES AT THE END OF EACH VOCAL LINE,
TYPICAL OF TEXAS PLAYING, IS SELDOM SO BEAUTIFULLY DE-
VELOPED AS IN JEFFERSON'S WORK. MENTION OF THE 1ST WORLD
WAR WAS UNUSUAL BY THE DATE THIS RECORD WAS MADE.



70

EXPRESSMAN BLUES
(JAMES RACHEL)
By JOHN ESTES
VOCAL SOLO WITH PIANO, MANDOLIN, GUITAR.
RECORDED MAY 17, 1930, 4 P.M.
ORIGINAL ISSUE VICTOR 23318B

EXPRESSMAN, YOU'VE GONE WRONG MOVED GIRL WHEN I WAS
FROM HOME. WOMAN MAKES MAN DO THINGS KNOWS WRONG,
THAT'S WHY I SING LONESOME SONG. IF YOU NEVER HEAR
ME MORE, REMEMBER MORNING I WALKED ON YOUR PORCH.
GOING TO SING THIS, NO MORE, MANDOLIN UNDER ARM, GO

ABOUT 1930 THE BANJO SEEMS TO HAVE DECLINED IN FAVOR
AMONG FOLK MUSICIANS FOR IT IS SELDOM RECORDED AFTER
THAT DATE. BALANCING THE SHARP TONED BANJO AGAINST A
SOFTER, MORE EXTENDED GUITAR NOTE, WHICH HAD BEEN
VERY POPULAR FORMERLY, WAS OFTEN REPLACED BY A
MANDOLIN AND GUITAR COMBINATION. THE REMARKABLE
VOCAL GIVEN HERE WITH ACCOMPANIMENT OF PIANO (AS THE
SOFT TONE) AND MANDOLIN, IS ONE OF THE FIRST RE-
CORDINGS IN WHICH THE LATTER INSTRUMENT IS FEATURED.

71

POOR BOY BLUES
(WILLARD THOMAS)
By RAMBLIN' THOMAS
VOCAL SOLO WITH GUITAR.
RECORDED 1929.
ORIGINAL ISSUE PARAMOUNT 12722A(21020-4)

POOR BOY LONG WAYS FROM HOME. WAS IN LOUISIANA DOING
AS PLEASE, NOW IN TEXAS; WORK OR LEAVE. IF YOUR HOME'S
LOUISIANA WHAT DOING HERE? MY HOME AIN'T TEXAS, SURE
DON'T CARE. IF BOAT DON'T LAND, STAY ON WATER LONG AS
ANY MAN. BOAT CAME ROCKING LIKE DRUNKEN MAN; HOME IS
ON WATER, DON'T LIKE LAND

THIS AND THE NEXT FOUR SELECTIONS ARE PROBABLY FACETS
OF A SINGLE FOLK-LYRIC COMPLEX (SEE NOTE FOR NO. 7
OF THIS SET). IN THESE SONGS, MOST OF THE VERSES ARE
SELECTED FROM A GENERAL STOCK OF ABOUT 800 FREQUENTLY
HEARD COUPLETS DEALING WITH PRISON. ALTHOUGH THERE IS
LITTLE DUPLICATION AMONG THE FIVE SONGS GIVEN HERE,
IN OTHER PERFORMANCES VARIOUS INTERMEDIATE FORMS CAN
BE HEARD. THE "BANJO JOE" RECORD LISTED BELOW HAS
MANY PHRASES OF THE VERSION OF "POOR BOY" IN THIS SET,
BUT ALSO INCORPORATES ELEMENTS IDENTIFIED WITH THE
PHRASE "BUCKET'S GOT A HOLE IN IT".

DISCOGRAPHY: POOR BOY LONG WAYS FROM HOME, BANJO
JOE, PARAMOUNT 12571.
BIBLIOGRAPHY: ODUM-1-169

72

FEATHER BED
(GUS CANNON)
By CANNON'S JUG STOMPERS
VOCAL SOLO WITH HARMONICA, BANJO,
JUG, GUITAR.
RECORDED MEMPHIS TENN., AUG. 2, 1929.
ORIGINAL ISSUE VICTOR V-38515B

REMEMBER, BEFORE WAR, SLEEP ON STRAW, NOW FEATHER
BED. WENT UPTOWN, DEACON'S HOUSE, THOUGHT HEARD MY
BABY CRY. WENT DOWNTOWN, DIDN'T MEAN HARM, POLICE
GRAB ARM, (BEGAN TO KICK, THROW ME IN AIR) DOING
BEST FIND BOY STOLE VEST. WENT COURTSQUARE FIND BOY
STOLE COAT. (JUDGE) STAND, LAWBOOKS IN HAND, PULL
OUT WRIT, SOMEBODY BEEN STEALING FIRST DEGREE.
BRITT AND BROWN, GOING ACROSS STREET GOING TO TOWN.
OVER THE ROAD I'M BOUND TO GO

THE MELODY USED IN THIS RECORDING IS USUALLY CALLED
"LOST JOHN" AND TRADITIONALLY FEATURES THE HARMONICA;
HERE PLAYED BY NOAH LEWIS. THE CHORUS "OVER THE ROAD
I'M BOUND" IS SELDOM HEARD OTHER THAN IN SONGS DEAL-
ING WITH PRISON.

DISCOGRAPHY: LOST JOHN, HENRY WHITTER, Okeh 40391.
OVER THE ROAD I'M BOUND TO GO, UNCLE DAVE MACON.
BRUNSWICK 329.



At
Hawaii
the
M.

Here are some excellent examples of this type of music. Even the titles are interesting.

- | | | |
|-----|---|-----------------------------------|
| 132 | Peter, Paul,
Danville Gail | Deck 'Boggs |
| 104 | Black Topped Rabbits
Bowed Tenor Blues | II Hophens and His fockle Bangers |
| 112 | Death of John Henry
On the Down Ber Line | Uncle Dave Macon |
| 111 | When the Roses Bloom Again
There's No Disappointment in Heaven | McFarland
and Gardner |
| 160 | The Three Downed Sisters
Bully Tree Kid | Vernon Dalhart |
| 130 | The Return of Miss Vickery
The Minstrel's Fiddle | Vernon Dalhart |
| 119 | Scandin' In Need of Prayer
Walk the Streets | McClennan Brothers |

ORIGINAL ISSUE BRUNSWICK 131A(96)

BIBLIOGRAPHY: THOMAS-11-122



ORIGINAL ISSUE VICTOR 20658B

PHRASES AND CONSTRUCTIONS SIMILAR TO THOSE IN THIS SONG CAN BE FOUND IN LOMAX II, III, AND IV, ODOM AND JOHNSON I AND II, AND WHITE. MORE RECENT RECORDINGS (1934-1938) DEALING WITH THE SAME IMAGES ARE "ANGOLA BLUES" BY JACK DUPREE, (OKEH 05823), "LONESOME DAY BLUES" BY JESSE JAMES (DECCA 7213), "LAST FAIR DEAL GONE DOWN" BY ROBERT JOHNSON (VOCALION 03445) AND "PARCHMAN FARM BLUES" (OKEH 05683) BY BUKKA WHITE. THE GUS CANNON RECORD LISTED BELOW HAS SOME LINES IN COMMON WITH THE SONG JULIUS DANIELS SINGS HERE.

DISCOGRAPHY: VIOLA LEE BLUES, CANNONS JUG STOMPERS.
VICTOR 38523.

ORIGINAL ISSUE PARAMOUNT 12622B(20388-2)

ON THE CLEAR FONE AND LONG RUNS, SO TYPICAL OF TEXAS AND LOUISIANA VOCAL STYLE, ARE HEARD VERY WELL HERE. THE DEVICE USED IN THIS SONG OF REVERSING THE LINE ORDER OF THE FIRST VERSE TO PRODUCE THE FINAL VERSE IS STILL FREQUENTLY EMPLOYED.

ORIGINAL ISSUE PARAMOUNT 126088(20374-1)

IN WALTER AND BYRD'S WASN'T IT BAD ABOUT LEMON
(PARAMOUNT 12945), AFTER MENTIONING THAT JEFFERSON
WAS BORN IN TEXAS AND DIED "ON THE STREETS OF
CHICAGO", THEY SING THAT THE LAST TUNE HE RECORDED
WAS "SEE THAT MY GRAVE IS KEPT GREEN". THE MASTER
NUMBERS OF THIS RECORD ALSO SEEM TO INDICATE IT WAS
MADE AT HIS LAST SESSION. ON THE OTHER SIDE (OF
PARAMOUNT 12945) REV. EMMET DICKENSON PARALLELS THE
LIFE OF JEFFERSON WITH THAT OF CHRIST. "SEE THAT
MY GRAVE IS KEPT GREEN" IS OFTEN KNOWN AS "TWO
WHITE HORSES IN A LINE" AND ALMOST ALWAYS, AS HERE,
IMITATES THE TONE OF A CHURCH BELL AT ONE POINT.

DISCOGRAPHY: TWO WHITE HORSES IN A LINE, THE TWO POOR BOYS, ROMEO 5081, BEE A.A.F.S. 17

BIBLIOGRAPHY: GDM-129; SANDBURG-472

77

CHIST SI TRISTE SANS LUI
(IT IS SO BLUE WITHOUT HIM)
BY CLEMO BREAUX WITH JOE FALCON AND OPHY BREAUX
VOCAL SOLO WITH ACCORDION, GUITAR.
RECORDED IN 1929.
ORIGINAL ISSUE COLUMBIA 40508F(W110551)

FOR A FULL DISCUSSION OF ARCADIAN MUSIC SEE WHITFIELD'S LOUISIANA FRENCH FOLK SONGS. FURTHER INFORMATION CAN ALSO BE FOUND IN THE NOTES FOR NOS. 31, 38, 39, 60 AND 68 OF THIS SET.

BIBLIOGRAPHY: WHITFIELD-9



78

WAY DOWN THE OLD PLANK ROAD
BY UNCLE DAVE MACON
VOCAL SOLO AND BANJO WITH GUITAR BY SAM MCGEE.
RECORDED IN 1926.
ORIGINAL ISSUE VOCALION B15321(53)

RATHER IN RICHMOND WITH HAIL AND RAIN, THAN GEORGIA WEARING BALL AND CHAIN. WENT MOBILE, GET GRAVEL TRAIN, NEXT I KNEW: BALL AND CHAIN. WHAT MAKES TREAT SO, WEAR BALL, CHAIN, ANKLE SORE. NASHVILLE PRETTY, MEMPHIS BEAUTY, SEE PRETTY GIRLS - CHATTANOOGA. [FARE YOU WELL I'M GONE]. BUILD SCAFFOLD ON MOUNTAIN, SEE GIRL RIDING BY. WIFE DIED FRIDAY, SATURDAY-BURIED, SUNDAY, MY COURTING DAY, MONDAY-MARRIED. [KILL YOURSELF]. 18 POUNDS MEAT A WEEK, WHISKY TO SELL, CAN YOUNG MAN STAY HOME, GIRLS LOOK SO WELL. WON'T GET DRUNK NO MORE ON PLANK ROAD

DAVE MACON "THE DIXIE DEW DROP" WAS BORN AT SMART STATION, TENNESSEE, OCTOBER 7TH, 1870. HE LEARNED HIS TRADE IN NASHVILLE, WHERE HIS PARENTS OPERATED THE MACON HOTEL, A THEATRICAL BOARDING HOUSE, AND BECAME A PROFESSIONAL ENTERTAINER ABOUT 1889. MANY OF THE SONGS HE LEARNED BEFORE 1900 FROM WORKERS ON THE LEVEE AND ALONG THE MISSISSIPPI WERE RECORDED AMONG THE HUNDRED OR SO TITLES HE CUT BETWEEN 1923 AND 1938, AND ARE UNIQUE AMONG COMMERCIAL RECORDINGS. HIS DESCRIPTIONS OF LIFE ON THE CHAIN GANG HERE AND ON NO. 79 OF THIS SET ARE TWO OF THE MOST CHARACTERISTIC OF A NUMBER OF SONGS OF THIS TYPE HE RECORDED. THE VERSES ABOUT THE SCAFFOLD (SEE NO. 57 OF THIS SET) AND THE WIFE'S DEATH ARE WIDELY KNOWN FOLK-LYRIC ELEMENTS. (SEE NOTES FOR NO. 7 OF THIS SET)

DISCOGRAPHY: MY WIFE DIED SATURDAY NIGHT. DR. HUMPHREY;

BATE. BRUNSWICK 271.

