

JEMF QUARTERLY

JOHN EDWARDS MEMORIAL FOUNDATION



VOL. XII

SPRING 1976

No. 41

THE JEMF

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NEW LIGHT ON "THE COAL CREEK MARCH"

By Charles K. Wolfe

While most historical events are reflected in traditional music through the ballad form, a few have been celebrated primarily as instrumental pieces. Most of these pieces are descriptive in nature, such as the older fiddle versions of "Bonaparte's Retreat." In a few rare cases, a historical event has produced a hybrid piece, part ballad and part instrumental: such is the case of the well-known "Coal Creek March." This piece has been collected and recorded widely since the 1930s, and has become pretty much of a standard in traditional banjo repertoires throughout eastern Kentucky and Tennessee. A good deal of scholarship has already accumulated about it. It is doubtful, though, if anyone will ever be able to write a complete history of this number's complex transmission. But some recent research has made it possible to fit a few more of the pieces together, and these pieces are here presented, not in the guise of any final solution to the "Coal Creek March," but as yet another progress report.

"The Coal Creek March," of course, is one of a number of songs centering on the troubles at the small mining town of Coal Creek, in eastern Tennessee, during the late 19th century. These troubles included a bloody labor dispute as well as a series of mine disasters. The labor dispute was in essence a rebellion by newly unionized miners against Tennessee's convict-lease system; for two years the miners fought a sort of guerilla war against the Tennessee state militia before the state finally ended the convict-lease system. The Coal Creek Rebellion itself (dating from July 1891) has been chronicled by George Korson in his *Coal Dust on the Fiddle*, and the major songs arising from the events have been studied in Archie Green's *Only a Miner*.

"The Coal Creek March," as we know it today in its various forms, seems to have three rather separate elements: a) a popular banjo instrumental "chording piece"; b) a banjo instrumental incorporating various sound effects supposedly describing the Coal Creek troubles; and c) a banjo tune tied to a song about the troubles. We have numerous examples of the first two elements of the piece, but heretofore have collected only one version of a song attached to the piece. It seems obvious that someone devised a banjo piece, possibly with all three elements originally included, at or about the time of the 1891

rebellion, that this piece fragmented and went into tradition in several different forms, each form using a different combination of the above three elements. To clarify these forms, it is important to understand something of the men who acted as major transmitters of our present-day versions of the "Coal Creek March."

The cast up to now has included four major characters: Marion Underwood, the Kentucky banjoist who made the first commercial recording of the "Coal Creek March;" Pete Steele, who made an influential 1938 Library of Congress recording of the piece; Dock Boggs, who helped popularize the "March" with folk revival audiences in the 1960s; and Doc Hopkins, who recorded a lengthy version in 1965.

Marion Underwood was apparently the first to record "Coal Creek March" when he did a version for Gennett in May of 1927. The number was released on Gennett 6240 under Underwood's own name, and on various "stencil" labels under pseudonyms. Without sales figures for all the releases, it is hard to tell how influential this one early recording of the piece might have been. It is basically the "chording piece" element of the tune complex, though some military effects are included in the middle section of the recording. We know very little about Underwood, and much of that information is contradictory. In a 1969 interview, Kentucky fiddler Doc Roberts recalled that Underwood was "an old-time five-string banjo player who couldn't play accompaniment" and who played in the archaic "unison style" where the banjo and fiddle play unison lead.¹ Doc recalled that "Coal Creek March" was one of Underwood's specialties, that he "would play it all the time," and that the "March" is "a complicated piece of music, and he goes way down on the neck on it." Doc thought that Underwood was from Paint Lick in Garrard County, Kentucky. However, Dick Burnett, another old-time Kentucky musician who often played with Underwood, recalls distinctly that he was from Laurel County, Kentucky.² Underwood did record numerous times in the 1920s with groups like Taylor's Kentucky Boys and other "pick-up" groups. Underwood's original version has been again available in recent years on LP reissue (County 515), but there is little evidence to suggest that it was accessible in the 1930s.

The second chapter of the "Coal Creek March" saga was formed by Pete Steele, a farmer and

carpenter who was born in Woodbine, Kentucky, in the first year of the Coal Creek Rebellion, 1891. In his younger days Steele spent 18 years working as a miner in Harlan County, Kentucky; here he learned much of his traditional music, as well as³ an understanding of the hardships of coal miners. In 1938 Steele was recorded by Alan Lomax for the Library of Congress, and his version of the "March" was subsequently released to the public as LC AAFS 10 (Album 2). This version of the March, because it remained in print for so long, certainly attracted the attention of more folklorists than did the Underwood version, but how influential it was outside of the folklorist community is unclear.⁴ Steele omits the military effects in his piece, and on his 1958 re-recording of the number for Ed Kahn, he asserted that the "March" was a description of the funeral of miners killed in an explosion at Coal Creek, and mentions not a word about the rebellion. (The defusing of material once politically controversial -- as the rebellion was -- would be an understandable phenomenon in oral transmission. As the tune moved further from the event, both in time and geography, the topical references would become less and less meaningful.) Steele himself learned the piece from Andy Whittaker, an old banjoist from Shelbyville, Kentucky. Steele also sings a song called "Last Pay Day at Coal Creek" on his 1958 Folkways LP, which may or may not be related to the "March;" Ed Kahn feels it is not. In the early 1960s the "March" reached an even wider urban folk audience when Art Rosenbaum recorded it on Elektra LP EKL-217, *Folk Banjo Styles*. Rosenbaum had visited Steele with Kahn, and presumably talked with him about the tune. In his notes to the Elektra set, Lee Haring writes: "Possibly the March is a fragment of a longer program-piece with military sound-effects. As it stands, it has five sections variously repeated and combined. 'Some pieces of it,' says Mr. Steele, 'are hard, some pieces not so hard.'" Indirectly through Rosenbaum's recording, Steele continued to have an effect on the way the "March" was being transmitted.

Another artist responsible for popularizing the "March" in the folk revival was Dock Boggs, from Norton, Virginia. He himself worked in the mines as a boy of twelve, and was active in the UMWA in and around Jackhorn, Kentucky. Boggs recorded a number of banjo-and-vocal tunes for Brunswick and Lonesome Ace in the 1920s, and was still able to play when he was rediscovered in 1963 by Mike Seeger. Seeger recorded Boggs on a series of Folkways LPs, and the first of these (FA 2351) contained a new version of "Coal Creek March." According to Archie Green, Boggs said that the "March" was "one of the first 'chording pieces' learned by himself", and that "it came to him from two banjoists who had 'picked' the tune at a land auction near Mayking, Kentucky, late in 1927. The duo had sung the "March" as well, but Dock was not impelled to learn the words at that time."⁵ This last statement -- the

two banjoists playing duets and singing a song after the "March" -- is an important clue, as we shall see, in the transmission pattern of the song. Boggs himself knew nothing of the historical connotations of the piece until relatives told him about the labor troubles at Coal Creek; Boggs' relative also said that the militia had actually played the bars of the "March" during the disturbance, another facet about the background of the piece that shows up repeatedly. Boggs' version is different yet from Steele's or Underwood's in that he omits Underwood's drumming and cannonfire effects, and instead begins the piece with bugle call imitations. Then he plays the "chording piece" in a fairly straightforward manner. Boggs toured widely in the 1960s and brought his version of the "March" as well as his history of it to many college campuses and urban concerts.

Doc Hopkins was originally from Harlan County, Kentucky, but spent most of his career travelling around and playing country music in the midwest; he appeared on WLS and for a time was associated with the Renfro Valley Barn Dance; he retired in 1949, but was playing again in a few years. Though he made relatively few commercial recordings, Doc recorded a large number of radio transcriptions, and in 1965 recorded an LP, *Doc Hopkins* (Birch 1945). This latter LP, which has excellent annotations by D. K. Wilgus and members of the JEMF staff, contains yet another version of "Coal Creek March." This piece contains extensive imitation, and chronicles the fight between troopers and strikers but without any reference to the convict labor issue. It is hard to tell how often Hopkins played this song; he made a private recording of it as early as 1949, but never recorded it commercially or on transcription. Hopkins recalled that he had learned the song from two sources: "Doc recalls two Kentucky sources: Blind Dick Burnett at the Brodhead fair, 1908; Jesse Ball (from Manchester) a Marine Corp. buddy, 1921-24."⁶

At this point two new characters enter the history of the "Coal Creek March:" Dick Burnett and Ernie Hodges. Each in his own way has provided necessary links that allow us to simplify the above history.

In the summer of 1974 I began a series of interviews with Ernie Hodges, a fiddler and fiddle-maker who spent much of his life in Georgia but who now lives in Waynesville, N. C. Ernie spent most of his formative years in Lincoln County, Kentucky, and learned to play both banjo and fiddle as a young man. In the mid-1920s he teamed up with the banjo team of Frank Lewis and Bailey Briscoe and travelled throughout the South with them, learning their vast repertoire of traditional and vaudeville tunes. He also picked up some of the "classical" banjo styles of Fred Van Eps and Vess Ossman, styles which had deeply influenced Lewis and Briscoe and which they helped to spread in their travels. Hodges recalls his time with them as the high point of his career. (He went on to have a long career in radio and even in classical music.)

In 1967 Ernie Hodges was the subject of a 30-minute television film, "From the Hands of Ernest Hodges," filmed for Georgia Educational Television. On that program he played a version of "Coal Creek March" which he said he had learned directly from Lewis and Briscoe some forty years previously. Hodges, in his version of the "March," included all of the diverse elements used by previous musicians: the introductory bugle call, the military effects, the drums and cannonade, and the standard chording piece section. In his introduction to the piece, Ernie stated: "This piece was composed about a famous strike in the nineties in Coal Creek, Tennessee. This was a strike, the miners came out for higher wages. It became spirited, and was a world famous strike at the time. The soldiers were brought in to stop the miners and there was much bloodshed on both sides." The first bugle call "was the bugle calling the miners out on strike." "And to answer that call, the soldiers coming over the hills from Knoxville to put back the miners," preceded the military march section. "When the miners heard that, they knew they had a fight, so they got out their old trusty rifles and got behind the hills and pulled themselves together and prepared to meet the oncoming soldiers." Here was a longer imitation of a bugle call. Then: "Here's an imitation of a snare drum as the soldiers got to line up for battle at that time." (Drumming on banjo head.) And finally, "Here's a march played by the band when the soldiers and miners got together and started fighting." Here Hodges plays the chording piece.

This was all of the "March" that Hodges played on his television film, but when interviewed later he recalled that Lewis and Briscoe had also been accustomed to singing a song as the last section to their extended "Coal Creek March." The image of two Kentucky banjoists of the mid-1920s playing the march as a duet, and singing a song to conclude their performance, immediately called to mind the clue that Dock Boggs had dropped about his two banjoists in Mayking, Kentucky. Ernie was sure that Briscoe and Lewis were the two banjoists that Boggs heard, and furthermore gave them credit for originating the "March."

Frank Lewis did compose the "Coal Creek March." I know, as he told me many times. Bailey Briscoe probably did collaborate on the words as they sound so much like him. However, in playing in public both took credit, and they guarded it from being learned by anyone else. However, when I played so many times with both, I learned it precisely their way and used it for years. Frank and I played in 65 counties in Kentucky -- mostly as a two man show -- about 1929 and 1930. I never sang the words but at one time knew them. Briscoe and Lewis always sang the song as a duet. Remember that there were other songs about the 'trouble' but the Lewis and

Briscoe version was the finest. Boggs did hear them.

Later Ernie told me that the "Coal Creek March" was Lewis and Briscoe's most popular number; "and I have played it for some of the original miners -- we would both play -- for some of the original miners that were in that fight, and I've seen tears come to their eyes, cause it was very important."

Hodges was able to supply a little information about Lewis and Briscoe. They were both banjo players, and brothers-in-law, and in later life they lived at Pikeville, Kentucky; both are dead now. Lewis was two or three years older than Briscoe, and was born about 1882 at Sparta, Tennessee; at about the turn of the century Lewis won the first prize in a banjo competition in a World's Fair in Chicago. Lewis would have been only ten years old at the time of the Coal Creek Rebellion, so it is doubtful that he has much meaningful recollection of it. Sometime after 1900, Lewis teamed up with Briscoe and they began to tour putting on shows. According to Hodges, "Lewis was a little better banjo player: he grew long fingernails, like hawk bills, tough and strong, he used them as picks. Used a three-finger style. Briscoe used the same style, but didn't practice as much and wasn't as clean." Lewis apparently had a rudimentary sense of the importance of traditional music, for Hodges remembers him preserving two or three other family songs from the pre-Civil War days, including one called "Busted and a Long Way from Home."

Hodges did feel that Lewis, and to a lesser extent Briscoe, had become so closely identified with the song that it was "his."

Lewis apparently never recorded, but both Briscoe and Hodges both recorded (separately) at a Columbia session in Johnson City, Tennessee, on 17 October 1928. Hodges remembers this session in some detail, and feels quite sure that Briscoe had recorded "The Coal Creek March" as one of his numbers. None of the sides either by Hodges or Briscoe was issued from the session, but the Columbia files show only two sides for Briscoe and neither is the "March."¹⁰

After some prompting, Ernie Hodges was finally able to supply me with a version of the song that Lewis and Briscoe would sing as the last part of the "March." On 28 October 1974 he sent me a tape of himself singing the piece, as well as a transcription of the words, prefaced by an explanatory note:

The following are the words to be played and sung at the end of the "Coal Creek" March. I could remember only part but pieced together what I could hear from a bad tape of Forest Lewis (Frank's son who died some time ago). That with what I knew made up the rest.

*The trouble down at Cole Creek
 Came about this way,
 A lot of distant men came
 To take their jobs away.
 No son will ever live to shame them
 As long as old Coal Creek stands today
 You'll see this honest miner
 At the break of day
 Standing with a rifle in his hand
 And from the crowd a woman
 Came by his side to stand
 And she had a rifle in her hand*

*He looked at her with pride
 And with an honest eye
 And said, "You go take your place at home,
 The children there are crying,
 The old men stand and moan,
 This trouble shouldn't take us very long."*

*Oh! The sweethearts and wives
 Came to mourn o'er the dead,
 As they carried them in the ambulance all
 the way
 You can travel north or east or west
 Or travel anywhere
 But old "Cole Creek" stands there today.*

Hodges' reference to Forrest Lewis, Frank Lewis' son, makes it evident that this text is very close to the one collected from the same Forrest Lewis by Ed Kahn in 1960, "The Ballad of Coal Creek."¹¹ This song has been subsequently identified as being related to an old steel-strike song, "A Fight for Home and Honor," published in Homestead, Pennsylvania in 1892. Either Lewis himself adapted the song to the Coal Creek situation, or someone more contemporary with the strike adapted it and passed it on to Lewis. In any event, it seems very likely that this is the text that Dock Boggs heard in Mayking Kentucky, and that Lewis and Briscoe were the purveyors of the piece. It is also noteworthy that the Hodges-Lewis text does not directly mention the convict labor issue, nor does it refer to the state troops; again, two of the more sensitive aspects of the dispute have been allowed to atrophy from the song.

Frank Lewis' role in the development of the "March," however, would remain merely that of an important purveyor were it not for the testimony of the last member of the cast of characters, Dick Burnett. Dick Burnett was one of Kentucky's finest traditional banjoists and songsters, and won fame working with fiddler Leonard Rutherford. Dick's long and interesting career has been documented elsewhere,¹² and here we need to confine ourselves only to his role in the transmission of the "Coal Creek March." Burnett was born in 1883 in south central Kentucky and turned to music in 1907 after being blinded. Though he could play guitar and fiddle, the banjo was his "main instrument." By 1907 he was travelling regularly into the coal mining camps of Tennessee, Kentucky, and West Virginia, picking up some songs and transmitting others. If Doc Hopkins' date is accurate,

Burnett was playing a version of "Coal Creek March" as early as 1908 at the Brodhead fair. In an interview with Dick in September 1974, I asked Dick about how he played the "March," and he emphatically denied that the "March," played properly, had any sound effects of any sort in it. "Once I was playing that for some miners up in West Virginia, and after I finished one of 'em came over and told me that I was the only man he'd ever seen that played that piece correct." (It is curious that, as early as the 1920s, people felt that there was a "correct" way to play the piece; this might indicate that the piece was both very popular "on the ground" and was undergoing a series of transformations.)

When asked where he learned the "Coal Creek March," Dick quickly responded: "old man Frank Lewis." "Him and Bailey Briscoe and another man used to travel all over this part of the country playing that piece, and I got it from him. I used to play with both them fellows." When asked how they got the piece, Dick said: "I guess Frank got it first, because Bailey learned what he knowed from Frank." However, Dick recalled hearing them do only the "main tune," not any song or sound effects. Finally, Dick offered yet another piece to the puzzle. "Marion Underwood used to play the 'Coal Creek March' too, and he learned all he knew of it from Frank too."

Thus the mysterious figure of Frank Lewis becomes the source for at least four of the major lines of transmission for the "Coal Creek March," Marion Underwood, who made the first recording of the tune, learned his version from Frank Lewis directly; Doc Hopkins, who learned one of the earliest versions of the song, learned his version from Burnett, who in turn had learned from Lewis; Ernie Hodges, who learned directly from Briscoe and Lewis; and Dock Boggs, whose "two banjoists" at Mayking Kentucky in 1927 were almost certainly Frank Lewis and his partner Bailey Briscoe. This evidence suggests that, at the least, Lewis was the key codifier and transmitter of the "March" in the period of 1900-1930.

Yet there are some troublesome problems with this evidence. Why did Dick Burnett learn only the "chording" part of the number, while Hopkins and Hodges learned a fuller and more complicated dramatic number? Hopkins might have learned part of his dramatics from his other source, but what of Hodges? Hopkins' assertion that he learned the piece from Burnett in 1908 is also a bit of a problem; Dick had only been blinded the year before, thus giving him relatively little time in which to develop a repertoire. Burnett would had to have met Lewis before 1908 and extracted from Lewis' longer version the "chording" section part. It is possible, of course, that Lewis might have added the other section onto his "chording piece" during his later travels with Briscoe, after he got interested in the "descriptive novelties" of vaudeville artists like Van Eps and Ossman -- but this is pure



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- THE DIXIE COWBOY—Old Time Singin' & Playin'—
Banjo & Guitar Acc. Aulton Ray } 6177
- JUST AS THE SUN WENT DOWN—Old Time Singin' &
Playin'—Banjo, Harp, Guitar Acc. Marion Underwood and Sam Harris } .75

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- OLD MUSIC BOX MELODIES—Part I—Novelty } 6179
- OLD MUSIC BOX MELODIES—Part II—Novelty } .75

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Above left: Page from 1928 Gennett catalog (entire catalog reprinted in JEMF Special Series, #6).
 Above right: Ernie Hodges, 1975 (courtesy Charles K. Wolfe).
 Below: Left to right--Ernie Hodges, unknown, Charlie Bowman, Dwight Butcher, Coon Longley, Riley Puckett, Mrs. D. Butcher; ca. 1940-41 (courtesy Charles K. Wolfe).

speculation. Until more information about Lewis' career is forthcoming, these rough edges of the Coal Creek puzzle will have to remain.

There is at least one line of transmission that cannot be traced directly or indirectly to Frank Lewis: that of Pete Steele's.¹³ If we could trace Steele's source, Andy Whittaker (supposedly from Shelbyville, Kentucky), we might be able to learn more about Steele's transmission line, but recent efforts to do that have not been successful. Shelbyville, however, is in northern Kentucky, close to the Ohio line, and quite distant from the rest of the "March" sources,¹⁴ which seem clustered in southeastern Kentucky.

"The Coal Creek March" offers a unique case study for any number of reasons. First, it is an instance of a tune surviving on the ground, basically intact, without the advantage of any widely popular commercial recording to codify and fix its form. Second, it is probably the most widely known survival in folk music of the Coal Creek rebellion; yet it has celebrated the event instru-

mentally rather than vocally. In spite of the Hodges-Lewis text, the "March" has generally tended to jettison its vocal section in the process of transmission. "The Coal Creek March" generally made its comment on the troubles by musical connotation rather than by explicit verbal statements, though gradually nearly all political meaning dropped away from the piece. None of the major informants mentioned in this study agrees precisely on what the "March" stands for: a mine disaster, a simple strike, or a vague battle between miners and state militia. Third, actual variations in tune structure of the "March" need to be undertaken to determine if the tune structure of the "chording piece" has undergone simplification parallel to that of the various sections of the piece. And finally, the "Coal Creek March" is one of the few examples of that rare genre, the descriptive novelty, that has demonstrably gone into folk tradition, and it offers yet another instance of how the folk can accommodate themselves to traumatic events.^{15,16}

NOTES

¹ See "Tapescript: An Interview with Doc Roberts" (by Archie Green and Norm Cohen), *JEMFQ* No. 23 (Autumn 1971), 99-103.

² Personal interview of Dick Burnett by author, September 1974, Monticello, Kentucky.

³ Ed Kahn, notes to Folkways LP FS 3828 (1958).

⁴ In the notes to Elektra EKL-217 (*Folk Banjo Styles*), Lee Haring writes that the "Coal Creek March" became "one of the most celebrated banjo tunes after Mr. Steele recorded it for the Archive of American Folk Song." However, Haring offers no evidence to show just how widely circulated the LC recording was. According to Richard Spottswood of the Library of Congress Archive of Folk Song, sales figures for L-2, which includes Steele's piece, are available only for 1963 and 1971-present. In each of those years it sold approximately 80-100 copies.

⁵ Green, *Only a Miner* (Urbana: University of Illinois Press, 1972), p. 49.

⁶ See D. K. Wilgus, et. al., notes to *Doc Hopkins*, Birch LP 1945.

⁷ Hodges' full career has been documented by the author in "Ernie Hodges: from Coal Creek to Bach," *The Devil's Box*, June 1975.

⁸ These quotations taken from a sound dub of the original 1967 videotape provided the author by Ernie Hodges.

⁹ Correspondence with the author, 28 October 1974.

¹⁰ Briscoe's unissued Columbia sides were: mx. 147220, "The Joke Song," and mx. 147221, "Times are Getting Hard."

¹¹ From Ernest Hodges, 28 October 1974.

¹² See *Sing Out!* 10:1 (April-May 1960), 18.

¹³ See the author's interviews with Burnett in *Old Time Music*, No. 9 (Summer 1973), 6-9, and in *Old Time Music*, No. 10 (Autumn 1973), 5-11.

7

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¹⁴Yet another separate line of transmission is represented by Mack Sievers, of Clinton, Tennessee, who was active in the 1920s and 1930s as leader of the Tennessee Ramblers. Sievers says that he learned his march from a trick banjoist in Knoxville, a man named Cole, who in turn learned it from an older vaudeville banjoist named Arthur Giles. Both of these names remain a mystery.

^{15,16}An early draft of this paper was delivered at the 1974 annual meeting of the Tennessee Folklore Society in Jefferson City, Tennessee. Three Coal Creek songs--Uncle Dave Macon's "Buddy Won't You Roll Down the Line;" "Coal Creek Trouble;" (from *Folk Songs from East Kentucky*, WPA, (ca. 1939); and "The Coal Creek Rebellion;" from Korson's *Coal Dust on the Fiddle* (1943), are reprinted in Philip S. Foner's *American Labor Songs of the Nineteenth Century* (1975), p. 205.

--Middle Tennessee State University
Murfreesboro, Tennessee

APPENDIX I: "COAL CREEK MARCH" DISCOGRAPHY

- 1927 Underwood, Marion (Gennett master 12753) "Coal Creek March." Issued on Gennett 6240, Silvertone 5080, Silvertone 8181, and Supertone 9167 (last three as by Floyd Russell). Reissued on County 515: *Mountain Banjo Songs and Tunes*.
- 1938 Spencer, Jesse. Archive of Folk Song #1693 A1. "Coal Creek March."
- 1938 Steele, Pete. Archive of Folk Song #1703 A. "Coal Creek March." Released on AFS 10 (single disc) and AFS LP 2: *Anglo-American Shanties, Lyric Songs, Dance Tunes, and Spirituals*.
- 1940 Ricker, Hobart. Archive of American Folk Song #3903 B2. "Coal Creek March."
- 194- Belcher, Red, and the Kentucky Ridge Runners. Page 501. "Coleman March."
- 1953 Paley, Tom. Elektra EKL 12 and Elektra EKL 122: *Folk Songs from the Southern Appalachians*. "Coal Creek March."
- 1957 Steele, Pete. Folkways FS 3828: *Banjo Tunes and Songs*. "Coal Creek March."
- 1958 Seeger, Pete. Folkways FA 2412: *Pete Seeger at Carnegie Hall, with Sonny Terry*. "Coal Creek March."
- 1961 Hopkins, Doc. UCLA T7-61-3 (archival recording). "Coal Creek March."
- 1962 Rosenbaum, Art. Elektra EKL 217: *Folk Banjo Styles*. "Coal Creek March."
- 1964 Boggs, Dock. Folkways FA 2351: *Dock Boggs*; Verve/Folkways FV/FVS 9025: *The Legendary Dock Boggs*. "Coal Creek March."
- 1965 Hopkins, Doc. Birch 1945: *Doc Hopkins*. "Trouble at the Coal Creek Mines."
- 1966 Seeger, Pete. Columbia CL 2432/CS 9232: *God Bless the Grass*. "Coal Creek March." Reissued on Columbia KG 31949: *The World of Pete Seeger*.

APPENDIX II: FORREST LEWIS' "COAL CREEK MARCH"

In the summer of 1958 Ed Kahn collected the version of "Coal Creek March" from Forrest Lewis (Frank Lewis' son) discussed above. The text printed below is taken from the reference in footnote 12.

Coal Creek March

*It's hand me down my rifle, that
cracks long and loud
And listen while I sing this little
song.
Trouble down in Coal Creek come
up all about this
A lot of disorganized men come to
take away their work.*

*Chorus:
But the man who fights for honor,
none can blame him
As long as old honor rules our
home.*

*Now a woman in the crowd with a
rifle in her hand
She come back all in fear.
He says you go home and take
your place at home
For they'll never take old Coal
Creek from here.
Now you can stand here, and you
can wander here and there
And you may leave this state for
another,
But the state they love, and the
state they died for
Was old Coal Creek, Tennessee.*

A BIBLIOGRAPHY OF FIDDLING IN NORTH AMERICA (Part 4)

Compiled and Annotated by Michael Mendelson

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Issue #2 (June 1957) -- Vol. 18 (1974)

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Vol. 1 no. 1 (Jan. 1942) -- Vol. 34 no. 3 (July 1975) (except for: Vol. 33, nos. 3 & 4)

RECORDING FOR THE "FOREIGN" SERIES

By Pekka Gronow

Eddie Jahrl

(The interview with Mr. Jarl was conducted in Astoria, New York on 16 August 1975.)

Edwin Jahrl was born on 28 April 1901 in Broby, Sweden. When he became a U. S. citizen he shortened his name to Jarl; on recordings he usually appeared as Eddie Jahrl.

Eddie's father had migrated to America around 1910 and sent his son some money to purchase an accordion, at that time the most popular folk instrument in Scandinavia. The whole family moved to the USA in 1917, and settled in Hartford, Connecticut.

Eddie was soon playing at dances and found it so profitable that he moved to New York to play professionally. The New York area already had an established Swedish cultural life with choirs, concerts, and dances. Several Swedish and Norwegian accordionists had been recording regularly since the late 1910s, including the duo Johnny Lager and Arvid Franzen. Eddie got a job playing regularly on Hamilton Avenue and later teamed with Lager.

For some time Eddie Jahrl toured the country with a vaudeville team as a specialty act, "Accordion Duettists Lundberg and Jahrl", or "Billie Moran and Eddie Jahrl", but he subsequently settled in New York where he made his first recordings for Columbia and Victor in 1925-26 with Johnny Lager. Soon he was recording frequently as a soloist or with a small group. The titles recorded were usually polkas, waltzes, schottishes and other Scandinavian dance tunes of folk origin. Later he was also to include current Swedish popular songs in his repertoire. The records sold well, and Columbia offered him a regular recording contract. Some years later he described his relationship to the company in a piece written for *Accordion News*:

In 1926-27 I was playing some solos and duets, with another accordionist for Columbia records. Radio was just then taking a good hold of the public, consequently the sales were not up to what they should have been. One day I received

For some years now I have been engaged in research on "foreign-language records," records issued by American record companies for sale to various non-English speaking groups which by the beginning of the century formed a considerable proportion of the population of the United States. Although many of the records were pressed from masters recorded abroad or featured performances no different from those recorded abroad, it is not uncommon to find immigrant artists commenting on life in America or performing in styles that show the influence of American musical idioms.

The number of "foreign" records issued by major companies was so large that during the 1910s they actually outnumbered "domestic" releases. As late as 1925, Columbia's numerical dealers' catalogue of foreign records had 128 pages, while the domestic numerical catalogue had only 53 pages of listings. Of course the average sales of domestic popular records were much higher, but nobody knows whether the average hillbilly record sold more than, say, Polish-American records.

The production of "foreign" records was, consequently, of considerable economical importance to the industry up till the early 1930s, and it kept a large number of small companies alive through the 1940s and 1950s. Many still exist, especially in the Latin field. Yet little is known about the production of "foreign-language" records. How did record companies contact immigrant artists and market their records? Who was responsible for the selection of the songs recorded? How many copies were sold?

In August 1975, in order to find answers to some of these questions, I interviewed two old-timers who were closely associated with "foreign" records from the 1920s to the 1950s: Swedish accordionist Eddie Jahrl and Ukrainian book and music store owner Myron Surmach, both from the New York area. The following is based on informal discussions with them; some dates and details have been added from the written sources mentioned.

a call from Mr. Blumenthal's secretary that I should be at his office the following day.

Mr. Blumenthal, a shrewd business man if there ever was one, also a fine musician, was seated at his desk, and before I had a chance to say good morning he burst out: "Mr. Jarl, we need a novelty for our international list and we need it quick. I have here ten numbers for you to record, and will give you the studio for ten days. Now what can you suggest?"

Jahrl subsequently recorded a number of sides with a quintet consisting of accordion, violin, guitar, bass and xylophone. The results were gratifying. After the records had been on the market a few months and sales reports started to come in, the company signed me up to play exclusively for three years with a minimum of 24 records yearly. (Jarl 1936)

(The events described above probably took place in 1928 when the Columbia 38000-F Novelty series was inaugurated. Blumenthal appears to have been Columbia's head of "foreign" recordings at the time. A "Mr. Blumenthal" also appears as a supervisor for Victor "foreign" recording sessions in New York and Chicago around 1929 in the RCA Victor files).

The company exerted little influence on Jahrl's recordings for the Scandinavian series. He was allowed to select quite independently the numbers to be recorded. Recordings usually took place at Columbia's 59th Street studios. The five men were paid a total of \$200 for four sides, which was considered very good pay at the time (\$40 for each musician for the session). No royalties were paid. If something went wrong with the recording, they would return another day for new takes without extra pay.

The musicians were not given any information on sales, but Eddie Jahrl thinks their biggest hit "Gokvalsen" ("The Cuckoo Waltz") on Columbia 22038-F (also released on 3043-F with the Finnish title "Kakivalssi") sold 75,000-100,000 copies, which does not seem impossible since another Swedish recording, "Nicolina" by Hjalmar Peterson on Columbia E 3494, was claimed to have sold 100,000 copies (see Beijbom 1973). (The accordion and violin playing on this record are in traditional Scandinavian style, but the guitar backing with its strong bass lines and the florid xylophone playing suggest American influences, as neither are typical of recordings made in Sweden at the time.)

Eddie Jahrl made more than 50 records for Columbia; most of these were issued in the 22000-F Scandinavian series. In 1934, when Columbia dropped him and most of their other "foreign" artists, he made a few sides for Victor. Practically all Swedish and Scandinavian records issued by Columbia or Victor after 1935 were either reissues or pressings from imported masters.

In 1937 he opened the Scandinavian Music House at 556 Atlantic Avenue in Brooklyn, in the heart of the Scandinavian section. He also kept his orchestra together until 1940, playing regularly at Scandinavian dances, but now business was taking up most of his time. In 1943 he moved it to 625 Lexington Avenue on Manhattan.

The modern Swedish popular records that Columbia and Victor were now releasing did not appeal to his customers, so he began to import records made by the Swedish Sonora company, which favored a more "down-home" style. Soon he was having them pressed in the USA to save costs. When the American Sonora company (no relation) threatened to sue, the label was changed to "Scandinavia." Soon the Scandinavian Music House was also making its own recordings for its "Scandinavia" and "Cordion" labels. These featured Eddie Jahrl himself, old-timer Eric Olzen (Olsen) and other artists, mostly accordion players. Among the studios used was the Schirmer Music Store in New York City. Pressings were made in Flushing, Scranton and Long Island City. During the war it was difficult to get records pressed - customers were supposed to bring in old records in exchange for new ones - but the man on Long Island made pressings anyhow.

The records were distributed to about 30 retail stores in Chicago, Cleveland, Minneapolis, Seattle, San Francisco and other cities with a large Scandinavian population, and were also sold by mail. The biggest seller was "Var halsad skona morgonstund," a Christmas record which sold over 10,000 copies. In most cases sales varied between 500 and 5,000 copies, enough to make a profit.

In the 1940s Eddie Jahrl was still playing quite regularly and also had Swedish record shows on WBBC and WBYN, but the market in Scandinavian music was declining. In the 1950s he gave up music and went to work in electronics. He is now retired and lives in Astoria, New York.

Today there are only a few professional Scandinavian musicians in the USA. Probably the most active of them is Walter Eriksson, an accordionist who was born in Brooklyn of Swedish-speaking parents from Finland. He started his recording career with Eddie Jahrl in the 1940s and has since recorded popular and folk music of all the Scandinavian nations for the Colonial label.

Myron Surmach

(The interview with Mr. Surmach was conducted in Saddle River, New Jersey and New York City on 16 and 17 August 1975. Mr. Surmach has himself checked the manuscript of the following text.)

Myron Surmach was born in Galicia, Western Ukraine, then a part of the Austro-Hungarian empire. In 1910 his grandfather suggested he go to America where times were better, and like many other Ukrainians, he went to work in the coal mines of Wilkes-Barre, Pennsylvania. The work was too hard for a youngster, but he found he could make a living

Nya Victor Skifvor på Svenska
 Juli, 1926 (July, 1926)
 (New Victor Swedish Records)



JOHN LAGER-EDWIN JÄHRL
 De många vänner av John Lager, den berömda dragspels-solisten, skola välkomna en ny serie av skivor spelade tillsammans med en ny kompanjon, Edwin Jahrl. Dessa två artister spela förundransvärt b-a tillsammans i en stil, som är mycket väl passande antingen för dans eller också bara för att lyssna till.

P. GRONOW

COLUMBIA

Українські Рекорди
 Русскія Пластинки



Павел Гуменюк

UKRAINIAN - RUSSIAN RECORDS

GENERAL CATALOGUE
 1932

12M-4-32 *P. GRONOW*

NOVEMBER SUPPLEMENT

Columbia



NYA SVENSKA OCH SKANDINAVISKA SKIVOR
 (NEW SWEDISH AND SCANDINAVIAN RECORDS)

Columbia
 NEW PROCESS **Records**



Павло Гуменюк

Left: Catalog covers depicting Eddie Jahrl; Right: Pavlo [Pavel] Humeniuk. Lower right photo from Surma Book and Music Co. Almanac--1945 (All illustrations courtesy Pekka Gronow).

by peddling Ukrainian books to fellow workers. By 1916 he had accumulated a capital of \$600 and opened a book store in a Ukrainian neighborhood on Manhattan's East 7th Street. The shop became later known as the Surma Book & Music Company. ("Surma" = "Bugle".)

At this time Columbia and Victor had a virtual monopoly in the record business, and it was difficult for a new dealer to get a franchise. Surmach obtained a phonograph and some records from a Jewish shopkeeper, but sales were not encouraging. Columbia had some Ukrainian records by the Academic Quartette of Lviv and Victor had some theatrical songs, which were too highbrow for the Ukrainian-Americans, who mostly came from the villages.

In the early 1920s the record business expanded and companies adopted a more liberal policy. Surmach became an authorized dealer. Columbia now had a Ukrainian Jewish actor, David Medowyj (Med-off on Russian discs), who recorded a large number of Russian, Ukrainian and Yiddish folk and popular songs. Sales were now better but still not satisfactory. In 1925 the General Phonograph Company recorded four instrumental titles by the fiddler Pavlo (Paul) Humeniuk. Humeniuk (1884-1965) had been a tanner and instrument-maker in Galicia and knew the music of the villages well. His kolomyikas on Okeh 15533 and 15534 were just what Surmach's customers wanted.

At this time, Columbia had on their staff a Ukrainian Jewish boy called Nodiff from Volyn. Surmach introduced him to Humeniuk in his store, and this resulted in a Columbia contract being issued to Humeniuk. His first records on Columbia were dance tunes (27049-F, 27050-F, 27054-F, 27055-F) which sold quite well, especially "Winkoplentyny" on 27055-F.

Humeniuk then started making a series of 12" descriptive records based on Ukrainian folk customs, songs, dances and dialogue, with Ewgen Zukowsky and Roza Krasnowska as the main singers. The first one, "Ukrainske Wesilie" (Ukrainian wedding), issued on Columbia 70002-F in 1926 or 1927 was a tremendous hit. No Ukrainian woman could resist it, and Surmach claims it sold 125,000 copies in a year, not only to Ukrainians but also to Slovaks, Poles and Jews from Galicia.

Humeniuk had a very successful recording career. Columbia contracted him to record 24 titles annually, and he continued to make recordings of folk songs, dance tunes and folk celebrations not only for the Ukrainian but also for the Russian and Polish series. In the 1930s he also made some recordings for Victor. His total recorded output was over 100 discs, and his success seems to have inspired record companies to issue more "folksy" material for other immigrant groups, too.

By this time the Surma Book & Music Company had become an important cultural center for Ukrainians. One thing led to another. Soon Surmach

was also publishing books and sheet music. To promote instrument sales he founded a music school for Ukrainian children. When his customers asked for piano rolls, he got the QRS company to produce 87 Ukrainian piano rolls between 1925 and 1935. Because the shop was a major outlet for Ukrainian records and conveniently located in New York, record companies often consulted Surmach on their choice of artists.

In 1928 he started a 15-minute Ukrainian radio program, which soon expanded and continued on various stations in the New York area for 17 years. The programs featured Humeniuk's group, pupils from the music school, choral competitions, etc. "Radio balls" were organized to support the program.

Although the Ukrainians had an old history and ancient cultural traditions, their land had been divided among several European countries prior to World War II. More than many other immigrant groups, who could rely on imports from the "old country," the Ukrainian-Americans were dependent on their own cultural initiative. All types of music, ranging from symphonic works to folk tunes, were created in America. Records became an important cultural medium for the Ukrainian community, and their quality was debated. Ewgen Zukowsky was a popular singer who recorded numerous folk songs, popular songs and topical comic songs for Columbia. Among them were some bawdy folk songs. The composer Hayvoronsky (1933) criticized Surmach for selling bawdy songs and demanded music of a higher quality. Surmach was indeed involved in several ventures to record Ukrainian music by academically trained performers (including an album by the Ukrainian National Chorus on the Sonart label in the early 1940s), but these sold poorly. Surmach believed in catering to all types of musical tastes in the Ukrainian community. Besides, he felt that if he had tried to censor bawdy songs, Ukrainians would have purchased similar songs issued in the Polish series.

At first the depression did not hurt record sales at the Surma store. As recent immigrants, the Ukrainians were still at the lowest steps of the economic ladder, and consequently they were not hurt badly. But by the mid-1930s the number of new Ukrainian releases was dwindling. For some time Surmach imported Ukrainian records made by the Syrena company in Poland. By the late 1930s Soviet records were also available in the USA, but these were mostly Russian, with few Ukrainian items available.

During the war two small companies, Stinson and Argee, started "pirating" Soviet records mainly for the Russian-American market. Surmach encouraged them to issue Ukrainian records, too, and subsequently started doing the same, encouraged by their success. As the Soviet Union had not signed the international copyright convention, there were no legal problems.

Surmach issued about eighty 78s on his Surma, Fortuna and Bayan labels. Only a handful were recorded in the USA; among these, the epic *duma* songs of Zinoviy Shtokalko deserve special mention.

Some of the records were custom pressed by RCA, some by a company on Long Island. The latter charged 18¢ per disc, including the cost of preparing the pressing matrices from the original Soviet discs.

Today Myron Surmach is retired and lives in Saddle River, New Jersey. The store is still open on East 7th Street, next to McSorley's Ale House and opposite the Ukrainian Catholic Church, selling Ukrainian books, records and handicrafts, but it has been trying to find new customers among non-Ukrainians. One can see the store's advertisements for decorative folk costumes in the Village Voice. Mr. Surmach comes to the store on most Sundays when his son Myron Jr. has his day off, and the basement still holds several thousand unsold 78s as a memory of the golden years of "foreign-language" records.

Ukrainian music is by no means dead in America. In fact the Ukrainians are still one of the most active immigrant groups in the record business (excluding the Latins), although part of the activity now takes place in Canada. Most of the current recordings feature traditional Ukrainian folk, popular and choral music, but recently some Canadian-Ukrainian performers have developed a new musical idiom, "Ukrainian Western," which is a hybrid strongly influenced by Country music. So the same musical and social processes which resulted in the flowering of the "foreign" record business fifty years ago are still active in the LP era (see Klymasz 1972).

ACKNOWLEDGEMENTS

I am grateful to Maury Bernstein, Walter Eriksson, Stefan Maksymjuk and Dick Spottswood for their help in preparing this paper.

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FOOTNOTES

¹ Swedes and Norwegians are closely related culturally and linguistically, and record companies found that they could sell instrumental records to both as "Scandinavian." The same probably applied to the Danes (and the far less numerous Icelanders), but they were not very active in the recording field. The Finns, although speaking a completely different language, have fairly similar musical tastes, and many "Scandinavian" records were also issued, titles translated, in the Finnish series. The 1930 U. S. census reports 595,250 persons born in Sweden, 347,852 in Norway, 179,474 in Denmark, 2,764 in Iceland and 142,478 in Finland. These figures must of course be taken with some caution. Yet it is interesting to note that they do not correspond with the number of records issued. Relatively few Norwegian and practically no Danish records were issued in the USA after 1920, while several hundred Finnish records appeared. Probably Swedish and "Scandinavian" records satisfied the musical needs of the Danes and Norwegians.

² Ukrainians came from many European countries, and consequently it is difficult to obtain exact figures on Ukrainians in America. Chyz (1939) estimates there were 650,000 Ukrainians in the USA in 1935, including those born in America. The heaviest concentration of Ukrainians was in Pennsylvania.

³ Ukrainian uses the Cyrillic alphabet. On record labels, titles and artists' names are often also given in the Latin alphabet, but spellings vary greatly and seem to be variously influenced by Polish, German and English orthography. For more details on Medoff see Bennett (1968).



Взірець рольки на п'яно. Від 1925 до 1935 року видано 87 рольок. Музику на рольки (звійки) укладали, М. Гайворонський, П. П. Углицький, Придаткевич, П. Гуменюк і інші.



Мирон Сурмач

Right: Myron Surmach. Both photos from Surma Book and Music Co. Almanac--1945. (Courtesy of the author, Pekka Gronow).

DOBIE'S COWBOY FRIENDS

In two previous features I touched on separate aspects of Texas tradition: the cosmic cowboy symbol marking a convergence of country and rock music in Austin; the recent LP reissue of bluesman Henry Thomas' recorded songbag (1927-29). These dual commentaries have marked my own journey to the Lone Star State and the opportunity to use material in libraries and archives on the University of Texas campus. The resources here are magnificent; my favorite collection is J. Frank Dobie's personal gathering of books, art, and artifacts which, administratively, is part of the University's Humanities Research Center. While I studied there, Mrs. Sheila Ohlendorf, Dobie Room curator, was helpful in the spirit of Dobie--generous, enthusiastic.

It is likely that most readers of the *JEMF Quarterly* already know something of J. Frank Dobie's achievements. Born on a ranch in Live Oak County, 1888, he spent much of his adult life at the University of Texas, Austin. Until his death in 1964, he poured out a stream of letters, articles, reviews, and books on cowboys and treasure seekers, longhorns and mustangs, heroes and hard cases. For two decades (1923-43) he edited the annual publications of the *Texas Folklore Society*. Formally, he never identified himself as an academic folklorist; instead, he called himself a tale-teller. Actually, he integrated collection and interpretation -- sometimes presenting southwestern lore in an unadorned manner, and sometimes reshaping it. Dobie, in his lifetime, was called a regionalist, popularizer, and sentimentalist. He shrugged off labels and left them, lizard-like, to dry in the sun. His books, however, are full of vitality and continue to pulse.

Because Dobie's works remain the best guide to southwestern lore, I shall neither summarize his findings, nor explicate his role. Rather, I shall mention three of his early cowboy studies, and re-present a few of his collected graphic items in the area of cowboy music.

Dobie absorbed ranch and cattle culture as a Texas child. His first assignment as a school teacher at Alpine occurred in the year John Lomax published *Cowboy Songs* (1910). After military service (1917) and a return to his uncle's ranch, Dobie began to collect tales from vaquero Santos Cortez. Dobie's initial contribution to the *Journal of American Folklore* (1922) was "El Cancion del Rancho de Los Olmos." Even earlier,

he had published "The Cowboy and His Songs" in *The Texas Review* (1920), a quarterly of the University's English Department. This piece was a lengthy article on John Lomax's second book, *Songs of the Cattle Trail and Cow Camp* (1919).