BIBLIOGRAPHY: SHARP-11-277

79

BUDDY WON'T YOU ROLL DOWN THE LINE
(MACON)
BY UNCLE DAVE MACON
VOCAL SOLO AND BANJO WITH BANJO-GUITAR BY SAM MCGEE.
RECORDED IN 1930.
ORIGINAL ISSUE BRUNSWICK 292

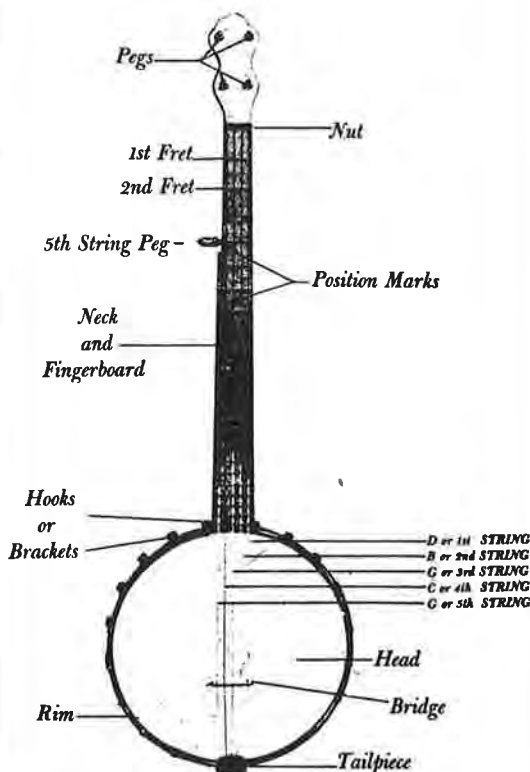
IN TENNESSEE, LEASE COME, WORK IN COAL MINE AGAINST FREE LABOR, MADE 'EM RISE AND SHINE. MONDAY MORNING MARCH THEM TO LONE ROCK LOOKING IN THAT MINE (HOLE), 'CAPTAIN' SAY "BETTER GET POLE". BEANS HALFDONE, BREAD NOT SO WELL, MEAT BURNT UP, COFFEE BLACK AS HECK, BUT TASTES GOOD. BOSS, HARD MAN; IF DON'T GET DONE, CARRY YOU TO STOCKADE, ON THE FLOOR YOU FALL, NEXT TIME HAVE POLE. BUDDY ROLL DOWN LINE, YONDER COMES MY DARLING, COMING DOWN LINE.

THIS RECORDING, ALONG WITH NOS. 78, 80, 81 AND 82 OF THIS SET ARE OF A TYPE OFTEN REFERRED TO AS "WORK SONGS" BECAUSE THEY ARE STRUCTURALLY ADAPTED TO RESPONSIVE CHANTING BY GANG WORKERS (SEE LIBRARY OF CONGRESS A.A.F.S. ALBUMS NOS. 3 AND 8). THE PERFORMANCES IN THE PRESENT SET HAVE BEEN GIVEN ACCOMPANIMENTS AND SOMEWHAT 'REFINED', BUT THE CHARACTERISTIC LEADER AND CHORUS PATTERN SURVIVES. THE WORDS IN THIS VERSION OF "ROLL DOWN THE LINE" ARE MORE REGIONALIZED THAN MOST.

DISCOGRAPHY: HEY BUDDY, WON'T YOU ROLL DOWN THE LINE. ALLEN BROTHERS. VOCALION 02818. ROLL ON BOYS. CAROLINA TAR HEELS. VICTOR 40024.

BIBLIOGRAPHY: GORDON-50

THE BANJO and description of it's parts



80

SPIKE DRIVER BLUES
BY MISSISSIPPI JOHN HURT
VOCAL SOLO WITH GUITAR
RECORDED IN 1930.
ORIGINAL ISSUE OKEH 8692 (#401488)

TAKE HAMMER, CARRY TO CAPTAIN, TELL I'M GONE. HAMMER
KILLED JOHN HENRY, WON'T KILL ME. LONG FROM EAST
COLORADO TO HOME; JOHN HENRY LEFT HAMMER LAYING SIDE
ROAD. JOHN HENRY STEEL DRIVING BOY, BUT WENT DOWN.
THAT'S WHERE (WHY) I'M GONE

SONGS ABOUT JOHN HENRY ARE OF TWO GENERAL TYPES;
THE BALLAD (SEE NO. 19 OF THIS SET) AND THE HAMMER
SONG. THE VERSES OF THE LATTER ARE USUALLY COMPOUNDED
WITH THE PHRASE "ROLL ON BUDDY", BUT NOT IN THE IN-
TROJECTIVE VERSION GIVEN HERE. FOR VERSIONS OF THIS
AND SIMILAR SONGS SEE JOHNSON'S JOHN HENRY (BIBLIOGRAPHY
JOHNSON, 1).

DISCOGRAPHY: NINE POUND HAMMER, GRAYSON AND WHITTER.
VICTOR 40105. NINE POUND HAMMER IS TOO HEAVY, MONROE
BROTHERS. BLUEBIRD 6422. THE NINE POUND HAMMER, AL
HOPKINS. BRUNSWICK 177.

BIBLIOGRAPHY: BOTKIN-913; HENRY-441; JOHNSON-1-69;
JOHNSON-11-218; LOMAX-V-322; LOMAX-IV-360; SANDBURG-
150; SCARBOROUGH-1-219; SHARP-11-42; WHITE-261

81

K. C. MOAN
(TWEED BLACKMAN)
BY MEMPHIS JUG BAND
VOCAL TRIO WITH HARMONICA, KAZOO,
BANJO, JUG, GUITAR.
RECORDED IN 1928.
ORIGINAL ISSUE VICTOR V-38558A

THOUGHT I HEARD K.C. BLOW LIKE MY WOMEN ON BOARD.
WHEN BACK ON K.C. ROAD, GOING TO LOVE BABY LIKE NEVER
BEFORE

QUARTET ARRANGEMENT OF A WELL KNOWN WORK SONG. THE
TRAIN IS A CONSTANTLY RECURRING SYMBOL IN COMPOSITIONS
OF THIS CATEGORY.

BIBLIOGRAPHY: ODUM-1-220; WHITE-273

82

TRAIN ON THE ISLAND
(J.P. NESTOR)
BY J.P. NESTOR
VOCAL SOLO WITH VIOLIN AND BANJO.
RECORDED IN 1927.
ORIGINAL ISSUE VICTOR 21070A

TRAIN ON ISLAND, SINCE (THOUGHT) HEARD IT SQUEAL (BLOW),
GO TELL TRUE LOVE CAN'T ROLL WHEEL, HAPPY DO FEEL
[THINKING (LONG AS) I CAN GO]

THE SOUND OF A TRAIN IS HERE INTERPRETED ON BANJO AND
VIOLIN. (SEE NOTES FOR NOS. 28 AND 29 OF THIS SET)
WITH A MEAGER VOCAL ADAPTED FROM A WORK SONG. THE
ARTISTS ARE PROBABLY BOTH FROM VIRGINIA.

83

THE LONE STAR TRAIL
(TALKIE HIT FROM UNIVERSAL PICTURE
"THE WAGON MASTER")
BY KEN MAYNARD (THE AMERICAN BOYS
FAVORITE COWBOY)
VOCAL SOLO WITH GUITAR.
RECORDED IN 1930.
ORIGINAL ISSUE COLUMBIA 2310D (#149832)

I AM COWBOY IN TEXAS TRAIN, TRADE IS CINCHING SADDLES,
PULLING BRIDLE REINS, LASSO WITH SKILL, EASE. LOVE
ROLLING PRAIRIE; IF FIND LONGHORNS WILL JOURNEY ALL
LIFE. IF HAD STEAK MARRIED I'D BE. ON TRAIL, DUSTY
RISE, 50 MILES FROM WATER, GRASS DRY, BOSS MAD. WHEN
LAKES FULL WATER, GRASS WAVING FINE, BOSS SHEDS
FROWN. BEDDED DOWN FOR NIGHT, HORSE SHAKES SADDLE,
HERD - FRIGHT, STAMPEDE. CLOUD IN WEST, FIRE ON HORNS,
BOSS RIDES AROUND, PAY IN GOLD, I'LL FOLLOW LONG
HORNS UNTIL TOO OLD

THIS PASSIONATE DESCRIPTION OF LIFE IS ONE OF THE
VERY FEW RECORDINGS OF AUTHENTIC "COWBOY" SINGING.

84

FISHING BLUES
(THOMAS)
BY HENRY THOMAS ("RAGTIME TEXAS")
VOCAL SOLO WITH GUITAR, AND WHISTLE.
RECORDED IN 1929.
ORIGINAL ISSUE VOCALION 1249

WENT ON HILL 12 O'CLOCK; GOT POLE. WENT TO HARDWARE;
GOT HOOK, PUT LINE ON HOOK. LOOK DOWN RIVER, ONE
O'CLOCK, SPIED CATFISH, GOT HUNGRY, GOING TO CATCH
CATFISH. PUT ON SKILLET, LID, COOK SHORTNING BREAD.
YOU BEEN FISHING ALL TIME, I'M GOING FISHING TOO.
BET LIFE, LOVING WIFE, CATCH MORE THAN YOU. ANY
FISH BITE, I'M GOING FISHING TOO

THE VERSES IN THIS SONG ARE SELDOM HEARD EXCEPT FOR
THE SHORTNING BREAD COUPLET, WHICH IS WIDELY KNOWN.
REFERENCES TO FISHING, OTHER THAN AS SEXUAL SYMBOLISM,
ARE RARE IN AMERICAN FOLK MUSIC.
ALL OF THE REFERENCES GIVEN BELOW REFER TO THE
"SHORTNING BREAD" VERSES AND NOT TO THE "FISHING"
ONES.

DISCOGRAPHY: SHORTNIN' BREAD, DYKES MAGIC CITY TRIO.
BRUNSWICK 125. SHORTNIN' BREAD, EARL JOHNSON. OKEH 45112.
SEE ALSO FISHING BLUES BY MEMPHIS MINNIE. VOCALION 1711
FOR AN ALLIED COMPOSITION.

BIBLIOGRAPHY: ARNOLD-156; GORDON-75; HENRY-428;
JOHNSON-11-163; LOMAX-11-234; LUNSFORD-55; PERROW-
VOL.28-142; RANDOLPH-11-328; SCARBOROUGH-149; WHITE-193

BIBLIOGRAPHY: PERROW-VOL.26-127

A FEW QUOTATIONS

FROM VARIOUS AUTHORS THAT HAVE BEEN USEFUL TO THE EDITOR
IN PREPARING THE NOTES FOR THIS HANDBOOK.

"IN ELEMENTARY MUSIC THE RELATION OF EARTH TO THE SPHERE OF WATER IS 4 TO 3, AS
THERE ARE IN THE EARTH FOUR QUARTERS OF FRIGIDITY TO THREE OF WATER."
ROBERT FLUDD

"CIVILIZED MAN THINKS OUT HIS DIFFICULTIES, AT LEAST HE THINKS HE DOES, PRIMITIVE
MAN DANCES OUT HIS DIFFICULTIES."
R. R. MARRETT

"DO AS THY WILT SHALL BE THE WHOLE OF THE LAW."
ALEISTER CROWLEY

"THE IN-BREATHING BECOMES THOUGHT, AND THE OUT-BREATHING BECOMES THE WILL MANIFES-
TATION OF THOUGHT."
RUDOLPH STEINER



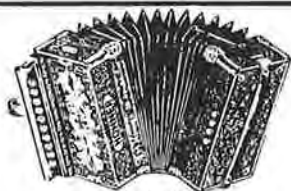
ALPHABETICAL INDEX



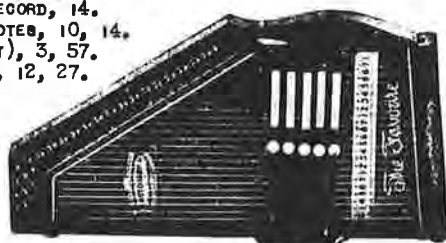
TITLES, ARTISTS, AND FIRST LINES OF ITEMS IN THIS SET ARE PRINTED IN LARGE CAPITALS. SUBJECTS, ALTERNATE TITLES, AND QUOTATIONS OTHER THAN FIRST LINES, ARE PRINTED IN SMALL CAPITALS. THE NUMBERS AFTER EACH ENTRY GIVE THE ITEMS IN THIS SET REFERRED TO BY THAT ENTRY.



A



ACCORDION, RECORDS FEATURING, 37, 38, 39, 68, 71.
AFRICA MENTIONED IN NOTES, 28, 34, 40.
ALABAMA MENTIONED IN NOTES, 45.
ALABAMA SACRED HARP SINGERS (ARTISTS), 44, 45.
ALBERT MENTIONED ON RECORD, 21.
"ALL ABOUT THAT JOHN B. STETSON HAT", 19.
"ALL IN ALLEY, ONE DARK AND DRIZZLY NIGHT" (1st. LINE), 19.
"ALONG CAME THE F.F.V." (1st. LINE), 23.
ANIMALS MENTIONED ON RECORD, 1, 8, 36, 37, 57, 63, 83, 84.
"ARCADIAN" MUSIC, 31, 37, 38, 39, 60, 68, 77.
ARCADIAN ONE STEP (TITLE), 38.
ARKANSAS MENTIONED ON RECORD, 14.
ARKANSAS MENTIONED IN NOTES, 10, 14.
ASHLEY, CLARENCE (ARTIST), 3, 57.
ASHLEY, THOMAS (ARTIST), 12, 27.



AUTOHARP, RECORDS FEATURING, 9, 17, 23, 34, 53, 67.
"AWAY BY THE RIVER SO CLEAR" (1st. LINE), 53.
BALLADS, AMERICAN, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24.
BALLADS, ANGLO-AMERICAN, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
BANDIT COLE YOUNGER (TITLE), 15.

B

BANJO MENTIONED IN NOTES, 7, 28, 29, 30, 51, 58, 70.
BANJO, RECORDS FEATURING, 3, 6, 7, 8, 9, 10, 12, 14, 16, 20, 25, 27, 33, 51, 57, 58, 59, 62, 63, 72, 73, 78, 79, 81, 82.
BANJO-GUITAR, RECORDS FEATURING, 79.



BANJO-MANDOLIN, RECORDS FEATURING, 66.
BASS (STRING), RECORDS FEATURING, 56.
BAXTER, ANDREW AND JIM (ARTISTS), 32.
BENTLEY BOYS (ARTISTS), 25.
"BETTER GET READY FOR JUDGEMENT" (1st. LINE), 47.
BIBLE HISTORY QUOTED ON RECORD, 42, 48, 50, 51, 52, 53.
BIBLE MENTIONED ON RECORD, 2.
BLUES (WORD IN TITLE OF RECORDING), 26, 27, 40, 59, 61, 66, 69, 70, 71, 73, 74, 75, 77, 80, 84.
BOB LEE JUNIOR BLUES (TITLE), 66.
BOGGS, DOCK (ARTIST), 62, 73.
BOLDEN, BUDDY, MENTIONED IN NOTES, 61.
BOLL-WEAVIL MENTIONED ON RECORD, 26.
BREAUX, CLEMO (ARTIST), 68, 77.



BREAUX FRERES (CLIFFORD, OPHY, ET AMEDEE) (ARTISTS), 39.
BREAUX, OPHY (ARTIST), 39, 77.
BRILLIANCY MEDLEY (TITLE), 33.
BROKEN PROMISE MENTIONED ON RECORD, 1, 6, 13, 61, 62.
BROWN, RICHARD (RABBIT) (ARTIST), 61.
BUDDY WONT YOU ROLL DOWN THE LINE (TITLE), 79.
"BUFFALO TO WASHINGTON", 19.
BURIAL MENTIONED ON RECORD, 2, 6, 10, 13, 18, 20, 36, 61, 73.
BURNETT AND RUTHERFORD (ARTISTS), 10.
"BURY A BIBLE AT MY HEAD", 2.
BUTCHERS BOY (THE) (TITLE), 6.
C. AND O. RAILROAD MENTIONED ON RECORD, 18, 23.
"CANNONBALL, THE", 19.
CANNON'S (GUS) JUG STOMPERS, (ARTISTS), 59, 72.
"CAPTAIN" MENTIONED ON RECORD, 18, 75, 79, 80.
"CARELESS LOVE", 66.
CAROLINA TAR HEELS (ARTISTS), 12, 27.
CARTER, BUSTER, AND YOUNG, PRESTON (ARTISTS), 11.
CARTER FAMILY, THE (ARTISTS), 17, 23, 53, 67.
CARTER FAMILY MENTIONED IN NOTES, 52, 53, 67.
CARTER, SARA (ARTIST), (SOLOS), 17, 23, 67.
"CASEY JONES", 24.
CHEST SI TRISTE SANS LUI (TITLE), 77.
CHAIN GANG MENTIONED ON RECORD, 25, 78, 79.
CHARLES GITEAU (TITLE), 16.
CHILD BALLADS, 1, 2, 3, 4, 5.
CHRIST MENTIONED ON RECORD, 42, 44, 45, 46, 47, 48, 50, 52, 54, 56.
CINCINNATI JUG BAND (ARTISTS), 40.
CIVIL WAR, AMERICAN, MENTIONED IN NOTES, 15, 28.
CLAPPING, RECORDS FEATURING, 49, 54, 55.
CLARINET, RECORDS FEATURING, 41.
CLEM, HARMON (ARTIST), 30.
CLOUTIER, FRANK AND VICTORIA CAFE ORCHESTRA, (ARTISTS), 41.
COLEMAN, BOB (ARTIST), 40.
"COME ALL YOU TENDER CHRISTIANS" (1st. LINE), 16.
"COME ALL YOU GOOD KIND PEOPLE" (1st. LINE), 73.
"COME JESUS" (1st. LINE), 42.
"COME YOU LADIES AND GENTLEMAN" (1st. LINE), 25.
COO COO BIRD (THE) (TITLE), 57.
COUNTRY BLUES (TITLE), 73.
COURTSHIP MENTIONED ON RECORD, 6, 7, 8, 9, 11, 64, 65.
"COWBOY" SONGS, 15, 83.
CRAIN, EDWARD L. (ARTIST), 15.
"CRAZY, SILLY, CAN'T YOU PLAINLY SEE", 3.
"CORN BREAD WHEN I'M HUNGRY", 73.
"CUCKOO, THE", 57.
CURRY (ARTIST), 18.
"DAEMON LOVER", 3.
DANIELS, JULIUS (ARTIST), 74.
DANSEUSE, LA (TITLE), 31.
"DARLING CORA", 73.
DAY, J. W. (JILSON SETTERS) (ARTIST), 29.
DEATH INSTRUCTIONS GIVEN ON RECORD, 2, 6, 23, 73.
DEATH MENTIONED ON RECORD, 1, 2, 3, 6, 10, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 36, 43, 44, 45, 46, 47, 49, 53, 55, 60, 80.
DEATH WHERE IS THY STING (OH) (TITLE), 43.
DEVIL MENTIONED ON RECORD, 5. (SEE ALSO SATAN)
DIALOGUE SONGS, 12, 52, 64, 65, 68.
"DIG MY GRAVE BOTH WIDE AND DEEP", 6.
DISASTERS MENTIONED ON RECORD, 3, 22, 23, 24.
"DO FA SOL LA SOL FA SOL" (1st. LINE), 44.
"DO LA FA SOL FA LA FA LA" (1st. LINE), 45.
"DON'T YOU NEVER LET ONE WOMAN RULE YOUR MIND" (1st. LINE), 59.
DOWN ON PENNY'S FARM (TITLE), 25.
DREAMS MENTIONED ON RECORD, 24, 58, 61, 66.

C

D

"DRESS SHE WORE WAS BLUE (RED)", 17.
 DRUMS, RECORDS FEATURING, 41, 56.
 DRUNKARDS SPECIAL (TITLE), 4.
 DRUNKENNESS MENTIONED ON RECORD, 4, 47, 68, 72.
 DRY BONES (TITLE), 51.
 DUNFORD, UNCLE ECK (ARTIST), 9.
 EAST VIRGINIA (TITLE), 58.
 ECHO-LIKE RELATION OF VOICES, 2, 55.
 EDWARDS, ELDER (ARTIST), 49.
 ENGINE ONE-FORTY-THREE (TITLE), 23.
 ENGLAND MENTIONED ON RECORD, 6, 22, 57.
 ESCAPE FROM PRISON MENTIONED ON RECORD, 13, 16.
 ESTES, JOHN (ARTIST), 70.
 EXPRESSMAN BLUES (TITLE), 70.
 FALCON FAMILY MENTIONED IN NOTES, 68.
 FALCON, JOSEPH, (ARTIST), 38, 68, 77.
 "FARMERS CURST WIFE", 5.
 FARMERS MENTIONED ON RECORD, 5, 11, 25, 26, 27.
 FATAL FLOWER GARDEN (TITLE), 2.
 "FATHER WAS A SPANISH MERCHANT", (1st. LINE), 65.
 FEATHER BED (TITLE), 72.
 "FI DIDDLE I DIDDLE I FI", 5.
 FIFTY MILES OF ELBOW ROOM (TITLE), 55.
 "FIRST NIGHT WHEN I WENT HOME", (1st. LINE), 4.
 FISHING BLUES (TITLE), 84.
 "FOLK LYRIC" MENTIONED IN NOTES, 7, 35, 57, 71.
 FOSTER, GWEN (ARTIST), 12, 27.
 FRANKIE (TITLE), 21.
 "FRANKIE WAS A GOOD GIRL, EVERYBODY KNOWS" (1st. LINE), 21.
 FRENCH, SONGS SUNG IN, 37, 38, 39, 60, 68, 77.
 "FROG WENT A'COURTIN'" (1st. LINE), 8.
 FRUGE, COLUMBUS (ARTIST), 37.
 FRY, ALICE, MENTIONED ON RECORD, 21, 24.
 "FUGUING TUNE", 45.
 GAMBLING MENTIONED ON RECORD, 15, 17, 47, 57, 73.
 GARFIELD, PRESIDENT JAMES A., MENTIONED ON RECORD, 16.
 GATES, REV. J. M., (ARTIST), 42, 43.
 GEORGIA STOMP (TITLE), 32.
 "GET DOWN, GET DOWN, LITTLE HENRY LEE" (1st. LINE), 1.
 "GET YOUR PARTNERS, PROMENADE" (1st. LINE), 35.
 "GETTING TIRED OF SLEEPING IN THIS LOWDOWN LONESOME CELL" (1st. LINE), 75.
 GITEAU (GITEAU), CHARLES, MENTIONED ON RECORD, 16.
 "GLORY GLORY, HALLELUJAH, SINCE I LAID MY BURDEN DOWN" (1st. LINE), 49.
 "GO DIG A HOLE IN THE MEADOW", 73.
 GOD MENTIONED ON RECORD, 47, 48, 52, 53, 56.
 "GOING TO BUILD ME A SCAFFOLD ON SOME MOUNTAIN HIGH", 78.
 "GONNA BUILD ME LOG CABIN ON A MOUNTAIN SO HIGH" (1st. LINE), 57.
 GONNA DIE WITH MY HAMMER IN MY HAND (TITLE), 18.
 GOT THE FARM LAND BLUES (TITLE), 27.
 GRAYSON, G. B. (ARTIST), 13.
 GUITAR MENTIONED IN NOTES, 29, 30, 31, 69, 70.