One Dobie passage in his 1920 article shows his early nostalgic treatment of cultural data. The reading of cowboy songs in print brought to the young professor's mind a whole set of childhood sounds:

I remember how, after I had gone away from my childhood and boyhood home on a ranch, I used to awake in the morning with the sound in my ears of horses being saddled; of the click of a spur on hard ground; of the twang of a girth ring against a steel stirrup as the saddle was thrown over a horse's back; of the kind of sigh and yawn that some old saddle horses have a way of making when they are being led out before daylight; and of the soft syllables that the Mexican hands would be speaking to the horses. For days, for months, for years, those recalled sounds were my morning awakening.

Dobie's apprenticeship as a writer began with articles in collegiate and academic journals for limited audiences. During 1925 he reached, for the first time, a wide audience with "Cowboy Songs" in *The Country Gentleman*. Today, only historians of popular journalism know the tremendous appeal of this Curtis publication, which began life in 1831 as the *Genessee Farmer* and ceased publication in 1955. During the 1920s it was large in size (11" x 13"), inexpensive (five cents per copy), handsomely illustrated, and influential in reinforcing Republican farm policy. Serene in its editorial conviction that science could only aid rural life, *The Country Gentleman*, in its heyday, championed technological modernity and political conservatism. I do not suggest that *The Country Gentleman* was entirely polemical; on the contrary, it featured educational or uplift articles and genteel fiction. J. Frank Dobie brought to this magazine an affection for the American land and a flair in prose style.

The precise relationship of Dobie with the magazine is unknown to me. Did he seek it out, or did it seek him? Regardless, his first article was a sprightly summary of then-known cowboy song-lore. How many readers shared Dobie's knowledge

Whoop-tee-yea,
git along, my
little dogies,
For the camp is
far away.
Whoop-tee-yea,
and a-driving
the dogies,
For Wyoming
may be our new
home.

THAT is the chorus of one of the oldest and best known of the cowboy songs. It has come down from the vanished trail days when, foot by foot and mile by mile, herds crept their way from the coast of Texas to Kansas, to Wyoming, and even on into Canada.

The song was made to be sung and not to be printed. It was made to be sung under certain conditions. To understand it one must hear it out with cattle that are moving or hedged down, where the air smells strong of grass and cow flesh and while the singers ride slowly to the creak of saddle leather.

Imagine a late afternoon in advancing spring fifty years ago. Somewhere between Brownsville and the head waters of the Missouri a herd of stock cattle is strung out for a mile. I say "stock cattle," for cows and calves and young stuff need a hundred times more nursing and watching over than beef cattle.

Music Soothes the Savage Steer

THE leaders of the herd are walking out as if they scented water and bed-ground-grazing. On either side of the lead cattle, riding slowly and carelessly, are the point men. Strung out at long intervals behind them come the swing men. Often one of these stops to let his horse snatch a mouthful of grass; now and then one pushes sharply ahead or rides toward the rear to shove in an animal that is picking its way too far out.

At the rear, or drag, of the herd come the drag men. Their job is not so easy, for they have to keep constantly after a few lagging crowhait cows, played-out calves, and sore-footed yearlings.

One of the men has a dogie across the saddle in front of him. By dogie is meant little calf as well as motherless calf, and the term is often applied to yearlings and even to cattle in general.

The men are not hurried. They ride too far apart to talk to one another. Now and then they yell at the cattle. They pop whips—unless the boss is one of those cowmen that won't allow whips.

They sing.

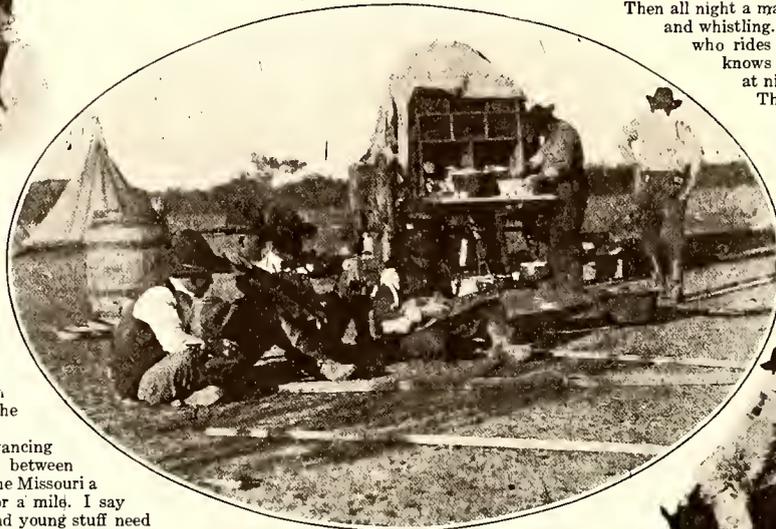
The day, the herd, the outfit I have been picturing was like hundreds of other days, herds, outfits of the trail days. It is a picture of fact, not of fancy.

Of course not all the cowboys on all the days sang. Many a waddie could no more carry a tune than he could



Cowboy Songs

By J. FRANK DOBIE



CHUCK WAGONS ARE FAMED IN SDNG

carry a buffalo bull. Often all hands were too busy fighting and "cussin' them dad-blamed cattle" to sing. But in general the cowboys sang.

They sang sometimes for the pure joy of singing—for their own pleasure. Again they sang to the cattle—for the pleasure of the cattle.

They sang of cows and of life in the cow country, of round-ups, stampedes, prairie dogs, rattlesnakes, chuck wagons, ropes, spurs and bad horses.

They sang also of bad men, Indian fights, squatters, buffalo hunters, mule skippers, prospectors and Tom Sherman's saloon in Dodge City, the cowboy capital—of the whole frontier of which they were a part.

They sang of the mothers and homes and sweethearts that softened their memories.

"Git along, my little dogies," and the herds snailed their way on, westward and northward, across an empire of range land on which there was neither fence nor furrow. It was a lonely vastness.

Cattle are not so sensitive as horses, but like horses and men they crave companionship, and the herds seemed to steady and to travel better by the sound of song.

It was at night, though, when the cattle were restless and likely to stampede, that singing was a necessity. Then every puncher had a chance to sing out all the verses of all the songs he could recollect and a still better chance to invent and practice new ones.

Nowadays night herding even on the largest ranches is somewhat rare, but as long as wild cattle are held at night, on the range, in a trap, even in a pen, men will sing to them.

"Boys, we'll have to sing to 'em tonight," the boss will say if the fences are weak or the cattle thirsty.

Then all night a man or two will circle the corrals, singing and whistling. Cattle are apt to stampede at a man who rides up on them suddenly. A hand who knows his business will always approach them at night with a song or a call.

The songs meant to quiet cattle have a plaintive or crooning note. The Night Herding Song is as soft and slow as a Rock-a-bye, Baby.

*Oh say, little dogies, when are you
goin' to lay down
And quit this forever shiftin'
around?*

*My limbs are weary, my seat is
sore;
Oh, lay down, little dogies, like
you've laid before,*

*Lay down, little dogies,
lay down.*

Cattle just naturally love music, and many a herd that went up the trail snored to the tune of some cowpuncher's fiddle. I know one old negro who used to fiddle camp meeting tunes. Lake Porter, an old-time trail driver who now lives on the Texas border, says:

"Often I have taken my fiddle on herd at night, and while some of my

companions would lead my horse around, I agitated the catguts, reeling off such old-time tunes as Black Jack Grove, Dinah Had a Wooden Leg, Shake That Wooden Leg, Dolly Oh, Arkansas Traveler, Give the Fiddler a Dram, and The Unfortunate Pup. And those old long-horned Texas steers actually enjoyed that music."

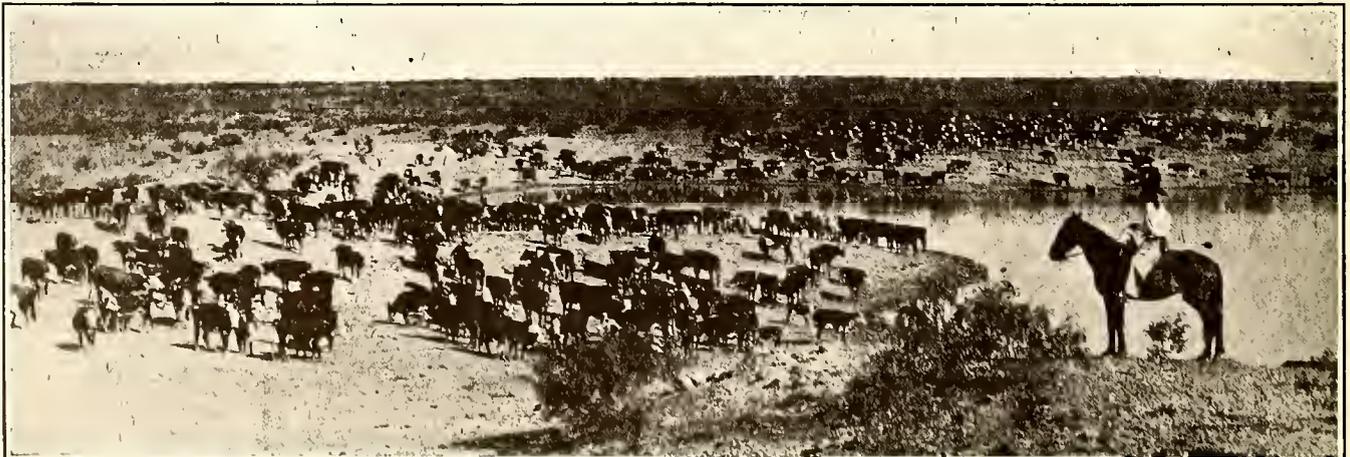
The Famous Texas Yodel

JOHAN YOUNG, who used to lead Porter's horse, says there never was a stampede while the fiddle was going.

A peculiar form of cowboy song for quieting cattle is the yodel. The most famous of the yodels is called The Texas Lullaby. Many a night I have heard it when we were holding cattle or were driving through brush as thick as the darkness and wanted the cattle to keep steady.

Wild cattle huddled in a thicket will be so completely soothed down with that Texas Lullaby that they can be eased out into an opening.

(Continued on Page 38)



WHEN THE HERD GREW RESTLESS THE OLD-TIME WADDIES LIFTEO UP THEIR VOICES IN SONGS OF HOMES AND MOTHERS, OF STAMPEDES AND BAD MEN

that Tom Sherman's saloon (the site of a ballad variant of "The Unfortunate Rake") was in Dodge City? How many readers ever met Negro cowboys who had fiddled camp meeting tunes (spirituals) on past trail drives? Here I reproduce only the first page of Dobie's "Cowboy Songs" (January 10, 1925) to display artistic layout and excellent use of photographs.

At the article's end Dobie turned to an ever-present folkloric problem: When does a tradition end? What forces make for change? Writing in 1924, he knew that "the old cowboy songs and ballads are still sung" and that "new ones are still being made." Nevertheless, he was also conscious of a tradition being hemmed in and altered. "But every year the farmer and the little ranchman take over thousands of acres from the cattle ranges. Every year the old-style cowboys and cowmen who are carrying on the traditions of the past become fewer. Every year the cowboy is brought a little closer to the phonograph, the radio, the picture show, the popular magazine -- the imitation cowboy."

The Country Gentleman, in its issue for 14 February 1925, used another Dobie article, "The Old Trail Drivers," based on his attendance at one of their reunions in San Antonio. (Again, I have reproduced but the first page.) Dobie, at the reunion, was involved in oral history, although he would have snorted at the latter term. He talked to old timers because he liked them and because he treasured their tales. For example, Dobie relished George Glenn's first-hand story. Born a Negro slave, Glenn was in Abilene during the 1870s with Bob Johnson, his former master and post-War employer. When Johnson died, Glenn drove his body back to south Texas, a thousand mile trip by mule wagon. The coffin top became Glenn's bed. The journey was both a testimony to duty and to affection.

Dobie's association with *The Country Gentleman* continued through 1952, ending with a selection from his book, *The Mustangs*. I shall not list any of his other journalistic items at this juncture, but suggest that readers turn to *The Writings of J. Frank Dobie: A Bibliography* by Mary Louise McVicker, published by Museum of the Great Plains at Lawton, Oklahoma, 1968. Much of the material listed in her bibliography is available in general libraries. The remaining items reproduced here are found in the Dobie Room at the University of Texas.

My title for this particular graphics feature implies that the cowboys Dobie knew in childhood and as a young teacher/journalist were his personal or family friends. These men, of course, were working cowboys. After Dobie reached out to large audiences he developed further connections with writers, historians, and folklorists, especially concerned with the southwest. It is not an understatement to suggest that, in his lifetime, Dobie knew personally every interpreter of his beloved region. From this web of associations, I have selected but three items to illustrate Dobie's

friendship with cowboy song enthusiasts.

During 1927 Miss Ina Sires, a young school teacher in Dallas, sent a brief piece on cowboy songlore to Dobie at Austin for use in the Publications of the Texas Folklore Society series (See Number Six). Her submission was a brief statement about her book-in-progress, *Songs of the Open Range*. In a letter to Dobie (9 May 1927) she included autobiographical data indicating that she had been born in the Panhandle country near Lamesa, 1900. While at Baylor University, Dr. J. A. Armstrong urged her to write a theme paper on cowboy songs in that she knew some twenty traditional ranch melodies from childhood. Encouraged by a good teacher, she sang, wrote, and talked about cowboys for the rest of her college years. During one summer vacation period, Miss Sires taught five ranch children near Malta, Montana, and continued to collect. Upon graduation she became a school teacher in Kansas City and also sold a few journalistic pieces on cowboy lore. She received a short contract on the Chautauqua circuit to lecture on "The Cowboy as the Builder of the West." In 1928, C. C. Birchard & Company of Boston printed her *Songs of the Open Range*, setting its price at \$1.00. In announcing the book in a tiny brochure, a copywriter said, "It is indeed a different picture of the cowboy than we get in these songs from that of the carefree desperado of the films and popular fiction." This stress on traditional expression and authenticity, of course, echoes Dobie's earlier concern that the cowboy was being hemmed in by popular culture forms.

Ina Sires' modest dollar book, *Songs of the Open Range*, is now a treasured collector's item. Her name is known to a few serious students of cowboy lore, but not widely. Thus, it is with a sense of excitement that I reproduce (in exact size) the brochure she developed for her Chautauqua lecture/concert tour. The brochure is undated but probably was printed in 1926 before she began work on her book. I am particularly drawn to the contrast in the two photographs of Miss Sires -- the cowgirl, in full length regalia, and the demure miss in a cameo portrait. In this contrast one is assured that she is both a sincere interpreter in the lecture hall and a dashing figure on the trail.

From her brochure and book we know something of Miss Sire's early commitment and skill. She was certainly one of the earliest women on the folksong concert stage -- in a sense, anticipating later work by Jean Ritchie, Hedy West, and Peggy Seeger. In recent years Ina Sires has lived in Hollywood, California. The *JEMFO* would welcome additional material on her adventures since 1928.

Another Dobie cowboy-song friend was Texas composer Oscar J. Fox. Born in Burnet County, 1879, into a Swiss-German family, he learned to play the piano before learning to read. Formally trained as a conservatory musician, Fox had the advantage of music study in Switzerland. In the mid-1920s he was on the University of Texas

The Old Trail Drivers

By J. FRANK DOBIE



HOT COFFEE AT THE OLD TRAIL DRIVERS' BARBECUE IN SAN ANTONIO

*Swing your partner
If it ain't too late;
Swing your partner
And prom-e-nade.*

THE quavering words just reached me as I stepped up to the bearded caller. His voice was lost in the din of the dancers, but they needed no calls to dance by.

The old-time trail drivers—those men who drove their herds from Texas to Kansas and a thousand miles beyond—were in reunion, in San Antonio, Texas, and they were having a genuine old cowhoy dance.

The floor was crowded. Cowmen, cowhoy, camp cooks, horse wranglers, captives of the Indians a half century back, freighters, quaint women who were ranch belles two generations gone, and lithe girls who may be town belles tomorrow—all these were milling about or promenading through the figures of the square dance.

The fiddles sang out Turkey in the Straw and Arkansas Traveler. Some of the men wore big sombreros and no neckties, and some were hatless and correctly collared; some were in boots and duck jackets made to turn mesquite thorns; others were "all dressed up in Sunday clothes." All swung to the fiddles and gallantly "sashayed their partners east and west."

"That Turkey in the Straw again," demanded a dozen voices. The floor cleared for Old Man J. J. Currie, aged eighty, to "knock down" a jig.

The Old Call

THEN over the noise whooped out a call of other days:

*"Shake yer stickers,
And stampe the bunch."*

The chief fiddlers were two young men from the cedar brakes of Bandera County. Their favorite tune was Rye Whisky, into which, with variations, they

blended Drunkard's Lamentations and Drunkard's Hiccoughs. As they played they sang, and cheering trail drivers closed around to listen.

*"Rye whisky, rye whisky,
I wish you no harm.
I wish I had a bottle
As long as my arm."*

"How many verses to that do you know?" put in a youngish man.

"As many as you want," jerked out a fiddler. The reunion lasted for three days, and the four or five hundred old trail drivers in attendance there made a

powerful picture out of the past. They came from the little ranches that skirt San Antonio and from the big ranches of the Rio Grande, the Llano and the plains; they came from Oklahoma, from far-away Wyoming and from Mexico. Among them were not only men who still follow cows, but bankers, merchants, farmers, clerks, tick inspectors, rangers, real-estate agents, sheriffs, milkmen, and watchmen. All had driven up the trail, and each claimed with pride the title of trail driver.

Their talk drifted back to stampedes, Indian fights, immense herds and the long, long drives. Many of the big cowmen and the reckless cowboys of those pioneer trails have long since been "hedged down" into the kindly earth, but scattered here and there over the Southwest and the West and swallowed up in the cities East are some few thousands of their comrades in spurs.

As I studied this round-up of trail men, many of whom I have known for a lifetime, I came to realize more strongly than ever that the most typical thing about the typical cowhoy or the typical cowman is individuality. The old-time men of the range had and yet have many things in common, but more than the men of any other class they have always resented being earmarked. They differ from the rest of the world, but they also differ from one another.

Open-Handed Generosity

THE cowman who trades about a good deal and mixes with business and professional men won't wear boots or a big hat in town, but despite these concessions he does not make a good Rotarian.

Big or little, the genuine cowman is not a business man. Since 1920, 90 per cent of the cowmen have been broke, thousands of them bankrupt; before that time they used to go broke without knowing it.

BOB NICHOLS, ANOTHER VETERAN



"I have been broke every year of my life hut one and that was '87," remarked a veteran cattleman at the reunion. "In '87 I went broke twice."

These men still go on each other's notes—if the hank will take the security. I remember the day when one would not charge another interest for the use of idle money.

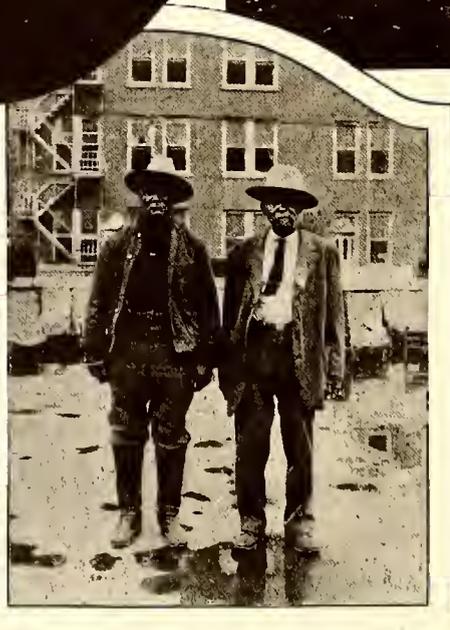
There was something large and generous about all that, but it was not business as the world judges. The truth is that the cowman who has grown up with cattle loves cattle above all else; he loves cattle country and cattle people.

When old Tom O'Connor, a king among cattle kings, was dying down on the Texas coast

(Continued on Page 28)



MRS. AMANDA BURKS WENT UP THE TRAIL IN 1871. RIGHT—GEORGE W. SAUNDERS, THE ASSOCIATION'S HEAD



J. B. GILLETT, OLD-TIME TEXAS RANGER, AND HERMAN LEHMANN, WHO WAS CAPTURED BY COMANCHES AND MADE A WARRIOR OF THE TRIBE

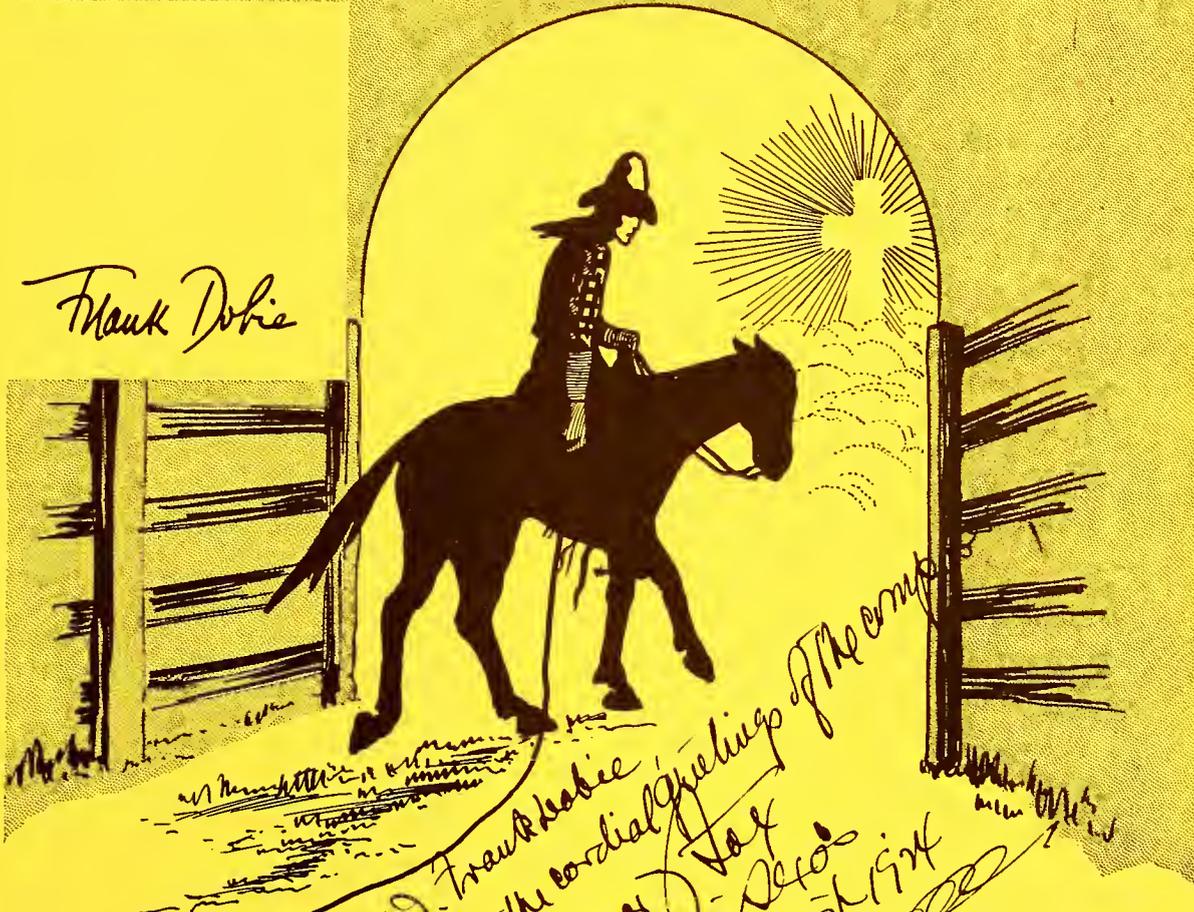
LEFT—AL JONES, TRAIL BOSS. RIGHT—GEORGE GLENN, WHO DROVE FROM ABILENE BACK TO TEXAS WITH HIS EMPLOYER'S BOOTY

10,100
572-4

Rounded up in Glory

A Cowboy Spiritual

Frank Dobie



*Mr. J. Frank Dobie
with the cordial greetings of the camp
Oscar J. Fox
Saulautous - Dec 20
March 27, 1914
by*

Oscar J. Fox

Poem from "Cowboy Songs and
other Frontier Ballads" collected
by John A. Lomax

4516 Chorus for Mixed Voices with Baritone Solo
and Piano Accompaniment .25 net

4517 Quartet or Chorus of Mixed Voices
without accompaniment (Simplified) .15 net

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The Cowboy

of

The Chaparral, Mesquite and Bunch Grass
Country. How He Lived and Did His
Part as the Pioneer and Builder
of the Great West

LECTURE AND SONGS

Given in Costume By

Miss Ina Sires



The Cowboy

as

The Builder of The West

is a humorous, interesting, instructive lecture, full of laughs, full of real history. You cannot spend a more delightful evening than to hear Miss Sires talk, sing the songs that kept the herd quiet, that expressed the faith, love and joy of the real cowboy in his big out-of-doors.