 GUITAR, RECORDS FEATURING, 1, 2, 4, 5, 9, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 29, 30, 31, 32, 33, 34, 35, 36, 39, 48, 49, 50, 52, 53, 54, 55, 59, 60, 61, 62, 64, 65, 66, 67, 68, 69, 70, 71, 72, 74, 75, 76, 77, 78, 79, 80, 81, 83, 84.
 GULF COAST MENTIONED IN NOTES, 30.
 "HAMMER THAT KILLED JOHN HENRY", 80.
 HANGING MENTIONED ON RECORD, 16, 17.
 "HARD TIMES IN THE COUNTRY", 25.
 "HARM LINKS", 11.

 HARMONICA, RECORDS FEATURING, 9, 12, 19, 41, 59, 64, 65, 72, 81.
 HARRELL, KELLY, AND VIRGINIA STRING BAND (ARTIST), 14, 16.
 "I HATE THAT TRAIN", 66.
 "HAVE YOU EVER HEARD A COFFIN SOUND?", 76.

HE GOT BETTER THINGS FOR YOU (TITLE), 48.
 "HEB HER MAN AND HE DONE HER WRONG", 21.
 "HEART IS THE FORTUNE OF ALL WOMANKIND (THE)", (1st. LINE), 7.
 HEAVEN MENTIONED ON RECORD, 45, 46, 50, 51, 53, 55, 56, 73.
 HENRY LEE (TITLE), 1.
 HERBERT, DIDIER (ARTIST), 60.
 HISTORY, BIBLICAL, MENTIONED ON RECORD, 48, 50, 51, 52, 53.
 HISTORY, ECONOMIC, MENTIONED ON RECORD, 12, 25, 26, 27, 72.
 HISTORY, SOCIAL, MENTIONED ON RECORD, 15, 16, 20, 22, 69, 79.
 "HITCH ME TO YOUR WAGON", 61, 69.
 HOME SWEET HOME (TITLE), 39.
 "HONEY WHERE YOU BEEN SO LONG", 63.
 HOUSE CARPENTER (THE) (TITLE), 3.
 "HOW LONG MY LORD, HOW LONG?", 50.
 HUMMING, RECORDS FEATURING, 57, 81.
 HUMOROUS SONGS AND BALLADS, 4, 5, 8, 9, 14, 64, 68.
 HUNT, PRINCE ALBERT (ARTIST), 30.
 HURT, MISSISSIPPI JOHN, (ARTIST), 21, 80.
 HUTCHISON, FRANK (ARTIST), 19.
 "I AM A LONELY COWBOY AND I'M OFF IN THE TEXAS TRAIN", (1st. LINE), 83.
 "I AM MOVING HOME TO HEAVEN" (1st. LINE), 46.
 "I AM A NOTED HIGHWAY MAN" (1st. LINE), 15.
 "I ASKED THEM BRING ME MY PISTOL, THREE ROUNDS OF BALL" (1st. LINE), 74.
 "I CAN'T SLEEP FOR DREAMING" (1st. LINE), 66.
 "I'D RATHER BE IN SOME DARK HOLLER", 58.
 "I HEARD DEATH CALL" (1st. LINE), 43.
 ILLINOIS CENTRAL RAILROAD MENTIONED IN NOTES, 24.
 INSTRUMENTAL STYLES MENTIONED IN NOTES, 28, 29, 30, 31, 32, 33, 40, 41.
 "I REMEMBER THE TIME JUST BEFORE THE WAR" (1st. LINE), 72.
 "I SAID EXPRESSMAN, EXPRESSMAN" (1st. LINE), 70.
 "I SAW THE LIGHT FROM HEAVEN SHINING ALL AROUND", 51.
 "I THOUGHT I HEARD THAT K. C. WHEN SHE BLOWED" (1st. LINE), 81.
 "I WILL SING A LITTLE SONG BUT IT AIN'T VERY LONG" (1st. LINE), 11.
 "I WISH I WAS A MOLE IN THE GROUND" (TITLE AND FIRST LINE), 65.
 "I WOKE UP ONE MORNING IN MAY" (TITLE), 60.
 "I WOKE UP THIS MORNING BETWEEN ONE AND TWO" (1st. LINE), 27.
 "I WOKE UP THIS MORNING, FOUR O'CLOCK" (1st. LINE), 24.
 "I'LL TELL YOU ALL A STORY ABOUT ONNIE WISE" (1st. LINE), 13.
 "I'M GOING AWAY, I'M GOING AWAY", 35.
 "I'M GOING BACK WHERE I CAME (FROM)" (1st. LINE), 36.
 "I'M IN THE BATTLEFIELD FOR MY LORD" (TITLE), 56.
 "I'VE A FATHER ON THE ROCKY ROAD" (1st. LINE), 44.
 "I'VE GOT NO SUGAR BABY NOW" (1st. LINE), 62.
 "IN THE DAYS OF EIGHTEEN AND ONE, PEG AND AVIL" (1st. LINE), 12.
 INDIAN WAR WHOOOP (TITLE), 34.
 INSTRUMENTAL DANCES, 28, 29, 30, 31, 32, 33, 34, 38, 40, 41.
 "IT RAINED, IT POURED, IT RAINED SO HARD", (1st. LINE), 2.
 "JACK O'DIAMONDS, JACK O'DIAMONDS, I'VE KNOWN YOU FROM JLD", 57.
 JACKSON, JIM (ARTIST), 36.
 JAMES ALLEY-BLUES (TITLE), 61.
 "JAMES HARRIS", 3.
 JAMES, JESSIE, MENTIONED ON RECORD, 15.
 "JAZZ" MENTIONED IN NOTES, 41.
 JEALOUSY MENTIONED ON RECORD, 1, 6, 21, 61, 73.
 JEFFERSON, BLIND LEMON (ARTIST), 69, 75, 76.
 "JOHN DONE SAW THAT NUMBER" (1st. LINE), 50.
 JOHN HARDY WAS A DESPERATE LITTLE MAN (TITLE AND FIRST LINE), 17.
 JOHN HENRY BALLAD, 18.
 JOHN HENRY HAMMER SONG, 80.
 "JOHN HENRY TOLD HIS CAPTAIN" (1st. LINE), 18.
 JOHN THE BAPTIST (TITLE), 50.
 JOHN THE REVELATOR (TITLE), 52.
 JOHNSON, BLIND WILLIE, (ARTIST), 52.
 JOHNSON, BLIND WILLIE, MENTIONED IN NOTES, 52, 54, 61.
 JOHNSON, MARY (ARTIST), 48, 49.
 JONES, COLEY (ARTIST), 4.
 JUDGEMENT (TITLE), 47.
 JUG, RECORDS FEATURING, 40, 59, 66, 72, 81.
 JUSTICE, DICK (ARTIST), 1.
 K. C. MOAN (TITLE), 81.
 KAISER MENTIONED ON RECORD, 69.
 KASSIE JONES (TITLE), 24.
 KAZEE, BUELL (ARTIST), 6, 7, 58.

SUBMARINE KAZOO



No. 9220

Red and Blue Assorted
4 1/4" long. Packed 2 doz. to the box.
\$1.60 Per Doz.

KAZOO, RECORDS FEATURING, 66, 81.
KENTUCKY, ARTISTS FROM, 6, 7, 29, 58, 62, 73.
KENTUCKY MENTIONED IN NOTES, 7, 24, 30, 58.
"KIND FRIENDS I WANT TO TELL YOU BECAUSE I LOVE YOUR SOUL"
(1ST LINE), 48.
KING KONG KITCHIE KITCHIE KI-ME-O (TITLE), 8.
LACHNEY, DELMA, AND GASPARD, BLIND UNCLE, (ARTISTS), 31.
LAW MENTIONED ON RECORD, 13, 15, 16, 17, 19, 21, 25, 71, 72, 74,
75, 78, 79.
LAZY FARMER BOY (A) (TITLE), 11.
"LEADER AND CHORUS" PATTERN MENTIONED IN NOTES, 79.
LE VIEUX SOULARD ET SA FEMME (TITLE), 68.
"LET THE LIGHT FROM THE Lighthouse SHINE ON ME", 54.
LEWIS, FURRY (ARTIST), 24.
LEWIS, JOHN, MENTIONED ON RECORD, 13.
LEWIS, NOAH (ARTIST), 59, 72.
LIES MENTIONED ON RECORD, 2, 4, 13, 14, 25, 47, 61, 62.
"LINING" HYMNS, 42, 43.
LITTLE MOSES (TITLE), 53.
LONELINESS MENTIONED ON RECORD, 6, 7, 58, 62, 66, 71, 73, 75, 77.
LONE STAR TRAIL (THE) (TITLE), 83.
"LOST JOHN", 72.
LOUISIANA, ARTISTS FROM, 31, 37, 38, 39, 52, 60, 61, 68, 77.
LOUISIANA, MENTIONED IN NOTES, 30, 31, 32, 38, 39, 52, 60, 61,
75, 77.
LOVE, HAPPY, MENTIONED ON RECORD, 8, 65, 69, 81.
LOVE SONGS, 57, 58, 61, 62, 66, 69.
LOVE, UNHAPPY, MENTIONED ON RECORD, 1, 3, 6, 10, 13, 21, 58, 60,
61, 62, 66, 70, 73, 75, 77.
"LOVING NANCY", 7.
LUNSFORD, BASCOM LAMAR (ARTIST), 51, 63.
LYONS, BILLY, MENTIONED ON RECORD, 19.
MACON, UNCLE DAVE (ARTIST), 78, 79.
"MAITLAND C. M.", 54.
"MAN THAT WAS OLD COME A'COURTIN' ONE DAY" (FIRST LINE), 9.



MANDOLIN, RECORDS FEATURING, 54, 70.
MARRIAGE MENTIONED ON RECORD, 4, 5, 8, 9, 11, 17, 18, 19, 20, 24,
64, 67, 68, 83.
MASON, REV. MOSES (ARTIST), 50.
MASKED MARVEL (THE) (ARTIST), 26.
WAYNARD, KEN (ARTIST), 83.
McGEE, REV. F. W. (ARTIST), 55.
McGEE, SAM (ARTIST), 78, 79.
McINTOSH AND EDWARDS, ELDERS (ARTISTS), 49.
"McKINLEY HOLLERED, McKINLEY SWORE", 20.
McKINLEY, PRESIDENT WILLIAM, MENTIONED ON RECORD, 20.
MEMPHIS JUG BAND (ARTISTS), 66, 81.
MEMPHIS MENTIONED IN NOTES, 19, 40, 48, 59, 66.
MEMPHIS SANCTIFIED SINGERS (ARTISTS), 48.
MIDDLE GEORGIA SINGING CONVENTION NO. 1 (ARTISTS), 46.
MING, FLOYD, AND HIS PEP STEPPERS (ARTISTS), 34.
MINGLEWOOD BLUES (TITLE), 59.
MINNESOTA MENTIONED ON RECORD, 15.
MISSISSIPPI BOWEAVIL BLUES (TITLE), 26.
MISSISSIPPI MENTIONED IN NOTES, 24.
MISSOURI MENTIONED IN NOTES, 15, 21.
MOONSHINERS DANCE (TITLE), 41.
MORAL WARNINGS, 16, 17, 23, 25, 47, 59, 73, 76.
MOSES MENTIONED ON RECORD, 51, 52, 53.
MOUNTAIN VANTAGE POINT THEME, 57, 78.
MOUNTAINEERS COURTSHIP (TITLE), 64.
"MURDERED UPON THE RAILROAD", 23.
MURDERS MENTIONED ON RECORD, 1, 2, 13, 15, 16, 17, 19, 20, 21, 74.