As a novel, interesting attraction, Miss Sires' lecture cannot be duplicated. It is new, delightfully entertaining. Write for dates, cost, etc. As a main attraction for your church, lodge or other local entertainment, you are assured of a big success.

The Cowboy's Favorite Songs, compiled by Miss Sires and introduced in her lecture, are as typical a part of the folk lore of the West as the negro melodies are a part of the folk lore of the South.

For Complete Information, Write

E. Sires, 326 Chambers Building,
Kansas City, Mo.

5728



Miss Ina Sires

WRITER AND LECTURER



Miss Ina Sires

Writer and Lecturer
Also Compiler of

The Cowboy's Favorite Songs

Miss Ina Sires was born in the Panhandle of Texas and all her life has lived among the cowboys on ranches. She knows the range riders, their daily life, has ridden with them on round-ups and had "chuck" with them around the camp fire.

The songs Miss Sires sings are sung just as the cowboy sang them, without music and with the same rhythm that marked the gait of his cow pony and in the magnetic, crooning tones that brought and maintained quiet as he "set the herd" during the long, dark nights.

There is a realness, a gripping quality in Miss Sires' work that gives you a whiff of the sage brush, that fairly brings the white dust of the alkali before you as it rises in clouds "on the trail."

"The Cowboy as the Builder of the West," is a true and most timely bit of American history that has never been given the recognition it must have if the history of our country is complete. The highly colored romances of the screen and of many fiction writers can never do the cowboy justice or supply this part of real American history as it should be written.

The Real Cowboy As the Cowgirl Knew Him Lecture and Songs, Given in Costume By Miss Ina Sires

You may think you know something of the Cowboy, and the West, but if you've never lived the life, Miss Sires will give you a true understanding, a real picture of the cowboy, his big, open country, his work, adventures—a picture of the real cowman who drove the big herds across the plains, for she has been there, talks the language of the western world as the true pioneer cowmen knew and talked it.

From Miss Sires' description of the cowboys starting the day's work:

"——Skeeter Bill's horse is bucking like fifty and he's bucked the lid off Bill's can of private cuss words. Bill is getting old. He hates bucking horses. He says bucking started from the back door of hell on a hot day and came out on a run——"

And then her description of the West:

"——across the plain came the winds and whispers of the mystery of the unexplored—of a vague compelling unknown. There is something that draws you on—an unseen irresistible beckoning—the West has never lost its power to draw. Once get a touch, a tingle of the great life, get a sense of the mystery and the silence, then turn back to the cities and get the reaction."

See and hear Miss Sires. Hear the songs the cowboy sings, how he makes known to the herd beginning to get restless that he is there—know how he imparts in an intangible way the message that he is guarding them—then there is the thrill of the stampede—as they all go—Hear what became of the cowboy that was caught in the mad rush.

LECTURES ON COWBOYS

Miss Ina Sires, June graduate of Baylor, is giving a lecture at the Victory theatre this week both at the afternoon and night performances on the cowboy of West Texas. Miss Sires lived in West Texas and gives a graphic picture of the real cowboy. She has written a number of themes and lectured during the year to Dr. Armstrong's classes on this subject. She studied expression under Miss Thompson of Baylor for three years. —From the Waco, Texas, News-Tribune.

Index
10,099-2

STUDENT ACTIVITIES, RECREATION, AND ENTERTAINMENT

First Term of the Summer Session, 1927
University of Texas

COWBOY SONGS OF THE SOUTHWEST

A Lecture-Concert by
OSCAR J. FOX

Assisted by WOODWARD RITTER

Open Air Theater—Friday, July 1, 8 P.M.

- I. Come All Ye Jolly Cowboys
The Texas Cowboy's Last Song
The Old Chisholm Trail

 - II. A Home on the Range
"Whoopee Ti Yi Yo, Git Along Little Dogies"
Greer County

 - III. Three Desperado Songs:
Sam Bass
Jesse James
A Prisoner for Life

 - IV. Cowboy's Lament
Rounded up in Glory
Old Paint
-

These songs, which will be sung by Mr. Ritter, accompanied by Mr. Fox, during the lecture, were collected by John A. Lomax, formerly of Austin and now residing in Dallas. The music was arranged by Mr. Fox.

faculty as director of the Choral Society, as well as of the boy's and girl's glee clubs. In Austin he arranged sheet music publication of a number of traditional cowboy songs such as "Home on the Range," "Old Chisholm Trail," "Old Paint," and "Whoopee Ti Yi Yo, Git Along Little Dogies." Additionally, he composed considerable semi-classical music on Texas themes. Fox died during 1961 on a visit in Charlottesville, Virginia, but was buried in San Antonio, not far from his birthplace.

Reproduced here is the Carl Fischer sheet music cover (in exact size) of "Rounded Up in Glory" inscribed by composer/arranger Fox to J. Frank Dobie, on 29 March 1924. The Dobie bookplate pasted on the sheet music cover requires a comment. It is two inches by two inches in size and holds a delicate silhouette in grey of a Texas roadrunner. Unfortunately, this little bird did not survive the process of photographic reproduction. Additionally, I can pass along a detail: The bookplate signature was made by El Paso printer Carl Hertzog, and not by Dobie himself who always signed his name, J. Frank Dobie.

The final item reproduced here (also in exact size) is a self-explanatory program announcement of a lecture/concert by Oscar Fox and Woodward Ritter at the University of Texas 1 July 1927. A discerning reader of Ina Sire's brochure will note that she sang without instruments. Can we assume that Ritter, who assisted Fox, sang without guitar and that Mr. Fox accompanied him on the piano?

Can we assume further that *JEMFQ* readers will recognize immediately Woodward Ritter as "Tex"? I believe that this 1927 program retained by J. Frank Dobie is the earliest Ritter musical announcement to be reproduced in recent years. As always, I shall be in the favor of readers who wish to comment on Tex Ritter's career. He was one of country music's earliest major performers with extensive formal musical training. After

college he appeared (1931) in New York's Theatre Guild production of "Green Grow the Lilacs," a "folk drama" set in the Indian Territory, and the predecessor of the popular musical "Oklahoma."

J. Frank Dobie, Ina Sires, Oscar Fox, and Tex Ritter had something in common besides birth in the Lone Star State. All were educated in universities or conservatories and were conscious of dichotomies between folk and high art. All used their creative talents to build bridges from the folk society they knew (ranch and range) to large society. Individually, each retained certain ambivalences about the degree to which traditional material had to be "softened" or "ornamented" before it could reach wide audiences. There is a close similarity in the unstated assumptions within Dobie's popular articles in *The Country Gentleman*, Miss Sire's lecture tours, Oscar Fox's published sheet music, and Tex Ritter's early concerts for fellow college students.

A number of folklorists and interpreters of folklore, sharing common purposes, were drawn to cowboy culture in the two decades after John Lomax's *Cowboy Songs* was published in 1910. Dobie, in his first cowboy song article for *The Texas Review*, knew that the cowboy had already become a flamboyant legendary figure. His songs, however, were useful to convey a sense of truth about cowboy culture, and, in turn, American society. Dobie wrote in 1920: In these songs, "the cowboy is a character colorful enough, but the color is not from literary cosmetics; it is the glow of his own reality." It is my hope that the graphics reproduced here, themselves, comment on the skill with which Dobie and his friends shaped some of our own notions of reality.

--Archie Green
Austin, Texas

A PRELIMINARY PARAMOUNT 3000 SERIES NUMERICAL

The Long-awaited booklet for JEMF 103: Paramount Old Time Tunes, is nearing completion. As part of this booklet, we plan to include a complete numerical listing of the Paramount 3000 Old Time Tunes Series. This numerical was compiled starting with one published several years ago in the now-defunct Blue Yodeler by Doug Jydstrup. A couple of years ago, Jydstrup sent the JEMF his files on the Paramount Series, which included a good many corrections and additions that he had received from correspondents subsequent to his publication of the numerical. These changes have been incorporated, as well as additional data from Harlan Daniel, E. S. Turner, Max Vreede, David Freeman, Robert Olson, Joe Bussard, Eugene Earle, and others. However, because there has been so much reliance on second- and third-hand reports, there are doubtless many errors remaining. We therefore request all readers to check any Paramount records in their possession to verify the data listed here, and supply corrections and additions as soon as possible, for incorporation in the final version to be issued in the LP brochure.

PARAMOUNT 3000 SERIES NUMERICAL

3000			Edgewater Sabbath Singers	Golden Slippers Just a Little While	
3001	4395-2 4391-1	558 559	Hugh Gibbs String Band " " " "	I'm Goin' Crazy Swinging in the Lane	
3002			Hugh Gibbs String Band " " " "	Lord I'm Coming Home Almost Persuaded	
3003			Hugh Gibbs String Band " " " "	Chicken Reel Double Eagle March	
3004	4405-1 4408-2	588 589	Hugh Gibbs String Band " " " "	My Little Girl In the Good Old Summertime	
3005			Edgewater Sabbath Singers	I'm Going to Leave the Old Home Heavenly Sunshine	
3006	4428-3 4435-2	592 593	Watts and Wilson " " "	When the Roses Bloom Again The Sporting Cowboy	Bwy 8112 " "
3007	4431-2 4433-2	594 595	Watts and Wilson " " "	Empty Cradle The Night Express	Bwy 8113 " "
3008	4454-2 4456-2	596 597	The Quadrillers " "	Drunk Man Blues Rocky Mountain Goat	Bwy 8045 Bwy 8046
3009	4457-2 4455-2	598 599	The Quadrillers " "	The Wagoner Cumberland Blues	Bwy 8045 Bwy 8046
3010	4459-1 4453-2	603 600	The Kentucky Thorobreds " " "	If I Only Had a Home Sweet Home I Love You Best of All	Bwy 8048 Bwy 8047
3011	4463-1 4467-1	601 602	The Kentucky Thorobreds " " "	Mother's Advice I Left Because I Love You	
3012	6193-1 6256-2	614 615	Vernon Dalhart " " "	The Death of Floyd Collins The Letter Edged in Black	Bwy 8047 Bwy 8048
3013	7098-4 6307-1	616 617	Lambert and Hillpott Vernon Dalhart	My Carolina Home Zeb Turney's Gal	Bwy 8049 Bwy 8050
3014	4465-2 4466-2	618 619	The Kentucky Thorobreds " " "	Room for Jesus This World is Not My Home	
3015	7134 7135	622 623	John Baltzell " "	The Arkansas Traveler Turkey in the Straw	Bwy 8051 Bwy 8052
3016	7097 7057-3	624 625	Arthur Fields Vernon Dalhart	Get Away Old Man The Wreck of the Royal Palm	Bwy 8049 Bwy 8050
3017	7136 7137	626 627	John Baltzell " "	Sailor's Hornpipe The Girl I Left Behind	Bwy 8051 Bwy 8052
3018	2345 2343	628 629	Vernon Dalhart " " "	The Roving Gambler The Wreck of the Old 97	Bwy 8053 " "
3019	4432-2 4439-1	636 637	Watts and Wilson " " "	Walk Right in Belmont The Chain Gang Special	Bwy 8114 " "
3020	7209 7210	650 651	Vernon Dalhart " " "	The Mississippi Flood The Engineer's Dream	Her 75546 " "
3021	7223 7056-3	667 668	Ernest Stoneman Vernon Dalhart	Pass Around the Bottle The Wreck of the Number Nine	Bwy 8054 " "
3022	4591-1 4590-2, 1	669 670	Harkreader and Moore " " "	Hand Me Down My Walking Cane Bully of the Town	Bwy 8055 Bwy 8056
3023	4593-1 4592-2	671 672	Harkreader and Moore " " "	John Henry Old Joe Clark	Bwy 8114 " "
3024	4599-2 4597-2	674 673	Harkreader and Moore " " "	'Tis a Picture from Life's Other Side There's a Little Rosewood Casket	Bwy 8055 Bwy 8056
3025	4606-3 4598-3	675 676	Harkreader and Moore " " "	Way Down in Jail On My Knees The Gambler's Dying Words	Bwy 8115 " "
3026	4555-2 4556-2, 1	677 678	X. C. Sacred Quartette " " "	Is It Well With Your Soul When They Ring Those Golden Bells	Bwy 8126 " "
3027		679 680	X. C. Sacred Quartette " " "	Bloom Brightly Sweet Rose A Dream of Home	Bwy 8187 " "
3028	4551-1 4343-2	681 682	X. C. Sacred Quartette " " "	Have Thine Own Way Take Time to Be Holy	
3029	4609 4607	683 684	Floyd Jones " "	My Dream of the Big Parade Holy City	
3030	4601 4608	685 686	Floyd Jones " "	Someone Is Waiting Your Light Open the Gates of the Temple	
3031	4549-2 4548-1	737 738	X. C. Sacred Quartette " " "	There's No Disappointment in Heaven Where We'll Never Grow Old	Bwy 8127 " "
3032		739 740	Daphne Burns " "	Goodbye to My Stepstones Weeping Willow Tree	
3033	4614-2 4613-1	741 742	Harkreader and Moore " " "	Mockingbird Breakdown I Love the Hills of Tennessee	
3034		743 744	X. C. Sacred Quartette " " "	The Tombs Going Home Tomorrow	

3035	4611-2 4604-2	745 746	Harkreader and Moore " " "	Only As Far As the Gate Where the River Shannon Flows	
3036	4461-2 4464-2	747 748	Kentucky Thorobreds " "	In the Shade of the Old Apple Tree The Preacher and the Bear	Bwy 8128 " "
3037		749 750	H. M. Scots Guard " " "	Lead Kindly Light Nearer My God to Thee	
3038		751 752	H. M. Scots Guard " " "	Onward Christian Soldiers Abide With Me	Bwy 8057 " "
3039	7318 7324	753 754	Collins Brothers " "	If I Could Hear My Mother Pray Again Love Always Has Its Way	Bwy 8058 " "
3040	7326 7327	755 756	Collins Brothers " "	On Top of Old Smokey Put My Little Shoes Away	Bwy 8071 " "
3041	7330-2 7323-1	757 758	Collins Brothers " "	Sarah Jane I Was Born 4000 Years Ago	Bwy 8059 " "
3042	7336 L 1214-1/7332	759 760	Collins Brothers Al Collins	In the Good Old Summertime When the Work's All Done This Fall	Bwy 8060 " "
3043	4605-2 4610-2	788 789	Harkreader and Moore " " "	Kitty Wells My Little Home in Tennessee	Bwy 8157 " "
3044	4612-2 4596-2	790 791	Harkreader and Moore " " "	Bits of Blues I Don't Reckon It'll Happen Again	
3045	6124 6370-3	775 779	Vernon Dalhart " "	Blue Ridge Mountain Blues Behind These Gray Walls	Bwy 8061 " "
3046	6622 6309	809 810	Vernon Dalhart " "	Old Fiddler's Song Stone Mountain Memorial	
3047	6445-2 6310-2	813-783 814-784	Vernon Dalhart " "	Freight Wreck at Altoona Sydney Allen	Bwy 8062 Bwy 8063
3048	6744-3 6851	785-815 786-816	Vernon Dalhart " "	An Old Fashioned Picture Billy Richardson's Last Ride	Bwy 8062, 8162 Bwy 8063
3049	4758-2 4754-1	828 827	Riley Quartette " "	The Master of the Storm The Church in the Wildwood	Bwy 8116 " "
3050		830 829	Rev. Stephenson and Male Choir " " " " "	Call for Sinners The Gospel Train	Bwy 8181 " "
3051	4539-1 4540-1	831 832	X. C. Sacred Quartette " " " "	One By One Mother Is Gone	Bwy 8186 " "
3052	4621-1 4600-1	833 834	Harkreader and Moore " " " "	Will There Be Any Stars in My Crown Land Where We'll Never Grow Old	Pm 3296, Bwy 8081 " " " "
3053	4749-2 4748-1	850 849	Riley Quartette " "	Saviour Lead Me Lest I Stray Wonderful Story of Love	Bwy 8208 " "
3054	4620-2 4623-2	851 852	Harkreader and Moore " " " "	It Looks To Me Like a Big Night Run Nigger Run / Tonight	Bwy 8217 " "
3055	7471-2 7472-3	871 872	Wolfe Ballard & Claude Samuels " " " " "	Golden Slippers My Blue Ridge Mountain Home	Bwy 8036 " "
3056	20006 20007		Rev. J. O. Hanes & Male Chorus " " "	A Sermon to Men Message of Faith	
3057	20000-1 20003-1		Rev. J. O. Hanes & Male Chorus " " "	Abounding Sin and Abounding Grace A Symphony of Calls	
3058	20001-1 20004-2		Rev. J. O. Hanes & Male Chorus " " "	Sin and the Remedy The Great Transaction's Done	
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3060	20024 20019-2		Paramount Sacred Four " " "	Death Is No More Than a Dream Near the Cross	Bwy 8087 " "
3061	4617-1 4616-1	893 894	Harkreader and Moore " " " "	Old Rugged Cross In the Sweet Bye and Bye	Bwy 8117 " "
3062			Riley Quartette " "	Wonderful Love Hallelujah He Is Mine	
3063	4618-2 4622-1	897	Sid Harkreader Harkreader & Moore	A Trip to Town Lazy Tennessee	Bwy 8065 Bwy 8064
3064	20078-2 20079-1		North Carolina Ramblers & Roy Harvey	Take Back the Ring Willie My Darling	Bwy 8118 " "
3065	20080-2 20081-2		North Carolina Ramblers & Roy Harvey	Give My Love to Nell My Mother and My Sweetheart	Bwy 8080 " "
3066	20013-1 20014-2		Paramount Sacred Four " " " "	Right Will Always Win Echoes From the Glory Shore	Bwy 8105 " "
3067			Riley Quartette " "	There Is A Name God Holds the Future In His Hand	Bwy 8088 " "
3068	20121-2 20111-4		Golden Melody Boys " " "	The Cross-Eyed Butcher The Old Tobacco Mill	Bwy 8089 " "
3069	20005-1 20002-1		Rev. J. O. Hanes " " "	Weighed and Found Wanting Sowing and Reaping	
3070			Frank Morris " "	Old Brown Pants Stand Up and Sing For Your Father	Puritan 11402 " "
3071	20051-3 20052-1		Kentucky Thorobreds " "	I've Waited Long For You Only a Miner	Bwy 8070 " "

3072	20089-2 20084-2		North Carolina Ramblers & Roy Harvey	Blue Eyes Kitty Blye	Bwy 8158 " "
3073	20021-1 20022-2		Paramount Sacred Four " " "	How Wonderful Heaven Must Be Riding the Bellows For Home	Bwy 8133 " "
3074	20115-2 20129-2		Golden Melody Boys " " "	I Wonder Why Nobody Cares For Me Would You Ever Think of Me	Bwy 8120 " "
3075	7587-2 7589	965 966	Dalhart, Robison, Hood " " "	Oh Susanna Sing On, Brother, Sing	Bwy 8066 " "
3076	4750-2 4767-2	984 985	Riley Quartette " " "	My Faith Is Clinging to Thee How Beautiful Heaven Must Be	Bwy 8156 " "
3077	2867-2 2868-1		Blue Ridge Highballers " " "	Are You Angry With Me Darling I'm Tired of Living Here Along	Bwy 8185
3078	20015-2 20016-2		Paramount Sacred Four " " "	Beautiful Land Uncloouded Day	Bwy 8182 " "
3079	20082-2 20083-1, 2		North Carolina Ramblers & Roy Harvey	She's Only a Bird In a Gilded Cage Bill Mason	Bwy 8183 " "
3080	20056-2 20059-2		Kentucky Thorobreds " " "	I'll Not Marry at All Shady Grove	Bwy 8184 " "
3081	20128-1 20130-2		Golden Melody Boys " " "	When the Goldenrod Is Blooming Once Cabin Home Again	Bwy 8119 " "
3082			Paramount Sacred Four " " "	Jesus Has Pardoned Me I've Waited Too Long to Prepare	
3083	2865-2 2861-2		Blue Ridge Highballers " " "	Jule Girl Red Wing	Bwy 8159 " "
3084	20253-1 20254-2, 1		Welling and McGhee " " "	In the Garden There Is Sunshine in My Soul	Bwy 8198 " "
3085	20255 20289		Tony Prince " " "	Echoes of "98" Gems of "93"	Bwy 8042 " "
3086	20367-1 20368-2		Axel Christenson " " "	Axel at the Ball Game Axel Receives a Letter	Bwy 8079 " "
3087	20306-2 20307-2		Golden Melody Boys " " "	Gonna Have Lasses in the Morning Way Down in Arkansas	Bwy 8134 " "
3088	7775 7494	1004 1005	Wolfe Ballard & Claude Samuels James Rogers	That Good Old Country Town You Can't Blame Me	Bwy 8076 " "
3089			Native Russian Troupe " " "	A May Night Bright Moon	Bwy 8077 " "
3090			A. Kotoff " "	Laugh Pot Pourri	Bwy 8078 " "
3091	7834-3 7832-3	1014 1013	Vernon Dalhart Dalhart and Robison	Little Marian Parker Six Feet of Earth	Bwy 8067 " "
3092	7865-3 7864	1024 1025	Vernon Dalhart Dalhart, Robison & Hood	Song of the Failure Hills of Old Kentucky	Bwy 8075 " "
3093	20250-3 20251-1		Welling and McGee " " "	Haven of Rest Knocking at the Door	Bwy 8135 " "
3094	20478-2 20486-2		Harkreader and Poteet " " "	Life's Railway to Heaven Where Is My Mama	Bwy 8129 " "
3095	20443-1 20445-1		Fruit Jar Guzzlers " " "	Wild Horse Sourwood Mountain	
3096	20509-2 20507-4		Vaughan Radio Quartette " " "	I Want to Go There Take the Name of Jesus With You	Bwy 8203 " "
3097	7940 7941	1043 1044	Vernon Dalhart " " "	West Plains Dance Hall Explosion Hanging of Charlie Birger	Bwy 8074, Cq7177 " " "
3098			Axel Christenson " " "	Axel and the Ducks Axel Pleases and Surprises	Bwy 8073 " "
3099	20449-2 20455-2		Fruit Jar Guzzlers " " "	Black Sheep of the Family Pity the Tramp	
3100			Fay and the Jay Walkers " " "	Rock All Our Babies to Sleep My Baby Don't Love Me	Bwy 8093 " "
3101	7863 7942		Dalhart and Robison Vernon Dalhart	A Memory That Time Cannot Erase Death of Floyd Bennett	Bwy 8072 " "
3102	20257-1 20256-1		Welling and McGhee " " "	What a Friend We Have In Jesus Are You Washed in the Blood	Bwy 8136 " "
3103	20549-2 20546-1		Thompson Cates " " "	Will the Angels Play Their Harps for Curse of an Aching Heart Me	Bwy 8094 " "
3104	20487-2 20484-2		Blythe Poteet Harkreader and Poteet	Traveling Coon Take Me Back to My Carolina Home	Bwy 8219 " "
3105	20632-2 20635-2		Lookout Mountain Revelers " " "	Barn Dance on the Mountain, Part 1 " " " " " " Part 2	Bwy 8137 " "
3106	20461-1 20447-3		Fruit Jar Guzzlers " " "	Yes, I'm Free Fox in the Mountain	Bwy 8138 " "
3107	20305-2 20303-1		Golden Melody Boys " " (Demps and Phil)	Freak Melody Sabula Blues	

3108	20258-2 20252-1		Welling and McGhee " " "	When the Roll is Called Up Yonder My Mother's Bible	Bwy 8204 " "
3109	20623-1 20624-2		Joe Reed Family " " "	Little David Play On Your Harp Jesus Is Getting Us Ready	Bwy 8106 " "
3110	20689-2 20685-1		Vaughan Quartette " " "	Jesus Is Precious to Me Bringing in the Sheaves	Bwy 8107 " "
3111	20631-2 20629-1		Lookout Mountain Revelers " " "	I Ain't Got No Sweetheart Pussy Cat Rag	Bwy 8140 " "
3112	20479-2 20480-1		Harkreader and Poteet " " "	He'll Find No Girl Like Me Sweet Bird	
3113	20451-2 20452-2		Fruit Jar Guzzlers " " "	Kentucky Bootlegger Cool Penitentiary	Bwy 8139 " "
3114	20693-1 20694-2		Charles Brothers (Philip & Ernst) No. Georgia Quartette	Looking This Way How Beautiful Heaven Must Be	Bwy 8209 " "
3115	20248-3 20249-2		Welling and McGhee " " "	At the Cross There Is a Fountain Filled With Blood	Bwy 8212 " "
3116	20457-2 20456-1, 2		Fruit Jar Guzzlers " " "	Cackling Hen Cripple Creek	Bwy 8108 " "
3117			Joe Reed Family " " "	I Will Tell a Wondrous Story Two Little Children	
3118	20481-2 20485-1		Harkreader and Poteet " " "	Drink Her Down Wang Wang Blues	
3119	20805-2 20804-2		Frank Welling and Red Brush " " " " " Rowdies	The Last Mile Lead Me Higher Up the Mountain	Bwy 8205 " "
3120	20690-2 20695-1		Charles Bros. No. Georgia Four	How I Love Jesus Each Day I'll Do a Golden Deed	Bwy 8222 " "
3121	20453-1, 2 20454-2		Fruit Jar Guzzlers " " "	Steel Driving Man Stack-O-Lee	Bwy 8199 " "
3122	20807-1 20798-2		Red Brush Rowdies " " "	Hatfield-McCoy Feud Tuck Me In	
3123	20627-2 20628-2		Lookout Mountain Revelers " " (Lane and Davis)	Dreaming of Mother O Wasn't I Getting Away	Bwy 8200 " "
3124	20304-1 20308-1		Golden Melody Boys " " "	Jack and May Maybe Some Lucky Day	Bwy 8211 " "
3125	20795-2 20800-2		Frank Welling " " "	She's My Mama, and I'm Her Daddy I Want to Go Back to My Old Mountain Shack	Bwy 8201 " "
3126	8335 8216		Frank Luther " " "	Sinking of the Vestris An Old Man's Story	Bwy 8095 " " , 8162
3127	20934-2 20967-2		Ozark Warblers Welling and Schannen [Shannon]	Memories of Floyd Collins S. O. S. Vestris	
3128	8301 8302	1124 1125	Frank Luther " " "	A Choir Boy Sings Alone Tonight Baby On the Door Step	Bwy 8092 " "
3129	8217 8218	1122 1123	Frank Luther " " "	Where the Silvery Colorado Wends Its Where the Sunset Turns the Ocean / Way Ocean's Blue to Gold	Bwy 8091 " "
3130			Jack Penewell " " "	When Irish Eyes Are Smiling The Rosary	Bwy 8035 " "
3131	2050 2057	349 348	Jack Penewell " " "	Last Night I Was Dreaming Hello Aloha	Pu 9178, Bwy 8018, Pm33178 " " " "
3132			Joe Ikeole and Sol Nawahine " " " " "	Sweet Hawaiian Dreams Hawaiian Love	Bwy 8030 " "
3133	7740 7682	1008 1009	Frank Fererra's Hawaiians " " "	Down At Waikiki Hawaiian Mother of Mine	Bwy 8043 " "
3134	20965-2 20957-2		Welling and Shannon " " "	Brighten the Corner Where You Are I'm a Child of the King	Bwy 8155 " "
3135	20698-1 20701-1		North Georgia Four " " "	I Can, I Do, I Will Wandering Child Come Home	
3136	20087-2 20086-1, 2		North Carolina Ramblers & Roy Harvey	Sweet Sunny South I'm Glad I'm Married	Bwy 8206 " "
3137	20936-2 20939-2		Golden Melody Boys " " "	When the Lilac Blooms No One's Going to Miss Me When I'm Gone	Bwy 8207 " "
3138	20953-2 20954-1		Parman of Kentucky " " "	We've Been Chums for 50 Years The Old Covered Bridge	
3139	8369 8053	1152 1151	Frank Luther Louis Warfield	That Big Rock Candy Mountain Blue Yodel No. 2	Bwy 8121 " "
3140	20797-2 20796-2		Red Bush Rowdies " " "	The Third of July No One's Hard Up But Me	
3141	20471-2 20474-1		Harkreader and Poteet " " "	Red River Valley It Won't Be Long Now	Bwy 8202 " "
3142	20969-2 20962-2		Welling and Shannon " " "	Are You a Christian (Sermon) Must Jesus Bear the Cross Alone (Prayer)	
3143	20462-2 20630-1		Red Brush Singers Lookout Mountain Revelers	Beyond the Starry Plane Bury Me Beneath the Willow	Bwy 8213 " "

3180	8945 8943	1371 1370	Carson Robison Trio Frankie Wallace	Sleepy Rio Grande Yodeling Them Blues Away	Bwy 8130 " "
3181	L-4-2 L-5-1	1404 1405	W. C. Childers " "	Amber Tresses Tied in Blue Somewhere Somebody's Waiting	Bwy 8153 " "
3182	15553 15554	1436 1437	Carver Boys " "	I'm Anchored in Love Divine No One to Welcome Me Home	Bwy 8241 " "
3183	20488-2 20489-1		Sid Harkreader Harkreader and Poteet	Chin Music On the Bowery	
3184	2909-1 2910-2	1439	The Highlanders " "	Under the Double Eagle Richmond Square	Bwy 8152, QRS9016 " " " "
3185					
3186	414-A 421-A		Davis and Nelson " " "	I Shall Not Be Moved Death Is No More Than a Dream	Bwy 8189, QRS9023 " " " "
3187	400 399-A	1450 1451	Davis and Nelson " " "	I Don't Bother Work Every Little Bit Added to What You Got	Bwy 8195, QRS9018 " " " "
3188	410 411	1452 1453	Davis and Nelson " " "	I Don't Want Your Greenback Dollar Meet Me Tonight in Dreamland	Bwy 8243 " "
3189	435-A 436		Peck's Male Quartette " " " "	Do Your Best and Wear a Smile Eternity	Bwy 8244, QRS9028 " " " "
3190	8923 9030		Whitey Johns Frankie Wallace	Little Old Sod Shanty Mississippi Moonshine	Bwy 8132 " "
3191			Peck's Male Quartette " " " "	When Jesus Came Working for the King of Heaven	
3192					
3193			Peck's Male Quartette " " " "	Pressing Along A Wonderful Time	Pm 3263 " "
3194	GEX2426A GEX2425A	1548 1549	Martin Brothers " "	North Carolina Textile Strike Marion Massacre	
3195	GEX2435 GEX2436	1550 1551	Professor and Mrs. Greer " " " "	Black Jack Davy, Part No. 1 " " " , Part No. 2	
3196	GEX2397A GEX2398A	1552 1553	Christian Harmony Singers " " " "	Model Church, Part No. 1 " " , Part No. 2	
3197	GEX2397 GEX2398		Westbrook Conservatory Enter- tainers	Silent Night It Came Upon a Midnight Clear	Bwy 8228
3198	15551 15552	1593 1594	Carver Boys " "	The Brave Engineer Darling Nellie Grey	Bwy 8246 " "
3199	15545 15546	1597 1598	Carver Boys " "	Sleeping Lula Tim Brook	
3200	2915-1 2916-1	1606 1605	The Highlanders " "	Tennessee Blues May I Sleep in Your Barn Tonight	Bwy 8146, QRS9016 " " " "
3201	9205-1 9203-2	1631 1632	Lone Star Ranger " " "	My Pappy's Buried on the Hill Prison Warden's Secret	Bwy 8141 " "
3202	9099-3 9204-2	1633 1634	Frankie Wallace Lone Star Ranger	I'm Riding the Blinds on a Train Headed The Train That Never Arrived / West	Bwy 8142 " "
3203	GEX2402-A GEX2399-A	1642 1641	Westbrook Conservatory Enter- tainers	I would Walk With My Saviour Will the Circle Be Unbroken	Bwy 8194 " "
3204	GEX2447 GEX2448	1643 1644	Christian Harmony Singers " " " "	Come Thou Fount Royal Diadem	
3205	GEX2422 GEX2421		Miller Wikel " "	No Home, No Home Young Charlotte	
3206	GEX2400 GEX2401		Westbrook Conservatory Enter- tainers	Indiana March Memories of Hawaii	Bwy 8143 " "
3207	442 448A		Peck's Male Quartette " " " "	Sing of His Word Home Over There	QRS 9029 " "
3208	8073 9136	1673 1674	Lone Star Ranger " " "	Farm Relief Song The Crow Song	Bwy 8144 " "
3209	9100 9121	1676 1675	Frankie Wallace Jack Kaufman	I Don't Work for a Living Return of the Gay Caballero	Bwy 8145 " "
3210	GEX2455 GEX2456	1686 1687	Wilmer Watts and The Lonely " " " " Eagles	Been On the Job Too Long Knockin' Down Casey Jones	Bwy 8248 " "
3211	9280-3 9281		Frankie Wallace " "	Blue Yodel No. 5 Our Old Family Album	Bwy 8147 " "
3212	412 413A	1738 1739	Hoke Rice " "	Way Down South By the Sea I'm Lonely and Blue	Bwy 8164, QRS9022 " " " "
3213	8398 8399	1740, 501 1741, 502	Pickard Family " "	She'll Be Coming Round the Mountain Rabbit In the Pea Patch	Bwy 8148 " "
3214	8401 8400	1742 1743, 504	Pickard Family " "	Get Away From That Window Down In Arkansas	Bwy 8149, QRS9002 " " " "
3215	GEX2417-A GEX2418-A	1744 1745	Dixie Sacred Trio " " " "	There's a Guiding Star We Are Marching Home	Bwy 8242

3216	GEX2431 GEX2432	1746 1747	Frank Welling " "	A Plea To Young Wives Dedication To Mother	
3217	GEX2429-A GEX2430-A	1748 1749	Martin Brothers " "	Climbing Up Dem Golden Stairs Whistling Rufus	
3218	9341-2 9346-1	1754 1755	Lone Star Ranger Pickard Family	Eleven More Months and Ten More On the Dummy Line /Days	Bwy 8150 " "
3219	8596 415-A	517 516	Hobbs Bros. Norman and Norman	Devils Dream Oh Where Is My Wandering Boy /Tonight	Bwy 8161 Bwy 8160
3220	416-A 8597	1762 1761,518	Norman and Norman Hobbs Bros.	Work For the Night Is Coming Patty On the Turnpike	Bwy 8160 Bwy 8161
3221	L 30-3 L 31-3		Emry Arthur " "	The Broken Wedding I'm Always Thinking Of You	Bwy 8261 " "
3222			Emry Arthur and Della Hatfield " " " " "	The Bluefield Murder George Collins	
3223	L 95 L 94		Welling, McGhee, Teter " " " "	Don't Sing Aloha When I Go Back To The Harbor Of Home Sweet /Home	Bwy 8262 " "
3224	8299 8298	1773, 507 1772, 506	Hobbs Brothers " "	Hell Among the Yearlings Turkey In the Straw	{ QRS 9003, 1003, Bwy 8165
3225	8600 8070		Robison and Luther Frank Luther	Open Up Dem Pearly Gates A Mother's Plea	Bwy 8166, QRS 9009 Bwy 8166, Bwy 8214
3226	GEX2404 GEX2405		Westbrook Conservatory Enter- tainers " " " "	Daisies Won't Tell If I Only Had a Home Sweet Home	
3227			Davis and Nelson " " " "	Charming Betsy When the Flowers Bloom Again This /Spring	Bwy 8177 " "
3228	GEX2420 GEX2419	1804 1803	Dixie Sacred Trio " " " "	Don't You Want To Go Shall It Be With You	
3229	391 392	1805 1806	Hoke Rice and His Southern " " " " String Band	Chinese Breakdown Macon Georgia Breakdown	{ Bwy 8178, Pm 3308, QRS 9010
3230	GEX2453 GEX2454		Billie Whoop " " " "	Just Kiss Yourself Goodbye Why Don't You Go	Bwy 8190 " "
3231	8515 8554	1809, 513 1810, 514	Pickard Family " "	Little Red Caboose Behind the Train Thompson's Old Gray Mare	Bwy 8179, QRS9006 " " " "
3232	GEX2457 GEX2458		Wilmer Watts and His Lonely " " " " Eagles	Charles Gitaw Workin' For My Sally	
3233	15543 15550	1814 1813	Carver Boys " " " "	Simpson County I'll Be With You When the Roses Bloom /Again	Bwy 8180 " "
3234	L 290-4 L 292-2		John McGhee " " " "	Columbus Prison Fire Prisoner's Child	Bwy 8188 " "
3235	L 193 L 192		Jack Teter " " " "	Silver Threads Among the Gold When You and I Were Young Maggie	Bwy 8193 " "
3236	GEX2437 GEX2438		Professor and Mrs. Greer " " " " "	Sweet William and Fair Ellen, Part 1 " " " " " " , Part 2	
3237	L 107-1 L 108-1		Emry Arthur " " " "	Reuben, Oh Reuben She Lied To Me	Bwy 8216 " "
3238			Davis Trio " " " "	Sleepy Hollow The Only Way	Bwy 8191 " "
3239	417-A 418-A	1835 1836	Hoke Rice " " " "	It Ain't That Kind of a Cat Yodel Down In a Southern Town	Bwy 8192, QRS 9015 " " " "
3240	21381-2 21382-1	1854 1855	Oscar Jenkins Mountaineers " " " "	Burial of Wild Bill Railway Flagman's Sweetheart	Bwy 8249 " "
3241	GEX2449 GEX2450		Christian Harmony Singers " " " " "	Sweet Happy Home Way Over In the Promised Land	
3242	GEX2469 GEX2470-A	1858 1859	Wilmer Watts and the Lonely " " " " Eagles	Say Darling Won't You Love Me Banjo Sam	
3243			Emry Arthur and Della Hatfield " " " " "	Blood Stained Dress The Day I Left Home	
3244			Bartlett's Gospel Four " " " "	He Is King Work In the Harvest Field	
3245			Bartlett's Boosters " " " "	The Bumble Bee My Nose	
3246			Stevens & Dohlay George Stevens	Aunt Betsey's Choice The Girl That Wore a Water Fall	
3247	GEX2461 GEX2462	1882 1883	Wilmer Watts and the Lonely Charles Freshour " " Eagles	She's A Hard Boiled Rose Fate of Rhoda Sweetin	
3248	GEX2427-A GEX2428	1886 1887	Martin Brothers " " " "	Don't Marry a Man If He Drinks Will They Deny Me When They're Men	Bwy 8265 " "
3249	L 131-2 L 132-2		Emry Arthur and Della Hatfield " " " "	Jennie My Own True Love A Railroader Lover For Me	Bwy 8266 " "
3250			Bartlett's Gospel Four " " " "	The New Sensation Swing Out On the Promises	

3251	L 133-1 L 134-1		Emry Arthur and Della Hatfield " " " " "	Sunshine and Shadows True Love Divine	Lonesome Ace 3
3252			George Stevens " "	Don't You Grieve After Me Lonesome Dreamer	
3253					
3254	GEX2459-A GEX2460-A	1904 1905	Wilmer Watts and the Lonely " " " " Eagles	Fightin' In the War With Spain Cotton Mill Blues	
3255					
3256					
3257					
3258					
3259					
3260					
3261	20953-2 20954-1		Dick Parman of Kentucky " " " " "	We've Been Chums For Fifty Years The Old Covered Bridge	
3262	21325-2 21099-1		Hart Brothers " "	Lamp Lighting Time In the Valley The Miner's Prayer	
3263			Peck's Male Quartet " " " "	Pressing Along A Wonderful Time	Pm 3193 " "
3264	20633-1 20634-2		Lookout Mountain Boys " " " "	Down In Atlanta When the Maple Leaves Are Falling	Pm 3164 " "
3265			Hart Brothers " "	The Empty Cradle The Prodigal Son	Pm 3176 " "
3266					
3267	2913-2 2914-2		Fred Newman " "	San Antonio What Is Home Without Babies	Bwy 8288, Pm 3177 " " " "
3268					
3269					
3270					
3271	GEX-2469 GEX-2469	1858 1859	Wilmer Watts and His Lonely " " " " Eagles	Say Darling Won't You Love Me Banjo Sam	
3272	8038 8042	1069 1070	Frankie Wallace " "	Jimmy Rodgers' Blue Yodel Way Out On the Mountain	Bwy 8083, Cr 3272 Pm 12659
3273	1199 1194	1974 1975	The Luther Brothers Gunboat Billy and the Sparrows	Birmingham Jail No. 2 11 More Months and 10 More Days, Pt. 2	Bwy 8254, Cr 3077 " " " "
3274	1084-2 1085-1		McCravy Brothers " "	When They Ring Those Golden Bells Can a Boy Forget His Mother	Bwy 8255, Cr 3040 " " , Cr 3120
3275	1449 1450		Frankie Marvin " "	T. B. Blues Travelling Blues	Crown 3204 " "
3276	1299 1300	2035 2036	Frankie Marvin " "	The Gangster's Warning Thirteen More Steps	Crown 3125
3277	1152-2 1153-2	2037 2038	Crockett's Kentucky Mountaineers " " " "	Granny's Old Arm Chair My Blue-Eyed Girl and 1	Crown 3188 Crown 3074
3278	1149 1156	2039 2040	Johnny Crockett " "	The Blind Man's Lament Convict's Lament	Bwy 8310 "
3279		2041 2042	Jim Cole Mountaineers " " " "	I'm Pining For the Pines and Caroline Rocky Mountain Sal	Crown 3102 Crown 3122
3280		2043 2044	Jake Woodcliff " "	I Wonder If She Cares To See Me Now There's A Mother Old and Gray Who Needs ^{Me Now}	Ho 23025 " "
3281	L 1295-1 L 1296-1	2046 2045	The Deckers " "	When It's Night Time In Nevada When the Moon Comes Over the Mountain	Bwy 8312 " "
3282	GEX2463 GEX2464		Wilmer Watts & the Lonely Eagles " " " " " "	Sleepy Desert When the Snowflakes Fall Again	
3283	L 549-1 L 545-2		Kentucky Ramblers " "	With My Mother Dead and Gone Don't Wait Till I'm Laid Beneath the Clay	
3284	L 546-1 L 547-1		Kentucky Ramblers " "	A Pretty White Rose The Prisoner's Sweetheart	
3285	L 550-1 L 555-1		Kentucky Ramblers " "	Little Mamie The Unfortunate Brakeman	
3286	L 767-1 L 769-2		Frank Welling and John McGhee " " " " "	Don't You Grieve Your Mother Where Is My Mama	