MUST BE BORN AGAIN (TITLE), 42.
"MUST JESUS BEAR THE CROSS ALONE?" (1ST LINE), 54.
"MY MOTHER SHE TOLD ME" (1ST LINE), 9.
MY NAME IS JOHN JOHANNA (TITLE AND FIRST LINE), 14.
NELSON, REV. SISTER MARY (ARTIST), 47.
NELSTONES HAWAIIANS (ARTISTS), 2.
NESTOR, J. P. (ARTIST), 82.
NEW ORLEANS MENTIONED IN NOTES, 31, 52, 61.
NEWPORT BLUES (TITLE), 40.
NINETY NINE YEAR BLUES (TITLE), 74.
"NO SIR", 65.
NORTH CAROLINA, ARTISTS FROM, 12, 20, 27, 51, 63.
NORTH CAROLINA MENTIONED IN NOTES, 13, 30, 63.
NORTH CAROLINA RAMBLERS, (ARTISTS), 20.
"NOW THIS IS THE OLD GEORGIA STOMP" (1ST LINE), 32.
OKLAHOMA MENTIONED IN NOTES, 31.
OLD COUNTRY STOMP (TITLE), 35.
OLD DOG BLUE (TITLE), 36.
"OLD ENOCH, HE LIVED TO BE THREE HUNDRED AND SIXTY FIVE"
(1ST LINE), 51.
"OLD GREY GOOSE IS DEAD", 63.
OLD LADY AND THE DEVIL (TITLE), 5.
OLD SHOES AND LEGGINS (TITLE), 9.
OMMIE WISE, (TITLE), 13.
"ON A MONDAY MORNING, JUST ABOUT NINE O'CLOCK" (1ST LINE), 22.
"ONCE I WAS IN THE LOWLANDS AND I WAS JUST LIKE YOU"
(1ST LINE), 56.
ORGAN, RECORDS FEATURING, 44, 45.
"OUR GOODMAN", 4.
"OVER THE ROAD I'M BOUND TO GO", 72.
PARKER, CHUBBY (ARTIST), 8.
PARTING LOVER THEME, 7, 58, 66, 70.
PEG AND AWL (TITLE), 12.
PEP STEPPERS, FLOYD MING AND HIS (ARTISTS), 34.
PHIPPS, ERNEST, AND HIS HOLINESS SINGERS (ARTISTS), 54.
PIANO, RECORDS FEATURING, 41, 54, 55, 56, 70.
POLICE - SEE LAW.
POOLE, CHARLIE, AND NORTH CAROLINA RAMBLERS (ARTISTS), 20.
POOR BOY BLUES (TITLE), 71.
"POOR BOY" MENTIONED ON RECORD, 71, 74.
"POOR BOY, POOR BOY, POOR BOY LONG WAYS FROM HOME" (1ST LINE), 71.
POVERTY MENTIONED ON RECORD, 11, 12, 14, 22, 25, 26, 27, 67, 71.
PRESENT JOYS (TITLE), 45.
PRESIDENT, MURDER OF, MENTIONED ON RECORD, 16, 20.
PRISON CELL BLUES (TITLE), 75.
PRISON MENTIONED ON RECORD, 13, 16, 17, 19, 51, 63, 73, 75, 78, 79.
PRISON SONGS, 63, 71, 74, 75, 76, 78, 79.
PRISONER VISITED BY RELATIVES, 16, 17.
"PUT ON THE SKILLET", 84.
QUESTIONS MENTIONED ON RECORD, 3, 4, 11, 26, 52, 54, 61, 62, 63,
64, 65, 69, 70, 74, 76, 78.
RABBIT FOOT BLUES (TITLE), 69.
"RAILROAD BOY", 6.
RAILROAD MENTIONED ON RECORD, 6, 23, 24, 66, 78, 80, 81, 82.
(SEE ALSO "C AND O", "SANTA FE", AND "SOUTHERN PACIFIC")
RAILROAD WRECKS, 23, 24.
"RATHER BE IN RICHMOND WITH ALL THE HAIL AND RAIN" (1ST LINE), 78.
REED, BILL AND BELLE (ARTISTS), 5.
REVELATIONS, BOOK OF, MENTIONED ON RECORD, 50, 52.
REVOLUTION, AMERICAN, MENTIONED IN NOTES, 28, 44.
RICE, REV. D. C., AND HIS CONGREGATION (ARTISTS), 56.
RHYTHM MENTIONED IN NOTES, 28, 29, 30, 31, 32, 33, 34, 60.
ROBBERY MENTIONED ON RECORD, 15, 19, 27, 72.
ROBERTSON, ECK, AND FAMILY (ARTISTS), 33.
ROCKY ROAD, (TITLE), 44.
ROUNDHOUSE WORKERS MENTIONED IN NOTES, 23, 24.
"ROLL ON BUDDY", 80.
ROOSEVELT, PRESIDENT THEODORE, MENTIONED ON RECORD, 20.
"RUN AND TELL AUNT BALLY", 63.
RURAL STYLE MENTIONED IN NOTES, 32, 33, 39.
RUTHERFORD (ARTIST), 10.
"SACRED HARP" SINGING, 44, 45.
SAIL AWAY LADY (TITLE), 28.
SATAN MENTIONED ON RECORD, 50, 51. (SEE ALSO 5).
SAUT CRAPAUD (TITLE), 37.
SCANDINAVIA MENTIONED IN NOTES, 1, 4.

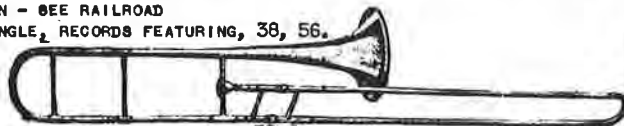
SCOTLAND MENTIONED IN NOTES, 1, 3, 4.
 SEE THAT MY GRAVE IS KEPT GREEN (TITLE), 76.
 SETTERS, JILSON, (ARTIST), 29.
 "SHAPE NOTE SINGING", 44, 45, 46.
 "SHE WENT UP STAIRS TO MAKE HER BED" (1st LINE), 6.
 SHINE ON ME (TITLE), 54.
 SHIPWRECKS MENTIONED ON RECORD, 3, 22.
 SHOEMAKER MENTIONED ON RECORD, 12.
 "SHORTNING BREAD", 84.
 "SILVER SPADE AND GOLDEN CHAIN", 36, 76.
 SIN MENTIONED ON RECORD, 46, 47, 49, 54, 56, 73.
 SINCE I LAID MY BURDEN DOWN (TITLE), 49.
 SINGLE GIRL, MARRIED GIRL (TITLE), 67.
 "SINGLE GIRL, SINGLE GIRL, SHE'S GOING DRESSED SO FINE"
 (1st LINE), 67.
 "SIR HUGH", 2.
 SLEEP AND WAKE CONTRASTED ON RECORD, 58, 66.
 SMITH, WILLIAM AND VERSEY (ARTISTS), 22.
 SOUL MENTIONED ON RECORD, 44, 48, 56.
 SPAIN MENTIONED ON RECORD, 57, 65.
 SPANISH AMERICAN WAR MENTIONED IN NOTES, 29.
 SPANISH MERCHANTS DAUGHTER (THE) (TITLE), 65.
 SPIKE DRIVER BLUES (TITLE), 80.
 STACKALEE (TITLE), 19.
 STEPHENS, UNCLE BUNT (ARTIST), 28.
 ST. LOUIS MENTIONED IN NOTES, 21.
 STONEMAN, MR. AND MRS. ERNEST V., (ARTISTS), 64.
 STONEMAN FAMILY (ARTISTS), 65.
 STONEMAN FAMILY MENTIONED IN NOTES, 65.
 SUGAR BABY (TITLE), 62.
 SUICIDE MENTIONED ON RECORD, 6, 10, 18, 60, 73.
 SUPERNATURAL EVENTS MENTIONED ON RECORD, 1, 3, 5.
 SYMBOLISM MENTIONED IN NOTES, 24, 63, 81, 84.
 "TAKE THIS HAMMER AND CARRY IT TO MY CAPTAIN", (1st LINE), 80.
 TALKING ON RECORD, 32, 41, 50, 56, 68, 78, 79.
 TAMBORINE, RECORDS FEATURING, 22, 49.
 TENNESSEE, ARTISTS FROM, 48, 59, 66, 72, 78, 79, 81.
 TENNESSEE MENTIONED IN NOTES, 19, 30, 40, 48, 59, 66, 78.
 TEXAS, ARTISTS FROM, 4, 15, 30, 35, 69, 71, 75, 76, 83, 84.
 TEXAS MENTIONED IN NOTES, 30, 31, 59, 69, 75.
 THEFT - SEE ROBBERY
 "THERE IS A PLACE IN LONDON TOWN", 6.
 "THERE WAS AN OLD MAN AT THE FOOT OF THE HILL", (1st LINE), 5.
 "THERE'S A LITTLE BONEAVIL, SEE IT MOVING IN THE[AIR]"
 (1st LINE), 26.
 "THERE'S ONE KIND FAVOR I ASK OF YOU (WELL)" (1st LINE), 76.
 THIS SONG OF LOVE (TITLE), 46.
 THOMAS, HENRY "RAGTIME TEXAS" (ARTIST), 35, 84.
 THOMAS, RAMBLIN' WILLARD (ARTIST), 71.
 THOMPSON, ASHLEY (ARTIST), 59.
 "TI-AY FI SOL MI" (1st LINE), 46.
 "TIMES AIN'T NOW NOTHING LIKE THEY USED TO BE" (1st LINE), 61.
 TITANIC, WRECK OF THE, MENTIONED ON RECORD, 22.
 TRAIN ON THE ISLAND (TITLE), 82.
 TRAIN - SEE RAILROAD
 TRIANGLE, RECORDS FEATURING, 38, 56.



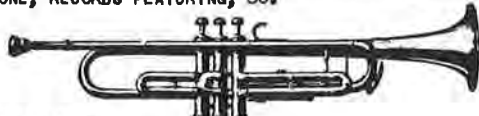
Tambourine



Triangle



TROMBONE, RECORDS FEATURING, 56.



TRUMPET, RECORDS FEATURING, 41, 55, 56.

TUBA, RECORDS FEATURING, 41.

"TUESDAY MORNING IT LOOKED LIKE RAIN" (1st LINE), 24.

"TWELVE HUNDRED MILES ITS LIMITS STRETCH" (1st LINE), 55.

"TWO WHITE HORSES IN A LINE", 76.

"URBAN STYLE" MENTIONED IN NOTES, 32, 66.

VIBRATO MENTIONED IN NOTES, 48, 59, 66.

VICTORIA CAFE ORCHESTRA (ARTISTS), 41.

VIOLIN MENTIONED IN NOTES, 28, 29, 30, 31.



VIOLIN, RECORDS FEATURING, 9, 10, 11, 13, 14, 16, 18, 20, 28, 29, 30, 31, 32, 33, 34, 38, 39, 54, 65, 82.

VIOLIN WITH GUITAR, NO VOCAL, RECORDS FEATURING, 29, 31, 32.

VIOLIN WITH THREE OR MORE INSTRUMENTS, NO VOCAL, RECORDS FEATURING, 30, 33, 34.

VIOLIN UNACCOMPANIED, RECORDS FEATURING, 28.

VIRGINIA, ARTISTS FROM, 9, 14, 16, 53, 64, 67, 82.

VIRGINIA MENTIONED IN NOTES, 17, 18, 23, 53, 65, 82.

VIRGINIA STRING BAND (KELLY HARRELL) (ARTISTS), 14, 16.

VOCAL DUETS, RECORDS FEATURING, 12, 22, 48, 52, 64, 65, 79.

VOCAL GROUPS, ACCOMPANIED, RECORDS FEATURING, 44, 45, 49, 53, 54, 55, 56, 79, 81.

VOCAL GROUPS, UNACCOMPANIED, RECORDS FEATURING, 42, 43, 46, 47.

VOCAL SOLOS WITH TWO OR MORE INSTRUMENTS, RECORDS FEATURING, 9, 10, 11, 14, 16, 17, 18, 19, 20, 23, 25, 27, 35, 38, 39, 59, 62, 66, 67, 68, 70, 72, 77, 78, 82.

VOCAL SOLOS WITH BANJO ONLY, RECORDS FEATURING, 3, 6, 7, 8, 51, 57, 58, 63, 73.

VOCAL SOLOS WITH GUITAR ONLY, RECORDS FEATURING, 1, 2, 4, 5, 15, 21, 24, 26, 36, 48, 50, 52, 69, 71, 74, 75, 76, 80, 83.

VOCAL SOLOS WITH VIOLIN ONLY, RECORDS FEATURING, 13.

VOCAL STYLES MENTIONED IN NOTES, 28, 35, 38, 39, 42, 44, 46, 47, 48, 49, 50, 53, 55, 59, 66, 70, 75.

WAGONERS LAD (TITLE), 7.

WAKE UP JACOB (TITLE), 30.

WALSH, DOCK (ARTIST), 12, 27.

WAR, AMERICAN CIVIL, MENTIONED IN NOTES, 15, 28.

WAR, AMERICAN REVOLUTIONARY, MENTIONED IN NOTES, 28, 44.

WAR, FIRST WORLD, MENTIONED IN NOTES, 69, 72.

WAR, SPANISH AMERICAN, MENTIONED IN NOTES, 29.

"WASN'T IT BAD WHEN THAT GREAT SHIP WENT DOWN", 22.

"WAY BACK YONDER IN TENNESSEE, THE LEASE THEY COME TO TOWN"
 (1st LINE), 79.

WAY DOWN THE OLD PLANK ROAD (TITLE), 78.

"WE THANK THE LORD OF HEAVEN AND EARTH" (1st LINE), 45.

"WELL MET, WELL MET SAID AN OLD TRUE LOVE" (1st LINE), 3.

"WENT UP ON THE HILL ABOUT TWELVE O'CLOCK" (1st LINE), 84.

"WHEATLESS AND MEATLESS DAYS", 69.

"WHEN ARE YOU COMING TO SEE ME, TO SEE ME, TO SEE ME" (1st LINE), 64.

"WHEN I LEFT OLD EAST VIRGINIA" (1st LINE), 58.

"WHEN I'M ASLEEP I DREAM ABOUT HER", 58.

WHEN THAT GREAT SHIP WENT DOWN (TITLE), 22.

"WHEN THE GATES SWING WIDE ON THE OTHER SIDE", 55.

WHISTLE, RECORDS FEATURING, 35, 84.

WHISTLING, RECORDS FEATURING, 8.

WHITE HOUSE BLUES (TITLE), 20.

"WHO'S THAT WRITING, JOHN THE REVELATOR (WELL)" (1st LINE), 52.

"WIFE DIED ON FRIDAY NIGHT", 78.

"WILD HORSE", 30.

WILD WAGONER (THE) (TITLE), 29.

WILLIAMSON BROTHERS AND CURRY (ARTISTS), 18.

WILLIE MOORE (TITLE), 10.

"WILLIE MOORE WAS A KING, HIS AGE TWENTY ONE" (1st LINE), 10.

WORK SONGS, 78, 79, 80, 81, 82.

WORLD WAR I MENTIONED ON RECORD, 69, 72.

"WRECK ON THE C. AND O", 23.

"YONDER COMES MY DARLING, COMING DOWN THE LINE", 79.

"YOUNG HUNTING", 1.

YOUNG, PRESTON, AND CARTER, BUSTER (ARTISTS), 11.

is equal to or to or to



ARNOLD BYRON ARNOLD. FOLK SONGS OF 'ALABAMA, UNIVERSITY OF ALABAMA, 1950.
12(8), 22(9), 42(2), 60(1), 66(6), 113(14), 156(84A).

BARRY I PHILLIPS BARRY. BRITISH BALLADS FROM MAINE. YALE UNIVERSITY PRESS,
NEW HAVEN 1929.
122(1), 304(3), 315(4), 325(5), 416(2).

BARRY II PHILLIPS BARRY. FOLK MUSIC IN AMERICA, WORKS PROGRESS ADMINISTRATION,
FEDERAL THEATRE PROJECT, NATIONAL SERVICE BUREAU PUBLICATION NO. 90-S,
JUNE 1939 (AMERICAN FOLKSONG PUBLICATION NO. 4).
3(8), 8(6), 37(3), 60(5), 74(3).

BELDEN H.M. BELDEN. BALLADS AND SONGS COLLECTED BY THE MISSOURI FOLKLORE
SOCIETY. UNIVERSITY OF MISSOURI, COLUMBIA 1940.
34(1), 69(2), 79(3), 89(4), 94(5), 201(6), 264(9), 322(13), 330(21),
412(16), 440(11), 449(53), 475(7), 494(8).

BOTKIN B.A. BOTKIN. TREASURY OF AMERICAN FOLKLORE. CROWN, NEW YORK 1944.
122(19), 235(18), 241(24), 316(14), 874(11), 900(63), 913(80), 916(26).

BREWSTER PAUL G. BREWSTER. BALLADS AND SONGS OF INDIANA. INDIANA UNIVERSITY
BLOOMINGTON, INDIANA 1940.
128(2), 136(3), 149(4), 155(5), 198(6), 226(8), 255(9), 265(14)
307(11).

CHILD FRANCIS JAMES CHILD. ENGLISH AND SCOTTISH POPULAR BALLADS. 10 VOLUMES. HOUGHTON, MIFFLIN, BOSTON 1882-1898. 111-142(1), V-233(2), VIII-360(3), IX-88(4), IX-107(5).

COX JOHN HARRINGTON COX. FOLK SONGS OF THE SOUTH HARVARD UNIVERSITY PRESS. CAMBRIDGE 1925. 42(1), 120(2), 139(3), 154(4), 164(5), 175(17), 184(18), 221(23), 259(14), 430(6), 470(8), 489(9), 494(11).

DAVIS ARTHUR KYLE DAVIS. TRADITIONAL BALLADS OF VIRGINIA. HARVARD UNIVERSITY PRESS. CAMBRIDGE 1929. 182(1), 400(2), 439(3), 485(4), 505(5).

EDDY MARY O. EDDY. BALLADS AND SONGS FROM OHIO. J.O. AUGUSTIN. NEW YORK 1939. 66(2), 70(3), 82(4), 129(6), 132(9), 137(8), 146(65), 243(11), 245(21), 288(16).

FORD IRA W. FORD. TRADITIONAL MUSIC OF AMERICA. E.P. DUTTON. NEW YORK 1940. 28(29), 35(28), (30.)

GARDNER EMELYN ELIZABETH GARDNER AND GERALDINE JENCKS CHICKERING. BALLADS AND SONGS OF SOUTHERN MICHIGAN. UNIVERSITY OF MICHIGAN PRESS, ANN ARBOR 1939. 54(3), 17(6), 373(5), 413(9), 443(25), 455(8), 466(64A).

A Choice Collection of the
Good Old Hymns and Tunes
as They Were Sung by Our
Fathers and Mothers

THE CREAM OF THE OLD MUSIC

**Selection Suitable for Class
Practise and all Occasions of
Family Worship, Social, Church
or Congregational Singing . . .**

Compiled by

ELDER C. H. CAYCE

"Speaking to yourselves in psalms and hymns and spiritual songs,
singing and making melody in your heart to the Lord"—Eph. 5: 19

CAYCES & TURNER, Printers and Publishers
ALBANY, N. Y.

© 2000 Blackwell Science Ltd

A figure 3 placed over or under these notes means that the three notes are to be sung in the time required for only one of the notes.

GENERAL REMARKS

Many waves should be very rapid and shorter than major waves. High and quiet water should be very rapid than low and slow water.

When closing a tune on a long note, gradually swell the voice to the middle, then decrease softly, like the sound of a good bell dying away.

It is much better to have to sing the hymn well by note before trying to sing the words, or have someone else than he give to the chorists' assistance in the pulpit. The words of the hymn may be sung in the choir, or the chorists may be made to sing the words only, while the choir sing the melody by note. In this way the choir will be able to sing the words of the hymn, and the chorists will be able to sing the melody by note.

In learning to sing, children should be made to cultivate the voice as well as to make it full, round, soft, smooth and pliant. Voices should be united together to make power so that when children are singing together there should appear to be but one audience voice to each.

It is important that in singing, good voice and pitch control be observed. Violation of these by both singers and spectators but this goal will be accomplished. Particular attention should be given to the good posture that one assumes while singing the words. The manner in which one arrives at it is singing is when the singer starts fully back the shoulders and arms and then steps into their own. Concentrate your mind on the words and the words of the words, and you will be able to sing. Singing is a very important part of the music, singing ability, loudly, clearly or softly, when the right melody is.

The great, lovingly Father has graciously blessed each of us with the beauty of music, and has given us talents that we should improve in that moral and heavenly manner. Should we not be careful as to how we use them? They should be used to seek to win it in glorify the name. All who have these talents given them should try to improve them and have him to sing, and try to sing with the spirit and with the understanding, "singing melody in your heart to the Lord."

SANDBURG

CARL SANDBURG. THE AMERICAN SONGS. HARCOURT, BRACE & CO. 8(26), 24(18), 64(1), 66(3), 76(21), 143(8), 150(80), 220(63), 252(26), 324(6), 326(63), 366(24), 472(76).

SCARBOROUGH

DOROTHY SCARBOROUGH. ON THE TRAIL OF NEGRO FOLKSONGS. HARVARD UNIVERSITY PRESS. CAMBRIDGE 1925. 8(64), 46(8), 53(2), 77(26), 80(21), 92(19), 149(84A), 195(64 A), 219(30), 249(24).

SCARBOROUGH II

DOROTHY SCARBOROUGH. A SONG CATCHER IN SOUTHERN MOUNTAINS. COLUMBIA UNIVERSITY PRESS. NEW YORK 1937. 134(1), 150(3), 171(2), 231(4), 244(8), 272(7), 282(6).

SHARP

Cecil J. SHARP. ENGLISH FOLK SONGS FROM THE SOUTHERN APPALACHIANS. OXFORD UNIVERSITY PRESS. LONDON 1932, 2 VOLUMES. I 101(1), 222(2), 244(3), 267(4), 275(5). II 35(17), 42(80), 75(12), 76(6), 93(9), 123(7), 144(13), 177(57), 233(58), 238(14), 258(11), 277(78), 312(8), 345(64A).

SMITH

REED SMITH. SOUTH CAROLINA BALLADS. HARVARD UNIVERSITY PRESS. CAMBRIDGE 1928. 107(1), 148(2), 151(3), 159(4).

STOUT

EARL J. STOUT. FOLKLORE FROM IOWA. MEMOIRS, AMERICAN FOLKLORE SOCIETY. VOL. XXIX. NEW YORK 1936. 11(3), 13(4), 30(9), 30(8), 37(6), 44(65), 91(11), 110(16).

TALLEY

THOMAS W. TALLEY. NEGRO FOLK RHYMES. MACMILLAN. NEW YORK 1922. 20(28), 64(14), 105(18), 190(8).

THOMAS I

JEAN THOMAS. DEVIL'S DITTIES. W. WILBER HATFIELD. CHICAGO 1931. 152(14), 153(57), 154(8), 172(3).

THOMAS II

JEAN THOMAS. BALLAD MAKIN' IN THE MOUNTAINS OF KENTUCKY. HENRY HOLT. NEW YORK 1939. 115(23), 122(73).

THOMAS III

JEAN THOMAS AND JOSEPH A. LEEDER. THE SINGIN' GATHERIN'. SILVER BURDETT. NEW YORK 1939. 30(7), 32(57).

WHITE

NEWMAN I. WHITE. AMERICAN NEGRO FOLK SONGS. HARVARD UNIVERSITY PRESS. CAMBRIDGE 1928. 112(44), 189(18), 193(84A), 207(36), 213(21), 218(8), 261(80), 273(81), 347(22), 352(26), 374(24).

WHITFIELD

IRENE THERESE WHITFIELD. LOUISIANA FRENCH FOLK SONGS. 9(77), 10(60), 101(37).

WILLIAMS

ALFRED WILLIAMS. FOLK SONGS OF THE UPPER THAMES. DUCKWORTH. LONDON, 1923.