38					
3287	L 770-2 L 775-2		Frank Welling, John & Alma Frank Welling /McGhee	Picture On the Wall Busted Bank Blues	
3288				Grandfather's Clock A Little Yeller Dog	
3289	L 956-2 L 957-2		Emry Arthur " "	I am a Man of Constant Sorrow The Married Man	
3290			Emry Arthur and Della Hatfield " " " " "	There's a Treasure Up In Heaven Short Life of Trouble	
3291	L 1392-1 L 1393-2		Armstrong and Ashley " " "	Climbing Jacob's Ladder No More Dying	
3292	1989 1990	1105 1106	McCravy Brothers " "	Dip Me In the Golden Sea We Will Understand It Better Bye and / Bye	Bwy 8250, Cr 3205 " "
3293				Chicken Reel Speed the Plough	
3294	L 833-1 L 835-1		The Farm Hands " " "	The Old Hayloft Waltz Bury Me Out On the Prairie	
3295	L 107-1 L 108-1		Emry Arthur " "	Reuben, Oh Reuben She Lied To Me	Pm 3237, Bwy 8216 " "
3296	4621-1 4600-1	833-1 834-1	Harkreader and Moore " " "	Will There Be Any Stars In My Crown Land Where We Never Grow Old	Bwy 8081 " "
3297	L 1178-4 L 1179-1	1182 1181	Hart and Ogle " " "	They Cut Down the Old Pine Tree Roundup Time In Texas	
3298	L-962-1 L-967-3		Emry Arthur " "	I'm Going Back to the Girl I Love Careless Love	
3299	GEX2465 GEX2466		Wilmer Watts " "	Take a Little Bunch of Roses Bonnie Bess	
3300	L 558-1 L 554-2		Kentucky Ramblers " "	Some Mother's Boy I'm a Free Little Bird	
3301	L 958-1 L 959-1		Emry Arthur " "	Got Drunk and Got Married I Tickled Her Under the Chin	
3302	1158 1346		Crocketts Kentucky Mountaineers " " "	I Knowed I'd Settle Down Roving Gambler	Crown 3121 Crown 3159
3303			Crocketts Kentucky Mountaineers " " "	Take Me Back to Old Kentucky Skip To My Lou	Crown 3188
3304			Charlie Lawman " "	There Must Be a Bright Tomorrow The One I Love Just Said Goodbye	
3305	1222-2 1224-1, 2	2063 2064	Virginia Dandies " "	Mid the Green Fields of Virginia The Cabin With the Roses	Ho 23025
3306			Paramount Sacred Four " " "	The Beautiful Land The Unclouded Day	
3307	449-A 450-A		Peck's Male Quartette " " "	There Is Power In the Blood Since Jesus Came Into My Heart	QRS 9030 " "
3308	391 392	1805 1806	Hoke Rice and His Southern Band " " " " " "	Chinese Breakdown Macon Georgia Breakdown	Bwy 8178, QRS 9010, Pm 3229
3309	404 405-A	2079 2080	Rice, Davis, Thomas " " "	Circus Day Rag Brown Mule Slide	QRS 9019
3310	L 786-1 L 788-2		Frank Welling and John McGhee " " " " "	I'm On the Sunny Side Almost Persuaded	
3311	L 1322-1 L 1321-1		The Renfro Valley Boys " " " " "	I Wonder How the Old Folks Are At Twenty-One Years Home	Bwy 8318 " "
3312					
3313					
3314					
3315			The Renfro Valley Boys " " " "	My Renfro Valley Home The Old Grey Goose Is Dead	
3316	L 1320-2 L 1323-1		The Renfro Valley Boys " " " " "	I'm Thinking Tonight of My Blue Eyes Tha Yellow Rose of Texas	
3317					
3318					
3319	L 1382-2 L 1388-2		Rex Kelly " "	Down By the Railroad Track Berry Picking Time	Pm 569
3320	L 1502-3 L 1503-2		B. L. Pritchard acc by Scottdale String Band	Wang Wang Blues Stone Mountain Wobble	
3321	L 1325-1 L 1324-1		The Renfro Valley Boys " " " "	Who's Gonna Shoe Your Pretty Little Loreena Feet	Bwy 8334 " "
3322	L 1435		Ozark Rambler " "	The Wreck of the 1262 When They Changed My Name For a Number	
3323	L 1302-2 L 1303-2		The Deckers " "	That Little Boy of Mine Little Mother of Mine	

NOTES

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|---------|---|---------|---|
| 3012 | Plaza master numbers. However, 6193 is a renumbering of what was originally Bell master 3037. | 3182 | Gennett masters. |
| 3013 | Plaza masters. | 3186-88 | Possibly QRS masters. |
| 3015 | Probably Plaza masters, but not listed in Plaza files. | 3190 | Plaza masters; Whitey John = John White. |
| 3016 | Plaza masters. | 3184 | Some releases have "Tennessee Blues" (mx 407) instead of 2910. |
| 3017 | Probably Plaza masters, but not listed in Plaza files. | 3194 | Gennett masters; Martin Brothers = Welling and McGhee. |
| 3018 | Grey Gull masters. | 3195-99 | Gennett masters. |
| 3020 | Plaza masters. | 3201-02 | Plaza masters; Lone Star Ranger = John White. |
| 3021 | Plaza masters. | 3203-06 | Gennett masters. |
| 3029 | This is a 12-inch record. | 3207 | Possibly QRS masters. |
| 3039-42 | These are Plaza masters by the Gentry Brothers. L 1214-1 on 3042 must therefore be a false master number. | 3208 | Plaza masters; Lone Star Ranger = John White. |
| 3045-48 | Plaza masters. | 3209 | Plaza masters. |
| 3055 | These are Plaza masters by Vernon Dalhart and Carson Robison. | 3211 | Plaza masters. |
| 3075 | Plaza masters. | 3212 | Possibly QRS masters. |
| 3088 | Plaza masters; Ballard and Samuels = Dalhart and Robison; James Rogers = Irving Kaufman. | 3213-14 | Plaza masters. |
| 3091-92 | Plaza masters. | 3215-17 | Gennett masters; Dixie Sacred Trio = Welling and McGhee; Martin Bros. = Welling and McGhee. |
| 3097 | Plaza masters. | 3218 | Plaza masters; Lone Star Ranger = John White. |
| 3101 | Plaza masters. | 3219-20 | 8596 and 8597 are Plaza masters; 415 and 416 may be QRS masters. |
| 3118 | Dave Freeman reports a copy mislabeled "Take Me Back To My Carolina Home" instead of "Wang Wang Blues." | 3224-25 | Plaza masters. |
| 3126 | Plaza masters. | 3226 | Gennett masters. |
| 3128-29 | Plaza masters | 3228 | Gennett masters. |
| 3133 | Plaza masters. | 3230 | Gennett masters. |
| 3139 | Plaza masters; Louis Warfield = Frankie Marvin. | 3231 | Plaza masters. |
| 3140 | Red Brush Rowdies are a Frank Welling group. | 3232-33 | Gennett masters. |
| 3147 | Plaza masters. | 3236 | Gennett masters. |
| 3151 | The Lonesome Ace label was specially pressed for an independent retailer in Kentucky. | 3239 | Possibly QRS masters. |
| 3154 | Plaza masters. | 3241-42 | Gennett masters. |
| 3157 | On "Too Many Parties," both masters 20808 and 21177-2 are reported; both fit into Frank Welling sessions. | 3247-48 | Gennett masters. |
| 3163 | These master numbers may be renumberings of Starr(Gennett) masters GE 15049 and 15056. | 3254 | Gennett masters. |
| 3170 | Plaza masters. | 3271 | Gennett masters. |
| 3172 | Plaza masters. | 3272 | Plaza masters. |
| 3178 | Plaza masters. | 3273-79 | Probably Crown masters. |
| 3180 | Plaza masters. | 3280 | Jack Woodcliff = Norman Woodlieff. |
| | | 3282 | Gennett masters. |
| | | 3292 | Probably Crown masters. |
| | | 3299 | Gennett masters. |
| | | 3302-03 | Probably Crown masters. |
| | | 3305 | Probably Crown masters. |
| | | 3308-09 | Possibly QRS masters. |

MARTY LANDAU: PROFILE AND TRIBUTE

By Ken Griffis

When the legendary Bob Wills and His Texas Playboys made one of their infrequent appearances in Los Angeles in 1951, I was determined to tape the event for posterity. However, I failed to reckon with a short, rotund individual who met me at the door, informing me that regulations prevented such recordings. Despite all my protestations he remained firm, but polite. That was my introduction to Marty Landau, owner-operator of the Riverside Rancho, one-time mecca for all big name entertainers and groups. The name Marty Landau may not be familiar to most country music fans, but to the artists he managed and booked, and those in the management end of the music business he was a giant--although by physical measurements he may have fallen a little short of that mark.

Marty, the son of Russian immigrants, was born in St. Louis, Missouri, 9 December 1898, one of eight children. Ely and Sarah Landau arrived in the "Gateway to the West" city in around 1875; there Ely became business advisor and counselor to his friends in the predominantly Italian neighborhood. Marty recalled, "I remember that every Friday night was a special time for our family. My mother would always prepare chicken, and after the meal all of us children would gather around the table to express any family complaint. We were free to say whatever we pleased, as long as it was proper. My father, while a very liberal minded man, was always the boss. I feel these meetings made us a closer family unit."

As a youngster, "...since we were poor as church mice," Marty sold newspapers, and picked up coal found lying around the railroad yards. He also took part in various sports activities, proving to be a better-than-average athlete. His first paying job was as stock clerk with the Simons Hardware Company in St. Louis. To supplement his income, he would caddy at a local golf course over the weekends. When the Simons Company merged with the Winchester Arms Company, Marty was transferred to Los Angeles, where he soon met and married the charming Adeline Grabiner.

Marty's entry into the field of music promotion began in 1927, when he and a friend, Leo Krupnich, agreed to combine financial resources to book Fred Waring and His Pennsylvanians for a Los Angeles appearance. Adeline

recalls that a part of the money invested in the venture was raised by hocking her rings. The show proved a success, bringing about a decision by Marty that this was to be his profession. Within a relatively short period of time, Marty became one of the principal booking agents in Southern California. His locations were the Long Beach Municipal Auditorium, the San Bernardino Swing Auditorium, and the Santa Barbara Armory. Marty related, "In 1933, Benny Goodman was getting \$20,000.00 an appearance, as against 60 percent of the door. Glenn Miller held the record of 9,901 paid admissions at the Long Beach Auditorium, until it was broken by Harry James with 10,139 admissions." Other name bands booked were Freddie Martin, Alvino Rey, Tommy and Jimmy Dorsey, Kay Kaiser, Horace Heidt, and Les Brown.

Unexpectedly, and with little fanfare, Marty embarked on a new phase of his booking career in 1941, when MCA asked that he book a West Coast appearance of the Tulsa, Oklahoma based band, Bob Wills and His Texas Playboys. He had heard of the group, but had no idea how well they would sell. So, he contacted O. W. Mayo, manager of the "Playboys," offering no guarantee and asking for a 50/50 split of the door. Marty had strong reservations whether he could successfully promote his first "country" band. His apprehensions were greatly heightened as a heavy rain storm hit Long Beach just prior to show time. Adeline recalls Marty remarking, "Well, here we go down the drain." You can well imagine his elation and surprise when the doors were opened to find some 4,000 fans, standing ankle-deep in water, waiting to see Bob and the Playboys. Marty promptly arranged a West Coast tour for Wills, with twenty-eight appearances made over the next thirty days. He remarked how greatly impressed he was with the vast crowds who filled every dance hall, every night of the week, coming to see and dance to the music of Bob Wills and His Texas Playboys.

With the successful tour of the "Playboys" in mind, Marty bought into the Riverside Rancho in 1942. The Rancho, located at 3213 Riverside Drive in Los Angeles, was a large facility, with a 10,000 foot dance floor, an upstairs dining hall, an outside patio, and three large bars. Within a short period of time, the Rancho took its place alongside the other "hot country" entertainment spots that ringed the Los Angeles area: the Santa Monica Ballroom, the Venice Pier Ballroom, Royer's Big Red Barn, the 97th Street Corral, the Palace



RIVERSIDE RANCHO

FEATURING WESTERN NAME BANDS

3213 RIVERSIDE DRIVE • LOS ANGELES ★

Above: Marty Landau and Waylon Jennings (All illustrations for this article courtesy of the author, Ken Griffis).



Left to right: Karl Farr, Marty Landau, Waylon Jennings

Barn, the Plantation, and the Townhall. This was an unforgettable era, with tens of thousands of country-western music fans turning out every weekend to be entertained by Spade Cooley, Ole Rasmussen, Ray Whitley, T. Texas Tyler, Texas Jim Lewis, Ted Daffen, Hank Penny, Eddie Cletro, Stuart Hamblen, Red Murrel, Merle Lindsay, and Curley Williams.

In 1946, Spade Cooley's fine vocalist, Tex Williams, decided to form his own group, and signed with Marty to make the Rancho his base of operations. Part of Cooley's band moved with Tex, including the talented Smokey Rogers. Many of the west coast groups made frequent appearances at the Rancho, Cooley, T. Texas Tyler, Jimmy Wakely, Dude Martin, Joe and Rose Lee Maphis, the Maddox Brothers and Rose, the Sons of the Pioneers, and the Hank Penny band. In addition, Jim Denny, booking agent for the Grand Ole Opry, was to furnish one artist a month for the Rancho. Some names who made appearances were Hank Snow, Webb Pierce, Carl Smith, Ernest Tubb, Red Foley, Roy Acuff, Patsy Cline, Lefty Frizzel, and Hank Williams. Marty recalled how he received a call from Hank late one night, informing Marty that he just had to get away from the Nashville crowd for a while, and would he help. Naturally, Marty agreed to put Hank up for a few days, and the Nashville people were searching everywhere for him. Not necessarily with Hank in mind, Marty once remarked, "I am bewildered that so many of our country and western entertainers, when hired to make a stage performance, feel the need to get drunk. The public is entitled to see a performer sober and in the best condition possible to do a good job."

While appearing in Los Angeles in 1958, Marty Robbins contacted Landau, asking if he would be interested in booking him. With a

simple handshake, the two began a most successful association that was to last for fifteen years. As a result of Landau's expertise, Robbins was soon appearing in a number of the big name locations. In Landau's office hung an inscribed picture of Robbins that pretty well reflected their relationship: "To Marty Landau, the top agent in the business. I wouldn't want another. Your friend, Marty Robbins."

From 1946, until it was demolished in 1959, the Riverside Rancho saw the greatest names in country-western music grace its stage. The shows were always conducted in a professional manner, and the atmosphere was such that one would have felt comfortable bringing the children along. This was a reflection of the policy established by Marty and Adeline, who felt a personal obligation to the many fans who so loyally supported the Rancho.

In addition to his management efforts, Marty was very active in various civic affairs. He was never too busy to be a part of any endeavor that would help someone in need. In 1967, he worked with show business personalities to establish the Academy of Country and Western Music, which had as its main goal the promotion of country music, and in particular our west coast artists. Marty Landau passed away from a heart attack 23 February 1973, and in his memory, the Academy established "The Marty Landau Memorial Trust Fund," which provides financial assistance to artists in need. This is a fitting tribute to a fine gentleman, astute businessman, and a loyal friend to all in country-western music.

--North Hollywood, California



BOOK REVIEWS

ANCHORED IN LOVE: THE CARTER FAMILY STORY, by Michael Orgill (Old Tappan, New Jersey: Fleming H. Revell Company, 1975); 192 pp., illustrations, \$4.95.

A. P., Sara, and Maybelle Carter formed a family singing group in the late 1920s. On the first day of August, 1927, they recorded their first songs for the Victor Talking Machine Company. From this date until 1941, the original Carter Family recorded more than 230 releases and became remarkably popular on nationwide radio. The Carter Family were to be enormously influential in the formation of modern country and bluegrass music. When the original group ceased to perform and record, Maybelle Carter and her three daughters continued to perform live and on radio as "Mother Maybelle and the Carter Sisters." In the late 1950s, when they joined the Grand Ole Opry, June Carter was to meet, and eventually marry, Johnny Cash. Maybelle and the Carter sisters would achieve national acclaim as a featured act in the "Johnny Cash Review." The story of the Carter Family is a remarkable rags-to-riches odyssey through the realm of country music.

The immense volume of printed material concerning "hillbilly" and country music is increasing as the interest in the music itself flourishes. Publications range from ephemeral fan club flyers to well-documented histories such as *Country Music, U. S. A.* by Bill Malone. Recently, publications in the field have tended to be more scholarly and less romantic in nature. Many new works are written for a broader audience, readable enough for passing fans and yet referenced adequately to be used by serious students of country music. Unfortunately, *Anchored in Love: The Carter Family Story* is not such a book. Obviously written for commercial success, the book's main failing is its total lack of documentation. Fortunately, Mr. Orgill cites Ed Kahn in his acknowledgements, for his Carter Family history quotes liberally from Kahn's dissertation, *The Carter Family: A Reflection of Changes in Society*. Aside from this source, we are left in the dark as to the origin of Orgill's statements and quotations.

Although lack of bibliography and footnoting prevents fact finding and source checking, some misinformation contained in *Anchored in Love* may readily be corrected. Mr. Orgill cites the Carters' first recording date as both 1929 (p. 36), and later as 1 August 1927, the correct date (p. 89).* A. P. Carter is credited with the composition of "Keep on the Sunny Side," (p. 117) which was originally copyrighted in 1906 by Teddy Morse.** Orgill states that the Carters began each personal appearance with "Keep on the Sunny Side" (p. 117), conflicting with Ed Kahn's report that they started each performance with a short "icebreaker" song called "How Do You Do?" Carter Family songs that sentimentalized death were popular with the rural audiences of the 1930s. However, the suggestion that a longing for "a casket, shroud and grave" was "a sentiment popular among rural youth of the time" (p. 124) seems a bit hasty. Finally, Mr. Orgill seems to be unfamiliar with the discographies published by the Carter Family Fan Club and Old Time Music, Ltd. when he states that there is no complete Carter Family discography available for research.

For those seeking an accurate account of the Carter Family career, the book will be a disappointment. However, for the country music enthusiast unfamiliar with the Carter Family, Mr. Orgill presents a quick overall history of their personal lives and professional career, interlaced with editorial commentary. One should be wary, however, of placing absolute trust in the printed word.

*This date is cited in several sources, including: *Country Music, U. S. A.*, *The Carter Family: Old Time Music Booklet #1* and *The Sunny Side Sentinel Discography Issue*.

**Sigmund Spaeth, *A History of Popular Music in America*, p. 337.

Margaret Anne Bulger
Western Kentucky University

BLUES, by Robert Neff and Anthony Connor (Boston: David Godine, 1975); 141 pp., photos., \$15 cloth, \$7.95 paper.

This is a book of snapshots and interviews with blues singers who talk about music and their lives. It differs from the sort of thing one has grown used to in specialist blues magazines such

as *Blues Unlimited* and *Living Blues* insofar as the subjects of their talk, such as Jim Crow, marriage, and so on, are of interest to the general reader who wants to hear black people talk about black culture; otherwise, most of the conversations are taken up with the typical blues topics: how the singers got started, what the blues "is," things like that. Why should we be interested in what blues singers have to say? Well, the information they provide and the opinions they hold are of necessity interesting to anyone who maintains a serious interest in the music. Beyond that, the way they perform their talk is well worth noting. Speaking of the lyrics he himself put together, Son House told me, "I had sense enough to try to make em, rhyme em, so they'd have hits to em with a meaning." (Interview 8 May 1971, Minneapolis.) And that's exactly what these singers do when they talk: they perform their autobiographies, providing hits with a meaning. The meaning, or application, has triggered the memory illustration in the first place; and so, since just to remember and say what happened isn't enough, they perform, preacher-like, in order to convince--and they use all the art they can conjure to do it.

Examples don't merely abound; they comprise the book. Muddy Waters comments on his manager's dream of owning an organic farm: "My manager wants me to buy some ground down in Arkansas, but he don't really understand . . . I don't want to go to Arkansas. He's buying a place down in Missouri or Arkansas--Missouri, I think. He's buying some ground, and he's telling me how beautiful it's gonna be, and it's gonna be worth something. But I don't want no ground, man. This is something new to him. He never been on a plantation and dug any of it. I was raised in Mississippi . . . I don't want to be digging in no ground." Rural paradise is thereby reduced to digging in the ground, the essential brute ground. So much for black American pastoral! Here is Esther Phillips street-talking, playing out drama as she recalls why she never married: "Now my guy--he's on me about this piece of paper that says we're married. That piece of paper means a lot to some people, but it don't mean nothing to me. Because I could marry you tomorrow and be the same--I may cuss you out at the wedding if you do something, you know . . . It's not that I have no respect for men. I love to cook, I love to make my man happy. But I work hard and I'm tired and I have to keep pushing. So just don't give me no shit." Sleepy John Estes is less feisty: "I'm married now to my second wife. I had three, but her husband come got the last one." And Buddy Guy's response to the old chestnut about whites playing blues: "We all got five fingers on each hand, and that's all it takes to play, man. The guitar don't give a damn about what color your fingers is."

A similar (and fuller, and better) book, Paul Oliver's *Conversation with the Blues*, was published by Cassell & Company in London ten years ago, but never released in the United States. It's instructive to note the difference the intervening blues revival has made. Whereas Oliver trucked through the country on a State Department grant, Neff and Connor did most of their fieldwork at the Shaboo Inn, a Connecticut nightclub, and in Chicago. The book is, therefore, very one-sided; the singers interviewed are mostly urban and mostly successful--at least, they're playing in clubs. Oliver was able to interview a wider cross-section geographically and in terms of success. Had Neff and Connor done their fieldwork properly they would have been better able to assess the current state of the music; as it stands, the picture is misleading. (More on that shortly.) Oliver's photos show the singers going about their daily activities at home, on the street, informally entertaining friends and neighbors; Neff's--which are above-average in technical quality--show them in two kinds of situations; on nightclub stages or in motel rooms. Well, that's where he saw most of them, of course; but again, we get the impression of the changes the blues revival has brought, nowhere better shown than in those occasional stage pictures taken from the rear in which the audience suddenly appears; and they are attentive, young, and white. Easily avoidable errors mar the text of *Blues*: Leonard Castor, for instance, should be Leonard Caston; the jump bandleader is not Joe Ligon (lead singer for the Mighty Clouds of Joy) but Joe Liggins; Jimmy Rogers album is *Gold Tailed Bird*, not *Go Tell Bird*. Neff and Connor should have showed the text to somebody familiar with black music before sending it to the printer, but this is a fault many more experienced researchers also are guilty of, possibly for fear of being scooped. Oliver introduced *Conversation* with a long discussion of blues tradition (still perhaps the best short introduction to the genre); Neff and Connor excuse the brevity of their introduction by saying, in effect, they don't want to intrude. But this is no more than a pious evasion in a one-page comment which reduces itself to a disturbing epitaph that directly contradicts one of their informants, J. B. Hutto:

The blues will never die [says Hutto] because it's the original thing. It's coming back up from where they tried to stomp it down; it's coming back up again, and it's gonna get better. Blues will be blues until the world ends!

J. B.'s prediction for the future may not be shared by everyone, but his statement reflects the kind of hope and toughness that keeps the blues alive. But the blues tradition, which is mainly oral, grows more perishable with each year . . . We've worked on BLUES with a strong sense of lost time and vanishing opportunities.

That kind of paternalism ("J. B.'s prediction for the future may not be shared by everyone, but . . . [but he's wrong]") is at least amusingly consistent; here is Dorothy Scarborough writing fifty years ago in *On the Trail of Negro Folk-Songs*: "I hope that I may sometime spend a sabbatical year

loitering down through the South on the trail of more Negro folk-songs, before the material vanishes forever, killed by the Victrola, the radio, the lure of cheap printed music."

Loitering, indeed! Blues' imminent extinction seems a necessary precondition for folkloristic inquiry. Preoccupied with black spirituals, they didn't even notice blues when it emerged late in the 19th century, and it's been dying ever since. W. C. Handy's compositions were thought commercial, de-based, and pornographic; a decade later race records were supposed to kill folk blues, but instead the singers used the media; after World War II when the singers switched to electrically amplified instruments true folk blues had to be acoustic--a ridiculous criterion that says something about the people who held it but nothing about blues--and Big Bill Broonzy, Lightnin' Hopkins, and John Lee Hooker had their guitars unplugged whenever they played before whites. Though the last decade's blues revival has mostly corrected this notion, Neff and Connor once more predict the music's demise--this time because its practitioners are dying! These inquirers don't have much of a track record, and if people like Neff and Connor don't get out of Chicago or the Shaboo Inn they'll be that much more likely to announce the premature death of blues in a couple of years. Right now they're going around promoting their book on radio and television talk shows, I hear. Perhaps that will give them an opportunity to do some more field work. But blues is fed by black oral culture, the strength of which is amply evident in the talk of the singers in *Blues*. Fieldwork by David Evans, Kip Lornell, Bruce Bastin, and many other specialists has uncovered living blues wherever downhome black culture survives today, be it in backcountry Mississippi, Los Angeles, or Albany, New York. It's not merely a courtesy not to contradict your informant; you're usually well advised to be very careful that you're right--and so it's well to recall J. B. Hutto's side of the story when reading *Blues*: "it's coming back up from where they tried to stomp it down; it's coming back up again, and it's gonna get better."

Jeff Titon

Tufts University, Medford, Massachusetts

MY HUSBAND, JIMMIE RODGERS, by Mrs. Jimmie Rodgers. Reprint, with introduction and Rodgers chronology by Nolan Porterfield. (Nashville: The Country Music Foundation Press, 1975). xxiii + 264 pp., photos. Paper, \$5.95.

Carrie Rodgers' biography of "America's Blue Yodeler" was originally privately published in 1935, and first reprinted, with additional photographs, under the title *Jimmie Rodgers' Life Story* by Ernest Tubbs Publications in 1953. The present edition is a facsimile reprinting of the original.

Biographies written by the spouses of the subjects seldom provide critical analyses of the subjects' lives, and *My Husband, Jimmie Rodgers* stands as a good case in point. Someone looking for an in-depth discussion of the influences which shaped Rodgers' musical style, of his subsequent influence on American music, or for specific discographical information, will not find it here. But although the book may be lacking in factual detail, it offers a personal account of what Carrie Rodgers felt to be the important points in Jimmie Rodgers' life.

Nolan Porterfield's introduction to the C. M. F. reprint edition places the book in perspective, and points out and corrects certain areas which were either misrepresented or glossed over by Mrs. Rodgers. A thorough annotation of the text would have added to the book's usefulness, but this may have been withheld out of deference to Chris Comber and Mike Paris, whose biography of Rodgers is forthcoming. The Comber - Paris book should provide a good complement to Mrs. Rodgers' subjective work, because, as Porterfield notes, "If *My Husband, Jimmie Rodgers* does not immediately satisfy one's interest in the subject, it is nevertheless remarkable how very much the book gives up when one has learned the objective facts of Jimmie Rodgers' life (p. xvi)."

To a certain degree, the book is both a contribution to, and a documentation of, the phenomenon of Jimmie Rodgers. The present reprinting is welcome, and should prove valuable to all Rodgers fans and students of early country music.

Paul F. Wells

John Edwards Memorial Foundation

BLUEGRASS MUSIC, by Toru Mitsui. Second edition, revised. Bronze-Sha, Tokyo, 1975. 222 pp., photos. \$14.

The first book on bluegrass has now been published in a revised and enlarged second edition. Attractively bound in hard covers, this edition includes new photos taken by various Japanese enthusiasts during visits to U. S. bluegrass festivals. Additions to the text include a preface to the revised edition which includes a postscript describing how Bill Monroe's autograph and dedication came to grace the title page of the new edition. The central portion of the first edition is reprinted with

a few changes in the text and a renumbering of chapters. To this Mitsui has added an article which he wrote in 1966 for a Japanese magazine, *Pops*, following a visit to the Brown County Jamboree at Bean Blossom, Indiana where he met Bill Monroe for the first time; and his notes to the Japanese edition of the Bill Monroe 2-LP set, *Bean Blossom* (Japanese MCA 9146-7; the U. S. issue is MCA 2-8002). A survey of the bluegrass scene in the sixties and early seventies, with a discussion of the newer bands and younger musicians, is given by Takeshi Shimada of Yokohama. The book closes with a complete list of bluegrass recordings released in Japan, as well as a listing of early hillbilly records released in Japan, both compiled by Hideo Nagai of Yokohama. The book, the text of which is in Japanese, is available from: Bronze-Sha; 1-46, Jimbo-Cho, Kanda; Chiyoda-Ku, Tokyo 101, Japan.

Neil V. Rosenberg
Memorial University of Newfoundland

YOUR FAVORITE COUNTRY MUSIC STARS, by Carolyn Hollaran (New York: Popular Library, 1975); 283 pp., \$1.50.

Your Favorite Country Music Stars is a collection of sixty-four short biographical sketches, primarily of currently popular country artists with a few deceased performers, such as Hank Williams and Tex Ritter, treated as well. Ms. Hollaran, who apparently works as a tour guide in Nashville, writes about her subjects in an uncritical, adulatory and superficial, albeit personable, manner. In a book such as this, the question of why some artists were included instead of others invariably arises. I suspect that the rather uneven lineup offered here (there are chapters on Leon Russell and Audrey Williams, but none on Hank Snow, Bob Wills or Bill Monroe, for example) is a reflection of the author's own favorites and/or the availability and willingness of the performers to consent to interviews.

The book itself is poorly produced, with numerous typographical errors and no index or table of contents. In general, although it is at times charming and occasionally interesting, *Your Favorite Country Music Stars* falls quite short of the claim made on the back cover that it is "a complete handbook for any country and western fan."

Paul F. Wells
John Edwards Memorial Foundation

ANTHOLOGY OF AMERICAN FOLK MUSIC, compiled and edited by Moses Asch, Josh Dunson, and Ethel Raim (NY: Oak Publications, 1973). 118 pp., paper covers; \$3.95.

In 1952 Folkways Records issued Harry Smith's six-disc compilation of music culled from commercial hillbilly and race records of the 1920s and 1930s. These 84 selections provided many city youngsters, whose interest in traditional music was just being kindled by the beginnings of the folk music revivals, with their first exposure to these commercial offshoots of the folk tradition. The quality of the material, both musically and technically, was excellent, and the set made a significant impact on the record-buying public. It would be interesting to document the extent to which the Harry Smith Anthology influenced the early recordings of such performers as Joan Baez, the New Lost City Ramblers, Bob Dylan, the Kossoy Sisters, and others. A fourth volume, planned for some time by Smith, never reached fruition, for reasons given in this book.

This publication is basically a set of text-tune transcriptions to half the selections reissued on the three volumes of the Anthology of American Folk Music (Folkways FA 2951/52/53), as well as several from the projected fourth volume. Brief headnotes are supplied for each song. Of particular interest is the long excerpt from Mike Seeger's 1962 interview with Frank Walker, Columbia's pioneer A & R man of the 1920s. Comments by Moses Asch illuminate how the Anthology came about. Asch's remarks touch all-too-briefly on his own early involvement in the record business; the full history of Folkways, Asch, Disc, Stinson, and other early labels with which Moses Asch was associated cries for documentation.

My one complaint with this most useful volume concerns the preparation of the song headnotes. Errors of spelling and dates abound; in some cases these can be traced to errors in Smith's own brief notes written for the brochures that accompanied the albums. Smith's general knowledge of the subject matter was considerable, but small details were often not available to him at the time he prepared his annotations. Other errors suggest undue desire on the part of the compilers to handle their work with dispatch. In any case, the following errors could have been avoided: Dick Justice recorded "Henry Lee" in 1929, not 1932 (p 22); both Jimmie Tarlton's name and the title of his song, "Lowe Bonnie" are misspelled in the same note (22); Cliff Hobbs' last name is misspelled (26); the 1908 version of "The Wagoner's Lad" referred to was collected by Olive Campbell, not Cecil Sharp (30); Robert Gordon's middle initial is W. (58); Versey Smith's first name is misspelled (60); the Carter Family recorded "Little Moses" in 1929, not 1932 (74); Emry Arthur's first name is misspelled (80); Dock Bogg's "Sugar Babe"

was recorded in 1927, not 1928 (82); the Carter Family's first recording session was in August 1927 in Bristol, not April 1927 at Maces Spring (87); Uncle Dave Macon died in 1952, not 1953 (94); "Swananoa Tunnel" is misspelled (100); the Bolick Brothers' last name is misspelled (110).

I might also record here my surprise at the copyright notice appended to the transcription of Ken Maynard's 1930 recording of "The Lone Star Trail" stating, "copyright 1938 and renewed 1966 by Ludlow Music [John and Alan Lomax]" (104). The justification for this notice, I imagine, is the appearance of the song in *Cowboy Songs and Other Frontier Ballads* by the Lomaxes; but Maynard's version is quite different from the Lomax text and hardly coverable by the same copyright. Furthermore, since "Lone Star Trail" appeared in the 1910 edition of *Cowboy Songs* it either must have been copyrighted then (and the copyright would expire in this year) or, if not copyrighted, it would now be public domain.

Such matters notwithstanding, the overall impression this book leaves is one of careful and readable layout, striking photographs, and, most important, a high respect for the musical traditions that these selections represent.

Norm Cohen
John Edwards Memorial Foundation

BIBLIOGRAPHIC NOTES

The Journal of Country Music 5:3 (Fall 1974) prints "The Grand Ole Opry, 1944-45: A Radio Log Kept by Dick Hill of Tecumseh, Nebraska" (pp 92-122). 5:4 (Winter 1974) consists of an anonymous diary listing of Bob Wills and His Texas Playboys on radio in 1942 (pp 135-193).

Old Time Music #18 (Autumn 1975) features "Sam McGee," an obit-bio of the late musician by Charles K. Wolfe (pp 7-8) and "Goebel Reeves: The Texas Drifter," by Fred Hoepfner--a biography based on Hoepfner's interviews with the eccentric figure in 1958 shortly before his death (pp 10-13). A discography (pp 14-17) by John Larsen and Richard Weize is appended. Also included is Part 4 of John Stoten's numerical listing of the Indian TWIN FT8000 series (pp 19-20).

The Devil's Box 10:1 (1 March 1976) commences a numerical listing of the Australian Decca X1000 hillbilly series, released in 1936-48, compiled by David L. Crisp (pp 5-8). Also included are "The Southern Fiddling Convention--A Study," by Audrey A. Kaiman (pp 11-18); "On Judging Fiddle Contests, or, Beauty Is in the Eye of the Beholder," by Thomas E. Spencer and Stephen F. Davis (pp 19-22); "Fiddling Doc Roberts," by Ivan Tribe (pp 43-45), and "From the Fiddling Archives, #11: The Delmore Brothers and Old-Time Fiddling Contests and Governor Taylor's Letter to Old-Time Fiddlers," compiled by Charles Wolfe. The latter piece is a letter written by Fiddlin' Bob Taylor in 1899 (pp 27-33).

Bluegrass Unlimited 10:8 (February 1976) includes "Curley Lambert: Bluegrass Evergreen," by Ivan M. Tribe (pp 12-15), and "Bluegrass in Central New York," by Mike Greenstein (pp 29-37). 10:9 (March 1976) features "Riverfront Bluegrass...the Bluegrass Alliance," by Marty Godbey (pp 12-14). 10:10 (April 1976) has "Rex and Eleanor Parker: The West Virginia Sweethearts," by Ivan M. Tribe (pp 18-25) and a 1976 bluegrass festival schedule.

Popular Music & Society 4:2 (1975) includes "Songs of Sisterhood: The Music of Women's Liberation," by Jerome L. Rodnitzky, a survey of some recent recordings (pp 77-85); "Sound Recording Popularity Charts: A Useful Tool for Music Research, II. Some Recommendations for Change," by Peter Hesbacher, Robert Downing, and David G. Berger--in which the authors conclude their two-part study with suggestions for making the trade pop charts more indicative of recording popularity (a simple tally of manufacturers' sales is not considered seriously) (pp 86-99); and "An Interview with Johnny Rodriguez [sic]," conducted by R. Serge Denisoff (pp 100-110).

Popular Music & Society 4:3 (1975) includes "A Re-Assessment of the 'Mass Culture' Controversy: The Case of Rock Music," by Graham Vulliamy (pp 130-155). The author considers rock music in the light of commonly expressed theories about the dichotomy of high vs. popular culture. These theories distinguish pop from high culture by the following characteristics: it is produced for a mass market; its commercial nature leads to standardization and denies the possibility of creativity to the artist; it is imposed from above and the audience is therefore exploited; and it is a homogeneous category. The author goes on to compare the distinction that contemporary rock musicians make between rock and pop music to the distinction that jazz musicians of the 1950s made between jazz and commercial dance band music. He notes that rock music (as distinct from pop music) has many of the characteristics of high culture, rather than mass culture, and concludes by challenging in general the assumptions about the distinctions between pop and serious music. In the same issue, William S. Fox and Michael H. Wince contribute "Feminist Attitudes and Preferences for a Feminist 'Message' Song: A Research Note" (pp 156-169), in which they present evidence that there is no strong correlation between feminist attitudes of record listeners and their liking a song the lyrics of which have a presumably feminist

message. The issue also includes "The White R & B Audience and the Music Industry, 1952-1956," by Jonathan Kamin (pp 170-187).

"Benet's 'Mountain Whippoorwill'" Folklore Atop Folklore," by Eugene Wiggins, in *Tennessee Folklore Society Bulletin* 41:3 (September 1975), (pp 99-114) is an examination of the Steven Vincent Benet poem, subtitled "How Hill-Billy Jim Won the Great Fiddlers' Prize," in the context of fiddling contests of the 1920s"...with special reference to that contest which Benet probably read about in the Literary Digest before he wrote the poem." The contest in question was the 1924 Atlanta Fiddlers' Convention in which the competition between Fiddlin' John Carson and Lowe Stokes was the subject of New York Times and a Literary Digest articles, as well as accounts in the local newspapers.

Tennessee Folklore Society Bulletin 42:1 (March 1976), includes transcriptions of four songs taped from Uncle Dave Macon in 1950 by George Boswell and Charles F. Bryan. The songs are: "Greenback," "Run, Mountain, Run," "Groundhog," and "Captain Tom Ryman." (pp 34-37)

Pickin' 2:12 (January 1976) features "Inside Reno-Harrell," an interview by Roger Siminoff (pp 4-9); and an obit-bio, "Last Respects to the Giant Charlie Monroe," by Bill Vernon (pp 14-17). 3:1 (February 1976) includes "Bluegrass in Colorado: Part I," by K. L. Stanton (pp 4-10), and "Fiddlin' with Byron Berline," by Bruce Powell (pp 12-16), as well as several short articles and features. 3:2 (March 1976) includes "Bluegrass in Colorado: Part II," by K. L. Stanton (pp 16-20), and "Looking Back on the Louvin Brothers," by Don Rhodes (pp 4-12).

Patrick W. Gainer's "Folk Song-Hillbilly Song," in *West Virginia Folklore Journal* 18:2 (1975) (pp 6-8) is a brief exposition of the nature of these two musical genres as seen through a rather old-fashioned perspective.

NEW AND FORTHCOMING JEMF PUBLICATIONS

No. 8 in the JEMF Special Series is *Reflections: The Autobiography of Johnny Bond*. This 100 page (8 1/2 x 11 format) booklet includes, in addition to Bond's autobiography, 20 pages of photographs and clippings from Bond's career on records, in films, and on radio/TV, excerpts from two radio scripts (Hollywood Barn Dance, 1944; and Town Hall Party, 1954), a complete discography, a list of recordings of Bond's compositions by other artists, and a list of films in which Bond appeared. Price is \$3.00 to members of the Friends of JEMF; \$4.00 to all others.

No. 9 in the Special Series will be *Fiddlin' Sid's Memoires: The Autobiography of Sidney J. Harkreader*, edited by Professor Walter D. Haden. This booklet will include, in addition to Fiddlin' Sid's own autobiography, a discography, a transcription of an interview by Professor Haden, and several pages of rare photographs. Details will appear in the next issue of *JEMFO*.

RECORD REVIEWS

WALTER SMITH: CAROLINA BUDDIES AND OTHERS, VOL. I (West Germany: Bear Family 15521). Reissue of 16 titles recorded by Walter Smith with various groups in 1930-31. Selections: CAROLINA BUDDIES: *The Murder of the Lawson Family, In a Cottage By the Sea, The Story That the Crow Told Me, My Sweetheart is a Sly Little Miss, Work Don't Bother Me, He Went in Like a Lion, My Evolution Girl, Otto Wood the Bandit, Broken Hearted Lover, Mistreated Blues*; LEWIS McDANIEL & GID SMITH: *I've Loved You So True, It's Hard to Leave You, Sweet Love, I Went to See My Sweetheart, One More Kiss Before I Go, We'll Talk about One Another, My Father Doesn't Love Me.*

The musical career of Walter "Kid" (or "Gid") Smith has been documented in two recent articles (JEMFQ #31 [Autumn 1973]; Old Time Music #17 [Summer 1975]). Born in Carroll County, Virginia in 1895, Smith surrounded himself by excellent musicians (he did not play himself) in order to make some outstanding recordings of old ballads and songs between 1929 and 1936. With a few scattered exceptions, this is the first offering of his music on LP (on the underlined titles Smith does not sing.) Though a few older pieces are included ("I Went to See My Sweetheart", recorded as "If One Won't Another One Will" by the Carter Family, is a descendent of a British broadside ballad designated as P 10 in G. M. Laws' syllabus, American Balladry From British Broadsides), the majority are from pop music of the latter decades of the 19th century. Probably the oldest of these, "I Loved You So True," is Will S. Hays' "I'll Remember You Love in my Prayers" (1869). A few are Smith's own compositions: "My Evolution Girl," "Otto Wood, the Bandit," and "The Murder of the Lawson Family." The latter two seem to have become traditional in the Virginia/Carolina area. A promised enclosed booklet was not available at the time of this writing and so cannot be commented on.

TRADITIONAL FIDDLE MUSIC OF MISSISSIPPI: VOL. I -- MISSISSIPPI BREAKDOWN (County 528). Reissue of 14 stringband selections from the late 1920s. Selections: NARMOUR & SMITH: *Mississippi Breakdown, Carroll County Blues, Avalon Quick Step*; CARTER BROTHERS & SON: *Jenny on the Railroad, Cotton Eyed Joe, Nancy Rowland, Miss Brown*; FLOYD MING & HIS PEP-STEPPERS: *Tupelo Blues, Indian War Whoop*; MISSISSIPPI POSSUM HUNTERS: *Rufus Rastus, The Last Shot Got Him, Possum on a Rail*; RAY BROTHERS: *Mississippi Echoes, Jake Leg Wobble.*

TRADITIONAL FIDDLE MUSIC OF MISSISSIPPI: VOL. II--DON'T YOU REMEMBER THE TIME (County 529). As above. Selections: FREENY'S BARN DANCE BAND: *Sullivan's Hollow, Mississippi Square Dance* (Sally Ann), *Croquet Habit, Don't You Remember the Time*; LEAKE COUNTY REVELERS: *Johnson Gal, Molly Put the Kettle On, Been to the East, Been to the West*; NATIONS BROTHERS: *Bankhead Blues, Magnolia One-Step, Sales Tax Toddle*; NARMOUR & SMITH: *Captain George Has Your Money Come, Charleston No. 1, Sweet Milk & Peaches.*

These two albums go a long way toward correcting the great lack of Mississippi stringband music available on LP. The 28 selections reissued here feature mostly fiddle(s), played with short bow strokes, accompanied by guitar, with occasional banjo or vocal. However, Dave Freeman in his liner notes warns against drawing generalizations to Mississippi stringband styles in general on the basis of these examples. The bands range from the widely known and successful Leake County Revelers and Narmour & Smith to the obscure Freeny's Barn Dance Band; from the fairly typical styles (for the '20s) of the Leake County Band to the much older sound of the Carters, whose tunes are often mixolydian (or nearly so), with frequent mouth music vocalizations. (The fiddling Carter Brothers were both born in the 1870s). Freeman's liner notes includes biographical information gathered during a field trip in 1973 that sheds light on several of the musicians who hitherto were completely unknown entities to collectors and scholars. Although some commentary on the more obscure fiddle tunes would have been useful, these are outstanding reissues.

TEX RITTER, THE SINGING COWBOY (West Germany: MCA Coral 6.28334; 2 disc set). Reissue of 30 selections recorded between 1935 and 1939 for Decca, arranged chronologically by recording date. Titles: *Sam Hall, Get Along Little Dogies, Thirty-three Years in Prison, Lady Killin' Cowboy, I'm a Do-Right Cowboy, Bill the Bar Fly, Nobody's Darling but Mine, My Brown-Eyed Texas Rose, Boots and Saddle, The Oregon Trail, Answer to Nobody's Darling but Mine, A Melody from the Sky, The Hills of Old Wyomin', We'll Rest at the End of the Trail, High, Wide and Handsome, Headin' for the Rio Grande, Out on the Lone Prairie, Arizona Days, My Sweet Chiquita, Jailhouse Lament, Hittin' the*

Trail, I'm A Natural Born Cowboy, Ride, Ride, Ride, Ridin' Down the Trail to Albuquerque, Sing Cowboy, Sing, Down the Colorado Trail, When It's Lamplightin' Time in the Valley, Singin' in the Saddle, Sun-down on the Prairie, Ai Viva Tequila.

In his "Commercial Music Graphics #36" in this issue of JEMFQ, Archie Green comments on Tex Ritter's early role in the public performance of cowboy songs for sophisticated audiences. After being graduated from the University of Texas and attending Law School, Maurice Woodward Ritter made a name for himself on the Broadway stage in the hit play, "Green Grow the Lilacs," and on radio. He made a few recordings for Columbia in 1931, but that company chose not to renew his contract since they already had a singing cowboy of some promise in Gene Autry. In 1935, Ritter seemed a good choice to Dave and Jack Kapp for their new Decca label, and he recorded 30 selections with them over the next four years. In spite of Ritter's traditional background and continuing interest in cowboy lore, very few of these titles are traditional; rather, most are hillbilly and cowboy songs composed in the 1930s. The jacket contains historical notes (in both German and English) by Ritter's biographer, Johnny Bond; the title list includes composer credits, master and release numbers, and recording dates.