- LOMAX IV JOHN A. AND ALAN LOMAX. OUR SINGING COUNTRY. MACMILLAN, NEW YORK 1941.
16(50), 111(36), 132(9), 144(58), 152(5), 256(20), 258(18), 286(11), 287(25), 300(4), 380(80).
- LOMAX V JOHN A. AND ALAN LOMAX. FOLKSONG U.S.A. DUELL, BLOAN AND PEARCE, NEW YORK 1947.
16(64A), 24(36), 231(11), 236(26), 240(14), 258(18), 264(24), 306(17), 312(21), 322(80).
- LUNSFORD BASCOM LAMAR LUNSFORD AND LAMAR STRINGFIELD. 30 AND 1 FOLKSONGS (FROM THE SOUTHERN MOUNTAINS). CARL FISCHER, NEW YORK 1929.
10(63), 22(1), 28(13), 30(12), 32(18), 34(80), 50(62), 55(84).
- MORRIS ALTON C. MORRIS. FOLK SONGS OF FLORIDA. UNIVERSITY OF FLORIDA PRESS, GAINESVILLE, 1950.
72(16), 85(13), 93(17), 111(23), 182(18), 189(26), 263(1), 302(2), 311(3), 317(4), 323(5), 334(6), 365(57), 377(9), 407(8).
- ODUM I HOWARD W. ODUM AND GUY B. JOHNSON. THE NEGRO AND HIS SONGS. UNIVERSITY OF NORTH CAROLINA PRESS. CHAPEL HILL 1925.
169(71), 196(19), 207(24), 220(81), 228(21).
- ODUM II HOWARD W. ODUM AND GUY B. JOHNSON. NEGRO WORKDAY SONGS. UNIVERSITY OF NORTH CAROLINA PRESS. CHAPEL HILL 1926.
126(24), 129(76), 200(49), 221(18), 245(19).
- OWENS WILLIAM A. OWENS. TEXAS FOLK SONGS. TEXAS FOLK LORE SOCIETY. DALLAS 1950.
44(1), 54(5), 56(3), 65(4), 89(6), 118(16), 162(7), 217(9), 219(11), 226(14), 254(8), 262(64).
- PERKINS A.E. PERKINS. NEGRO SPIRITUALS FROM THE FAR SOUTH. JOURNAL OF AMERICAN FOLKLORE, VOL. 35, PP 223-249. LANCASTER, PA. 1922.
241(50), 247(44).
- PERROW E.C. PERROW. SONGS AND RHYMES FROM THE SOUTH. JOURNAL OF AMERICAN FOLKLORE, VOL. 26, PP 123-173. VOL. 26, PP 129-190. LANCASTER, PA. 1913-1915.
VOL. 26 P. 127(84), VOL. 26 P. 130(64), VOL. 26 P. 163(18), VOL. 26 P. 173(14), VOL. 26 P. 128(36), VOL. 26 P. 134(8), VOL. 26 P. 165(24), VOL. 28 P. 132(63), VOL. 28 P. 142(84A), VOL. 28 P. 158(9), VOL. 28 P. 178(21).
- POUND LOUISE POUND. FOLK SONG OF NEBRASKA AND THE CENTRAL WEST. A SYLLABUS. NEBRASKA ACADEMY OF SCIENCES PUBLICATIONS, VOL. IX NO. 3 1915.
10(3), 18(6), 20(16), 43(65), 56(24), 58(11).
- RANDOLPH VANCE RANDOLPH. OZARK FOLK SONGS. STATE HISTORICAL SOCIETY OF MISSOURI, COLUMBUS, MISSOURI. 1946-1950 (FOUR VOLUMES).
I 90(1), 166(3), 189(5), 226(6), 237(57), 402(3)
II 12(15), 29(16), 86(13), 124(21), 144(17), 328(84A), 347(64A), 383(36)
III 25(14), 104(65), 195(11)
IV 97(53), 129(23), 145(22), 309(10).

VICTOR RECORDS You Will Like

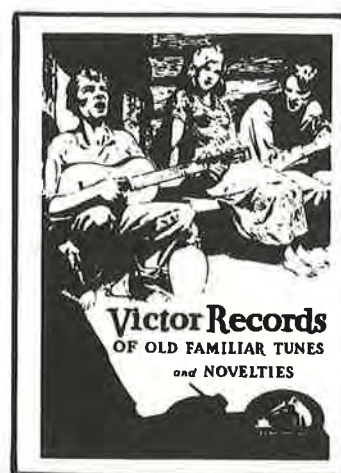


VICTOR RECORDS You Will Like

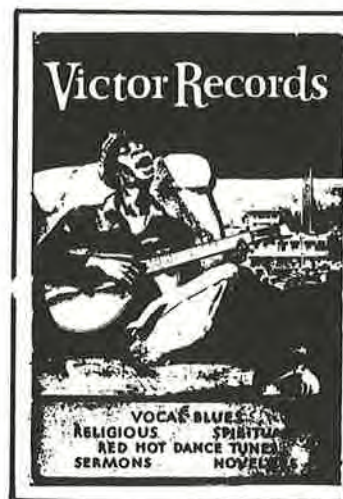


THE ADVERTISING ON THESE ENVELOPES GIVES A GOOD IDEA OF THE COMPANIES ATTITUDE TOWARD THEIR ARTISTS.

- GORDON ROBERT WINSLOW GORDON. FOLK SONGS OF AMERICA. WORKS PROGRESS ADMINISTRATION, FEDERAL THEATRE PROJECT, NATIONAL SERVICE BUREAU PUBLICATION NO. 73-S, DECEMBER 1938. (AMERICAN FOLKSONG PUBLICATION NO. 2). 11(13), 42(17), 46(21), 50(79), 66(1), 75(84A), 79(63), 85(64A), 86(8).
- GREIG GAVIN GREIG. LAST LEAVES OF TRADITIONAL BALLADS AND BALLAD AIRS. THE BUCHAN CLUB, ABERDEEN 1925.
- HANDY W.C. HANDY. (EDITOR) BLUES, AN ANTHOLOGY. BONI, NEW YORK 1926. 3(26).
- HENRY EDWARD MELLINGER HENRY. FOLK SONGS FROM THE SOUTHE... HIGHLANDS. J.J. AUGUSTIN, NEW YORK 1938. 102(2), 113(3), 119(4), 125(5), 195(6), 221(13), 279(7), 301(9), 331(16), 338(21), 392(8), 426(22), 428(84A), 441(18), 441(80).
- HUDSON ARTHUR PALMER HUDSON. FOLK SONGS OF MISSISSIPPI. UNIVERSITY OF NORTH CAROLINA PRESS. CHAPEL HILL 1936. 77(1), 116(2), 119(3), 122(4), 124(5), 160(6), 187(13), 189(21), 199(26), 200(11), 201(36), 214(24), 215(25), 238(16), 282(8).
- JACKSON I GEORGE PULLEN JACKSON. WHITE SPIRITUALS IN THE SOUTHERN UPLANDS. UNIVERSITY OF NORTH CAROLINA PRESS. CHAPEL HILL 1933. 17(64A).
- JACKSON II GEORGE PULLEN JACKSON. WHITE AND NEGRO SPIRITUALS. J.J. AUGUSTIN 1944. 170(44), 210(22).
- JOHNSON I GUY B. JOHNSON. JOHN HENRY. UNIVERSITY OF NORTH CAROLINA. CHAPEL HILL 1929. 55(17), 69(80), 84(18).
- JOHNSON II J. ROSAMOND JOHNSON. ROLLING ALONG IN SONG. VIKING PRESS, NEW YORK 1937. 163(84A), 172(63), 180(18), 182(24), 194(19), 218(80).
- LINSCOTT ELOISE HUBBARD LINSKOTT. FOLK SONGS OF OLD NEW ENGLAND. MACMILLAN, NEW YORK 1939. 179(6), 188(5), 199(8), 259(4).
- LOMAX I JOHN A. AND ALAN LOMAX. COWBOY SONGS AND OTHER FRONTIER BALLADS. MACMILLAN, NEW YORK 1938. 19(83), 283(14).
- LOMAX II JOHN A. AND ALAN LOMAX. AMERICAN BALLADS AND FOLK SONGS. MACMILLAN, NEW YORK 1934. 3(18), 31(23), 34(24), 93(19), 103(21), 112(26), 124(17), 152(63), 234(84A), 305(64A), 310(8), 332(25).
- LOMAX III JOHN A. AND ALAN LOMAX. NEGRO FOLK SONGS AS SUNG BY LEAD BELLY. MACMILLAN, NEW YORK 1936. 184(26), 192(21).



SEGREGATED CATALOGUES ISSUED BY VICTOR IN 1929.



GENERAL NOTES ON THIS SERIES

BY MOSES ASCH

PRODUCTION DIRECTOR, FOLKWAYS RECORDS.



IN DOCUMENTING AMERICA, JULY ISSUE OF LONG PLAYER, CHARLES EDWARD SMITH WRITES: "OUR MUSIC IS TRULY A PEOPLE'S MUSIC CREATED BY ALL AMERICANS...AND WE ARE LEARNING THE VARIETY OF THIS MUSIC . . . AND WHAT STAMPS IT AS BELONGING TO THIS LAND AND THIS PEOPLE, IN THIS THE PHONOGRAPH HAS BEEN A POTENT FACTOR."

IT WAS POINTED OUT, IN THE INTRODUCTION TO ANTHOLOGY OF AMERICAN MUSIC-JAZZ, VOLUME FP 53, VOLUME I THE SOUTH, THAT THE RECORD INDUSTRY HAS MANY CATEGORIES AND AN EQUAL AMOUNT OF CATALOGUES OF THE MUSIC THAT IT PRODUCES. THIS FACT IS AS TRUE TODAY AS WHEN (1926-1930) THE RECORDS IN THIS ANTHOLOGY OF AMERICAN MUSIC-FOLK, VOLUMES I, II, AND III WERE ORIGINALLY RECORDED.

MANY OF THESE RECORDS WERE PRODUCED FOR THE PURPOSE OF SALE TO ONE GROUP SUCH AS THE SHAPE NOTE SINGERS, THE ARCADIANS, THE RURAL DWELLERS ETC. WHILE OTHERS WERE SOLD IN LOCALITIES WHERE SINGERS AND TUNES WERE OF SUCH SUFFICIENT POPULARITY THAT THE MANUFACTURER TOOK LITTLE RISK IN MERCHANDISING THEM.

AGAIN, LET ME POINT OUT THAT THIS RICH HERITAGE OF THE AMERICAN PEOPLE WAS NOT AND IS NOT AVAILABLE TO THE MAJORITY OF AMERICANS ESPECIALLY THOSE WHO LIVE IN METROPOLITAN AREAS. WHEN A WELL KNOWN AUTHORITY ON THIS MUSIC FIRST HEARD THE COLLECTION, HE SAID: "...AND WERE THESE RECORDS ACTUALLY PUT ON SALE IN STORES...ARE THEY REALLY FROM COMMERCIAL PRESSINGS?" LITTLE DO WE REALIZE THAT TO THE PEOPLE WHO LIVE IN THESE LOCALITIES, THE TUNES AND SONGS HEARD ON THESE RECORDS, ALTHOUGH THEY LISTEN TO RADIO, WATCH MOVIES AND TELEVISION (IN THE PRIVACY OF THEIR HOMES, AT GATHERINGS, OR FOR THEMSELVES) ARE STILL THE INTIMATE PART OF THEIR LIVES RATHER THAN THE COMMERCIAL OR CLASSIC MUSIC HEARD AND ACCEPTED BY US URBANITES.

THIS COLLECTION IS GENERALLY FROM THE EASTERN AND SOUTH EASTERN SECTIONS OF THE UNITED STATES. THE SPANISH MUSIC OF AMERICA CAN BE HEARD IN THE ETHNIC FOLKWAYS LIBRARY ALBUM P 426 THE SPANISH AND MEXICAN FOLK MUSIC OF NEW MEXICO RECORDED AND EDITED BY J.D. ROBB.

THE PRODUCTION PROBLEMS ENCOUNTERED WERE AS FOLLOWS. THE RECORDINGS HAD TO BE GOOD ENOUGH TO BE REPRODUCED BY HIGH FIDELITY EQUIPMENT, AND ONLY IN A VERY FEW CASES, WHERE THERE WERE HOLES THAT COULD NOT BE PLUGGED, WERE RECORDINGS OF POORER QUALITY RESORTED TO. SECOND, ALTHOUGH THE RECORDINGS HAD TO BE GOOD, THE MUSICAL RENDITION HAD TO BE OF THE NATURE BEFORE RADIO OR TALKING PICTURES HAD INFLUENCED THE RENDITION OF THE MUSICIAN AND SINGER. THE PERIOD FOUND TO HAVE BOTH OF THESE QUALITIES WAS BETWEEN 1926 AND 1930 (THAT IS WITH THE INTRODUCTION OF ELECTRIC RECORDING (MICROPHONE ETC.) AND BEFORE RADIO AND THE MOVIES HAD INFILTRATED INTO THE REMOTEST PARTS OF RURAL LIFE). LATER WITH THE DEPRESSION, A DIFFERENT TYPE OF FOLK SONG EMERGED, WHICH WE HOPE TO SHOW IN FUTURE RELEASES IN THIS SERIES.

THE ONE LOGICAL WAY TO PRODUCE AN ANTHOLOGY OF THIS KIND, IS TO MAKE USE OF THE RECORDINGS THEMSELVES. BECAUSE OF THE NATURE OF THE RECORD INDUSTRY, A GIVEN AMOUNT OF RECORDS ARE ISSUED OF ANY ONE SELECTION AND RE-PRESSINGS ARE NOT MADE UNTIL A LARGE RE-ORDER IS RECEIVED FROM DEALERS. THE USUAL AMOUNT IS 10,000 COPIES; HOWEVER RECORD MANUFACTURERS HAVE BEEN KNOWN TO RE-PRESS 5,000 COPIES. SOME OF THE RECORDS IN THIS ANTHOLOGY HAD AN ORIGINAL PRESSING OF ONLY 500 COPIES. AS IT DOES NOT "PAY" TO RE-PRESS THIS TYPE OF MUSIC (PRODUCED TO SELL ONLY TO A LIMITED AUDIENCE), MANY OF THESE RECORDS ARE "COLLECTORS' ITEMS AND THE BIBLIOGRAPHY IN THE NOTES FOLLOWING CONTAINS REFERENCES TO THESE RECORDS BY COLLECTORS.

IRONICALLY, IN 1952 THE RECORD INDUSTRY TRIED TO LEGALLY 'FREEZE' RE-ISSUES BY OTHER COMPANIES AND THE RECORD COMPANY THAT INSTIGATED THE LEGAL ACTION IN THIS STATE, AS THE FEDERAL GOVERNMENT WOULDN'T PUT THROUGH A BILL TO THIS EFFECT, WAS THE ONLY ENGLISH RECORD COMPANY THAT SELLS AND DISTRIBUTES ITS OWN PRODUCTS IN THE UNITED STATES. THE IRONY IS THAT ENGLISH FOLKLORISTS COME TO THIS COUNTRY TO TRANSCRIBE THEIR MUSIC AS IT IS ALMOST NON-EXISTENT IN ENGLAND AND IN THIS COUNTRY THE ENGLISH LANGUAGE LITERATURE CULTURE IS SO PRONOUNCED. GOVERNOR DEWEY VETOED THIS BILL. N.Y. HERALD TRIBUNE APRIL 19, 1952.

ENGLISH JAW HARPS



"Really, is it yours? I had supposed it was something old."—Unknown



On plagiarism: "If by some magic a man who had never known it were to compose a new Keats' 'Ode on a Grecian Urn,' he would be an 'author,' and if he copyrighted it, others might not copy that poem, though they might of course copy Keats."

Judge Learned Hand,

CREDITS :

MM COLE PUBLISHING CO., RCA VICTOR,
VOGALION, BRUNSWICK, COLUMBIA PHO-
NOGRAPH CO., PARAMOUNT, OKEH, VICTOR,
GENNETT, OLIVER DITSON CO., BARNHART
BROTHERS & SPINDLER, PETER BARTOK,

QUOTATIONS OF RALPH PEER :

COLLIER APRIL 30 1938

CARELESS LOVE FROM :

MS OF LOUIS DUMAINE, NEW ORLEANS LA.

NO SIR FROM :

MS OF ROBERT RATOLIFFE BERKLEY CAL. 1889

THE GOOD OLD SONGS :

OAYCES & TURNER PUB. MARTIN TENN.

WM.J.SMITH MUSIC CO.,

BARTH FEINBERG, NATIONAL SALES

LAY OUT : HARRY SMITH

PRODUCTION AND RECORDING SUPERVISED BY
MOSES ASCH

Catalog

NEW PRODUCTION

P 431 RELIGIOUS MUSIC OF INDIA

P 432 SONGS AND DANCES OF HAITI

FP 64 THE UNQUIET GRAVE; BALLADS; SUMMERS

FP 36 MORMON FOLK SONGS, L.M.HILTON

FP251 AMER.FOLKMUSIC ANTH., BALLADS

FP252 AMER.FOLKMUSIC ANTH., SOCIAL

FP253 AMER.FOLKMUSIC ANTH., SONGS

ETHNIC FOLKWAYS LIBRARY

12" 33 1/3 RPM LONG PLAYING

P 401 SIOUX AND NAVAJO ETHNIC MUSIC

P 402 EQUATORIAL AFRICA ETHNIC MUSIC

P 403 DRUMS OF HAITI ETHNIC MUSIC

P 405 FOLK MUSIC OF ETHIOPIA

P 406 INDONESIA: JAVA, BALI, SUMATRA, MALAYA

P 407 FOLK MUSIC OF HAITI

P 408 MIDDLE EAST-PALESTINE ETHNIC MUSIC

P 409 FOLK MUSIC OF INDIA

P 410 CULT MUSIC OF SUSA

P 411 FOLK MUSIC OF SPAIN

P 413 FOLK MUSIC OF MEXICO

P 414 FOLK MUSIC OF FRANCE

P 415 FOLK MUSIC OF PERU

P 416 UZBEK, BUKHARA, AZERBAIJAN, ARMENIA

P 417 NEGRO FOLK MUSIC-ALABAMA (SECULAR)

P 418 NEGRO FOLK MUSIC-ALABAMA (RELIGIOUS)

P 419 FOLK MUSIC OF ROMANIA

P 420 AMER. INDIAN MUSIC OF THE SOUTHWEST

P 421 SOUTH ARABIA ETHNIC MUS. (DOCUMENTARY)

P 422 TRAD'L CLASSIC MUSIC OF INDIA (RAGAS)

P 423 SOUTHEAST ASIA ETHNIC MUSIC

P 424 KOREA ETHNIC MUSIC

P 425 FOLK MUSIC OF PAKISTAN

P 426 SPANISH-MEXICAN MUS. OF AMER. SOUTHWEST

P 427 MUSIC OF THE BELGIAN CONGO, VOL. 1 (WEST)

P 428 MUSIC OF THE BELGIAN CONGO, VOL. 2 (EAST)

P 429 FOLK MUSIC OF JAPAN

P 430 FOLK MUSIC OF THE HEBRIDES

P 500 NEGRO FOLK MUSIC OF AFRICA/AMERICA

P 504 MUSIC OF THE WORLD'S PEOPLES

P1000 HUNGARIAN FOLK SONGS ETHNIC MUSIC

P 201 MUSIC OF THE PALASHAS (RELIGIOUS)

P 301 FOLK MUSIC OF THE UKRAINE



FOLKWAYS

RECORDS



FOLKWAYS RECORDS

10" 33 1/3 RPM LONG PLAYING

- FP 1 SQUARE DANCES WITH PIUTE PETE
- FP 2 WHO BUILT AMERICA [FOLKSONG COLL.]
- FP 3 DARLING COREY WITH PETE SEEGER
- FP 4 TAKE THIS HAMMER WITH LEAD BELLY
- FP 5 SONGS TO GROW ON, VOL. 1, WOODY GUTHRIE
- FP 7 MUSIC TIME WITH CHARITY BAILEY
- FP 8 CALYPSO AND MERINGUES
- FP 9 ALL DAY SINGIN', ADELAIDE VAN WEY
- FP 10 LONESOME VALLEY [FOLKMUSIC COLL.]
- FP 11 DUST BOWL BALLADS, WOODY GUTHRIE
- FP 12 CHINESE CLASSIC MUSIC [NATIVE INS.]
- FP 14 ROCK ISLAND LINE WITH LEAD BELLY
- FP 15 SONGS OF MEXICO, TRIO AGUILILLAS
- FP 16 SPANISH GUITAR SOLOS, C. MONTOTO
- FP 17 SCOTTISH BAGPIPE MUSIC
- FP 18 IRISH POPULAR DANCES
- FP 19 SEA SHANTIES AND LOGGER-MEN SONGS
- FP 20 SONGS TO GROW ON, SCHOOL DAYS
- FP 21 SEEDS OF LOVE, ANDREW ROWAN SUMMERS
- FP 22 COWBOY BALLADS, CISCO HOUTSON
- FP 24 LEAD BELLY LEGACY, VOL. 3
- FP 25 CANTORIALS WITH DAVID KUSEVITSKY
- FP 26 JEWISH FOLK SONGS WITH MARK OLF
- FP 27 THIS IS MY LAND [FOLKSONGS]
- FP 28 NEGRO FOLKSONGS, THE FOLKMASTERS
- FP 29 FOLK SONGS FRENCH CANADA, ALAN MILLER
- FP 30 FNTS. JAZZ, VOL. 1, BABY DODDS DRUMS
- FP 32 FNTS. JAZZ, VOL. 3, REHEARSAL, 1
- FP 33 FNTS. JAZZ, VOL. 2, REHEARSAL, 2
- FP 35 SONNY TERRY, HARMONICA & VOCAL SOLOS
- FP102 FOLK TALES FROM INDONESIA IN ENG.
- FP103 FOLK TALES FROM WEST AFRICA IN ENG.

12" 33 1/3 RPM LONG PLAYING

- F 51 DANCE A LONG-RHYTHMIC EXERCISES
- FP 52 EXOTIC DANCES, LA MERI COLL.
- FP 53 JAZZ, VOL. 1, THE SOUTH, O.E. SMITH
- FP 54 RUSSIAN CHORAL MUSIC
- FP 55 JAZZ, VOL. 2, THE BLUES, F. RAMSEY
- FP 56 OLD HARP SINGING, EASTERN TENNESSEE
- FP 57 JAZZ, VOL. 3, NEW ORLEANS, F. RAMSEY
- FP 59 JAZZ, VOL. 4, JAZZ SINGERS, F. RAMSEY
- FP 61 HYMNS & CAROLS, ANDREW ROWAN SUMMERS
- FP 63 JAZZ, VOL. 5, CHICAGO, F. RAMSEY
- FP 92 READINGS FROM THE RAMAYANA AND THE BHAGAVAD GITA IN SANSKRIT & ENG.
- FP 93 MEETING OF THE JAMES JOYCE SOCIETY INCLUDING READINGS FROM "FINNEGANS WAKE" AND EXPLANATIONS BY PROF. JOSEPH CAMPBELL AND JAMES JOYCE READING "ANNA LIVIA PLURABELLE"
- FP 94 MEETING OF THE JAMES JOYCE SOCIETY INCLUDING IMPRESSIONS OF JOYCE BY DR. SCHWARTZ AND PADRAIC COLUM READING "PONES PENNYFEAR"
- FPX120 SOUNDS OF AMER. TROPICAL RAIN FOREST
- FPX121 SOUNDS OF THE SEA

FOR COMPLETE CATALOG WRITE TO FOLKWAYS RECORDS
AND SERVICE CORP. 117 W. 46 ST. NY 19
PRINTED IN USA