THE EARLY DAYS OF BLUEGRASS--VOL. I (Rounder Records 1013). Reissue of 16 selections, mostly from late 1940s. Selections: THE KELLEYS: *Leavin' Tennessee, Devil's Little Angel*; RED BELCHER & THE KENTUCKY RIDGERUNNERS: *Old Grey Goose, Kentucky is Only a Dream*; LILLY BROTHERS: *They Sleep Together Now at Rest, What Are They Doing in Heaven Today?*; RONNIE KNITEL & HOLSTON VALLEY RAMBLERS: *Holston Valley Breakdown*; JOHN REEDY & HIS STONE MOUNTAIN HILLBILLIES: *Somebody Touched Me*; SHANNON GRAYSON & HIS GOLDEN VALLEY BOYS: *If You Don't Love Your Neighbor*; BYRON PARKER & HIS MOUNTAINEERS: *Married Life Blues*; FRANKLIN BROTHERS: *Sweeter Than the Flowers*; PHEBEL WRIGHT: *Lint Head Stomp*; HOBBO JACK ADKINS: *You Have Left Me Memories, Going Back to Old Kentucky*; WHITEY & HOGAN: *Jesse James*; BYRON PARKER & HIS HILLBILLIES: *Gonna Lay Down My Old Guitar*.

THE EARLY DAYS OF BLUEGRASS--VOL. II (Rounder 1014). Reissue of 16 selections, mostly from middle and late 1950s. Selections: TOBY STROUD & THE BLUE MOUNTAIN BOYS: *Jesse James, Tragic Romance*; WRIGHT BROTHERS: *Island Creek Mine Fire*; RED ALLEN: *Preachin', Prayin', Singing'*; *Paul and Silas*; DAVE WOOLUM & HIS KENTUCKY MOUNTAIN BOYS: *Noah's Breakdown, Road of Shame, Single Girl Married Girl*; L. C. SMITH, RALPH MAYO, & SOUTHERN MOUNTAIN BOYS: *Radio Boogie*; COUNTRY PARDNERS: *Another Old Dog in the Race*; ESTIL STEWART SEVEN FLAT MOUNTAIN BOYS: *I Could Love You All the Time*; BREWSTER BROTHERS: *One Little Word*; BREWSTER BROTHERS & FOUR BROTHERS QUARTET: *I'll Be Happy in My Home*; FRANK WAKEFIELD & BUSTER TURNER: *You're the One (I See in My Dreams), Leave Well Enough Alone*; MARVIN COBB & FRANK WAKEFIELD & CHAIN MOUNTAIN BOYS: *New Camptown Races*.

THE EARLY DAYS OF BLUEGRASS--VOL. V: THE RICH-R-TONE STORY (Rounder 1017). Reissues of 16 recordings made for the Rich-R-Tone and related labels in the late 1940s and early 1950s. Selections: GLEN NEAVES & GRAYSON COUNTY BOYS: *The Old Swinging Bridge, Black Mountain Rag*; STONEY COOPER & WILMA LEE: *This World Can't Stand Long, Wicked Path of Sin*; CAUDILL FAMILY: *Ain't No Grave Gonna Hold My Body Down, I'll Be No Stranger There*; STANLEY BROTHERS: *Little Glass of Wine*; BUSTER PACK & HIS LONESOME PINE BOYS: *Better Late Than Never*; PEE WEE LAMBERT & CURLEY PARKER WITH THEIR PINE RIDGE BOYS: *Weary Hobo, Just a Memory*; CECIL SURRATT & HIS WEST VIRGINIA RAMBLERS: *The Bright Crystal Sea, Where Will You Spend Eternity?*; BAILEY BROTHERS & HAPPY VALLEY BOYS: *Rattlesnake Daddy*; SAUCEMAN BROTHERS WITH THEIR HILLBILLY RAMBLERS QUARTET: *Hallelujah We Shall Rise*; FRANK HUNTER & HIS BLACK MOUNTAIN BOYS: *Long Time No See, Tennessee Boy*.

The astonishing popularity of the summer bluegrass festivals, as well as the growing ranks of subscribers to *Bluegrass Unlimited* (11,000) and other bluegrass periodicals indicates a sizeable audience for this type of music; yet remarkably few recordings from the germinal decades of the 1940s and 1950s are still available on LP--perhaps some 20 albums. A facet of this period that has been particularly poorly documented is the material issued on the small independent labels: Rich-R-Tone, Page, Acme, Arrow, Excellent, Twin City, and others. Rounder's series on Early Bluegrass, three albums of which are now available, represents an interesting and informative effort to survey this music. Each album, selection for which were made by Dick Spottswood, includes a brochure that gives some information on the artists as gleaned from recent correspondence and/or interviews. (Perhaps a little more effort could have been made, however, to provide better continuity to the mixture of third-person commentary and first-person narrative taken from letters and interviews.) The recording quality is often far from ideal, but the music is nevertheless exciting. The Rich-R-Tone album is the most satisfying in that it has a significant unifying theme--the impact of one entrepreneur, Jim Stanton, on the bluegrass/country music of the period. (Several of the gospel pieces would probably not be considered strictly bluegrass by bluegrass historians.) How extensive is this body of early bluegrass recordings? How many more recordings were issued on these small labels? Some discographic surveys seem to be badly needed. Particularly in the case of the Rich-R-Tone album a numerical listing, such as appeared in *Disc Collector* many years ago, should have been an obvious inclusion.

Several of the selections reveal, not surprisingly, the considerable influence of the style of

Bill Monroe and His Blue Grass Boys by the early 1950s. Phebel Wright's "Lint Head Stomp" is a mandolin instrumental closely patterned after Monroe's style of playing; and Earl Scruggs' then-new banjo style can be heard on numerous selections. It is, in fact, interesting to compare Scruggs' mentor, Snuffy Jenkins, in his 1940 pre-Scruggs style (e.g., "Married Life Blues") with his playing in the early 1950s on "Gonna Lay Down My Old Guitar"--a pronounced attempt to replace his own older three-finger picking style with the more melodic Scruggs style.

SPRINGTIME IN THE MOUNTAINS (County 749). Reissue of 12 early bluegrass recordings originally made in 1950s and early 1960s. Selections: LARRY RICHARDSON & HAPPY SMITH: *Let Me Fall, Larry's Ride* (Richardson only), *Nashville Jail, I'm Lonesome, Lonesome Road Blues*; TED LUNDY & THE SOUTHERN MOUNTAIN BOYS: *Poor Ellen Smith, I've Never Been So Lonesome, Dark Hollow, Please Don't Honey, Please*; RED ALLEN: *Close By, Keep On Coming, Lonesome Day*.

This album makes available scarce recordings by three excellent groups of bluegrass musicians. Richardson and Smith, who recorded together for the Blue Ridge company, first in 1953 and again in 1958, were noteworthy, among other reasons, for effectively combining two banjos together, one played in bluegrass style, the other in clawhammer. The Lundy selections were originally issued on the New River label in about 1962; the Red Allen selections were made for Rebel in the 1960s, but two of them (underlined) were never released previously. Both musically and technically, these are excellent recordings; liner notes by David Freeman provide background information on the musicians and the recordings.

A BLUEGRASS SESSION 1952 (Bear Family 15001). 1952 recordings featuring Bill Clifton and Paul Clayton, never previously issued. Selections: *John Henry, Watermelon on the Vine, Roll on the Ground, Pleasant and Delightful, The Fox, East Virginia Blues, Jealous Lover, Beautiful Mabel Clare, Bury Me Beneath the Willow, Poor Boy (The Highwayman), Roll on the Ground*.

In 1952 both Paul Clayton Worthington and Bill Clifton were students at the University of Virginia in Charlottesville, where their shared interest in traditional folk and country music brought them together frequently to perform, both over the radio, and in person. Not all the recordings are in the bluegrass style by any stretching of the term--as one familiar with the long career of Paul Clayton in the folk music revival might expect. And similarly, Clayton's experience as a trained folklorist with ballad scholar Arthur K. Davis at the University of Virginia insures the infiltration of several items rarely occurring in the bluegrass idiom. These recordings were originally made with issue on the Stinson label in mind, but they were never released.

THE GREAT ORIGINAL RECORDINGS OF HARMONICA FRANK: 1951-58 (Puritan 3003). Reissue of 10 sides recorded in Memphis by white blues/rockabilly singer Frank Floyd. Selections: *Swamp Root, Step It Up and Go, Rock a Little Baby, Howlin' Tomcat, Goin' Away Walkin', The Great Medical Menagerist, She Done Moved, Monkey Love, Howlin' Tomcat (previously unissued take), Rockin' Chair Daddy*.

When Harmonica Frank made his first recordings for Sam Phillips he was something of a musical anachronism. His talking blues piece, "The Great Medical Menagerist," the comic "Swamp Root," the blues, "She Done Moved" (based on Jim Jackson's "Kansas City Blues") and "Step It Up and Go" (Blind Boy Fuller's popular blues) were much more in the spirit of the 1920s and 1930s than the 1950s. Born in Toccopola, Mississippi, in 1908, into a musical family, Frank began playing harmonica when only ten years old, and was impressed by the recordings of El Watson, Henry Whitter, Palmer McAbee, William McCoy, and DeFord Bailey when he was in his teens. Jimmie Rodgers inspired him to take up guitar. Floyd recorded 7 songs for Phillips in 1951, five of which were issued on Chess, the remaining two on Sun. In 1958 he recorded two numbers with Larry Kennon, "Rock a Little Baby" and "Monkey Love" (vocal by Kennon), issued on their own short-lived F & L label. In recent years Frank has again become active musically and has made some new recordings on the Adelphi label. In his brochure notes, Steve LaVere dubs "Swamp Root" and "The Great Medical Menagerist" as original compositions by Floyd. The latter, at least, is well grounded in older talking blues recordings; but it would nevertheless be an interesting exercise to examine the texts of such popular pieces of traditional humor and determine their relationships to one another.

SUNSHINE SPECIAL (VJM VLP 39; England). Reissue of 16 jug and jazz band recordings originally made in 1927-1929. Selections: EARL MacDONALD'S ORIGINAL LOUISVILLE JUG BAND: *She's In the Graveyard Now, Casey Bill, Louisville Special, Rocking Chair Blues, Mama's Little Sunny Boy, She Won't Ouit, Under the Chicken Tree, Melody March Call*; FRENCHY'S STRING BAND: *Texas and Pacific Blues, Sunshine Special*; LE ROY'S DALLAS BAND: *Tampa Shout, Going Away Blues, Luluby Baby, Welcome Stranger*; CHICKASAW SYNCOPATORS: *Chickasaw Stomp, Memphis Rag*.

Side 1 reissues all the recordings from MacDonald's only session under his own name. "She's In the Graveyard Now" and "Casey Bill" are, essentially, "He's in the Jailhouse Now" and "Steamboat Bill", respectively. "Louisville Special" is to the "Bill Bailey" tune; "Chicken Tree" has some interesting vaudeville-like patter. Not much coherence between the two sides of the LP; the title selection is an instrumental to the "Midnight Special" tune. John Randolph's liner notes give some biographical background on MacDonald and some data on the history of Louisville jug bands.

JEMF REPRINT SERIES

Reprints 17-25, available bound as a set only, are \$1.00 to members of the *Friends of the JEMF* and \$2.00 to all others; all other reprints are 50¢ to members of the *Friends* and \$1.00 to others.

4. "Hillbilly Music: Source and Symbol," by Archie Green. From *Journal of American Folklore*, 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From *Journal of American Folklore*, 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin*, Hatboro, Pa., Folklore Associates (1966).
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Folklore*, 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman (Hall). From *Ethnomusicology*, 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, 27 (1968), and "A Ballad in Search of It's Author," by John I. White. From *Western American Literature*, 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore*, New York, Basic Books (1968).
15. "Railroad Folksongs on Record--A Survey," by Norm Cohen. From *New York Folklore Quarterly*, 26 (1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, 83 (1970).
- 17-25. Under the title "Commercially Disseminated Folk Music: Sources and Resources," the July 1971 issue of *Western Folklore* included 9 articles by D. K. Wilgus, Eugene Earle, Norm Cohen, Archie Green, Joseph Hickerson, Guthrie T. Meade, Jr., and Bill Malone. Available bound as a set only. (\$1.00 to *Friends*; \$2.00 to all others.)
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium (Number Nineteen)*, New York, Columbia University Press (1971).
28. "The Repertory and Style of a Country Singer: Johnny Cash," by Frederick E. Danker. From *Journal of American Folklore*, 85 (1972).
29. "Country Music: Ballad of the Silent Majority," by Paul DiMaggio, Richard A. Peterson, and Jack Esco, Jr. From *The Sounds of Social Change*, Chicago, Rand McNally & Co. (1972).
30. "Robert W. Gordon and the Second Wreck of 'Old 97'," by Norm Cohen. From *Journal of American Folklore*, 87 (1974).
31. "Keep on the Sunny Side of Life: Pattern and Religious Expression in Bluegrass Gospel Music," by Howard Wight Marshall. From *New York Folklore Quarterly*, 30 (1974).
32. "Southern American Folk Fiddle Styles," by Linda Burman-Hall. From *Ethnomusicology*, 19 (1975).
33. "The Folk Banjo: A Documentary History," by Dena J. Epstein. From *Ethnomusicology*, 19 (1975).

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6. *Gennett Records of Old Time Tunes*, A Catalog Reprint. (Price to *Friends of JEMF*, \$1.50; all others \$2.00.)
7. *Molly O'Day, Lynn Davis, and the Cumberland Mountain Folks: A Bio-Discography*, by Ivan M. Tribe and John W. Morris. (Price to *Friends of JEMF*, \$2.50; all others, \$3.50.)
8. *Reflections: The Autobiography of Johnny Bond*. (Price to *Friends*, \$3.00; all others, \$4.00.)

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- LP 101: *The Carter Family on Border Radio*. ET recordings not previously available for sale.
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- LP 103: *Paramount Old Time Tunes*. A Sampler from the Paramount label of the 1920s and '30s.

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JEMF QUARTERLY

VOL. 12

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The *JEMF Quarterly* is edited by Norm Cohen. Manuscripts that fall within the area of the JEMF's activities and goals (see inside front cover) are invited, but should be accompanied by an addressed, stamped return envelope. All manuscripts, books for review, and other communications should be addressed to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California, Los Angeles, CA., 90024.

JEMF QUARTERLY

JOHN EDWARDS MEMORIAL FOUNDATION



VOL. XII

SUMMER 1976

No. 42

THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as *cowboy, western, country & western, old time, hillbilly, bluegrass, mountain, country, cajun, sacred, gospel, race, blues, rhythm and blues, soul, and folk rock.*

The Foundation works toward this goal by:

gathering and cataloguing phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

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LETTERS

Sir:

Re the Porky Freeman discography in JEMFO #37 (p 35): The flip side of 4 Star 1246 is "(The Original) Boogie Woogie on Strings." The master on the label is 1827, but the wax master is 1822.

— Bob Healy
Pueblo, Colo.

Sir:

Please note the following additions and corrections to the Henry Whitter discography in JEMFO #38 (pp 62-66):

9212-A	I Wish I was a Single Girl Again	OK	40375
72691-A	Sourwood Mountain	WVB	OK 7005
72692-A	Mississippi Sawyer	WVB	OK 7005
74396-A	The Broken Engagement	OK	45081
74397-A	George Collins	OK	45081
74399-A	A Woman's Tongue Has No End	OK	45063

The last three listings above would indicate that the information on the 7 Sept 1926 session is fully incorrect. On the Victor sessions of 1928-29: masters 47184 and 56325 were also released on Montgomery Ward 4909.

Also on pg. 59 of the biography preceding the discography: Grayson's death occurred in November of 1929, not 1935.

— Frank Mare
Fort Lee, N. J.

[*Editor's Note: We are grateful to Frank Mare for bringing the above corrections to our attention. We might add, by way of clarification, that the master numbers and titles listed for the 7 Sept 1926 session are correct, but the last four were never issued. Instead, the four selections were re-recorded in the November session that followed.*]

Sir:

...I enjoyed the article [on Henry Whitter, JEMFO #38, pp 57-66] very very much. Every bit was interesting as he's one of my favorites. I can add a little to the discography. One 78 I have that isn't listed is Montgomery Ward M4909. It couples "Poor Lost Boy" and "Fox Chase No. 2." ...The "Fox Chase No. 2" ...has the Bluebird number in the wax: B5959. On my copy of Montgomery Ward M4475, ..."Henry Whitter's Fox Chase" has the Bluebird number B5259...although you list "Raincrow Bill" also as 5259. What was really on Bluebird B5259?

— Frank Johnson
Chicago, Ill.

[*Editor's Note: It would appear that our listing of "Rain Crow Bill" on Bluebird B5259 is in error.*]

Sir:

Having read the Bulger and Tilton reviews of Orgill's Anchored in Love and Neff-Connor's Blues in #41, I am impelled to enter a plea for fairness on several counts. The "total lack of scholarship" cited for Orgill (it seems to consist mostly of absence of scholarly references) is a nuisance but surely doesn't bulk so large as to invalidate the whole book! Not every worthwhile book is, or should be, a job of scholarship, and such obviously was not Orgill's intent. The sneer that the book was written for commercial success is not by itself relevant. As to errors, the book has them, no doubt of that; but they should be seen in perspective. Orgill suffers, if you like, from working outside the conventional scholarly circles, lacking their sources and their special awareness. One should be aware of the difficulty of avoiding even gross error in a field whose source material is so sparse and hard to locate, or even learn about. Few have taken Orgill's time and care to try to enter into the human spirit of the Carter background, especially the strong religious aspect and the ambivalence of performing. If the book is misleading or uses wrong data, that would be another thing, but that remains to be shown. In the meantime, if I believed the review I'd not bother with the book; having fortunately seen the book first I cannot reconcile the two. Orgill's admittedly flawed contribution is nonetheless valuable, not least in that it comes from a fresh viewpoint.

The review of the Neff-Connors book suffers, it seems to me, from a certain contempt for the material which has no place in reviewing. The book may indeed not be a very good one, but if a book cannot be reviewed constructively and with a certain empathy, why notice it at all? To trot in pet peeves; to score the author for disagreeing with an informant on a debatable point; to dismiss the book by drawing invidious comparisons with another book; to conclude with a lengthy ad hominem rant, do not advance our understanding very much. Surely reviewing is more than an exercise of the equal time provision. Why not use the limited space to illuminate what a book is, rather than carp at what it is not, and let the intelligent reader decide on its merits?

— Robert Coltman
South Chelmsford, Mass.

WOODHULL'S OLD TYME MASTERS:
A HILLBILLY BAND IN THE NORTHERN TRADITION

By Simon J. Bronner

[NOTE: Simon J. Bronner is director of the Archive of New York State Folklife and Teaching Associate for the Cooperstown Graduate Programs at Cooperstown, New York. He is editor of the New York Folklore Newsletter, corresponding editor of Folklore Forum, and a contributor to numerous other folklore and folk music publications.]

In his, "Introduction to the Study of Hill-billy Music,"¹ D. K. Wilgus states, "that hillbilly music is a phenomenon solely of the South in general and of the Southern Appalachians in particular is a myth in the best sense of the word."² Despite this statement, the myth of southern origin is a persistent and recurring theme in the literature of country music study repeated by various historians of the music including Bill Malone, Fred Hoeptner, Robert Shelton, and others.³ The main historical bias is a case of conclusions based on incomplete evidence. The research in the field has been based on available commercially recorded phonograph records and limited field work. These materials have been traditionally southern in nature and leave out a whole segment in the development of country music.

Unrecognized sources of country music need more documentation and analysis to determine the effect of Southern exposure on existing old time music traditions. Other evidence is needed to test various theoretical bases underlying the diffusion and adaptation of the country music tradition. Is it true, for example, that, "Its [country music] manifestation was of the South; its essence was of rural America."⁴ These questions are being considered as collections continue to increase at centers like the Archive of New York State Folklife in Cooperstown, New York.⁵

In the process of this continuing research and fieldwork with Central New York musicians, references were constantly being made to a source of influence of local origin. "Woodhull's Old Tyme Masters" originating from Elmira, New York, is this band whose radio and live appearances reflected and continued a northern old time music tradition.

The band is unique and significant for several reasons. It reflects many of the musical traditions of the Central New York area pre-dating the major influences of recording and radio. Secondly, it was one of the very few hillbilly bands from the Northeast to commercially record. Thirdly, it is part of the family tradition which includes the phenomenon of family bands.

Today, Floyd Woodhull, one of the original members of the band, still remembers the history and music of that era. The information he provided along with research from other sources⁶ produced the following history.

In 1895, Elizabeth Blanche Schmidt came to Elmira, New York, from an isolated village named Snowshoe, Pennsylvania, to find work. As an avocation, she played guitar and knew some traditional square dance calls, such as the, "College Lancers," "McCloud's Reel," "Irish Washerwoman," and "Soldier's Joy." Her repertoire also included hymns usually reserved for church or home singing including, "The Old Rugged Cross," and "In the Garden".

Fred Woodhull had arrived in Elmira from PenYann, New York, shortly before Elizabeth. He worked as a construction worker for a dollar a day, twelve hours a day, but managed to keep up his fiddling in his few spare moments. He met Elizabeth Schmidt shortly after she arrived in Elmira and they started playing house dances together usually receiving three dollars a piece which seemed a great improvement over their current occupations.

These house dances and kitchen hops were a unique social creation allowing farmers in rural settings to find release from the rigors of their work and reinforce community and kinship ties. It also served as a center for the transmission of oral traditions emphasizing repetition and participation in musical and social traditions.⁷ These dances are described by Floyd Woodhull in the following exchange:

Q: *How did the house dances take place?*

A: They were all farmers and they would be in the winter because farmers after they get their field worked, all they have is barn chores. They'd have them any night--they wouldn't have to be a weekend night. They'd have them on a Monday night or a Wednesday night or a Tuesday and they'd start eight o'clock and take about an hour out for supper. Set all the furniture out in the yard,



Above: Woodhull's Old Tyme Masters, 1939. L to R: Herb Woodhull, John Taggart, John Woodhull, Fred Woodhull, Floyd Woodhull.

Below: Woodhull's Old Tyme Masters, 1949, at the Old Barn, Elmira, NY. L to R: John Taggart, Herb Woodhull, Carl Zagaduslsy, Eddie Pettingill, Floyd Woodhull. (All photographs courtesy the author)



it didn't make any difference if it was snowing or not and dance in two or three rooms. The music would get in one corner out of the way and it was pretty near all square dance. Once in a while you'd play a waltz or something but not very often.⁸

Other descriptions of house dances in nearby counties agree with this account with the addition of food as an intrinsic ingredient of the affair. The context of the early music from these accounts is dance and this becomes evident by the large number of dance tunes and calls in the repertoires of local musicians.

House dances experienced their greatest popularity during prohibition when neighbors would bring hard cider and home brewed whiskey to the affairs. They faded after prohibition as radio and large dance halls became popular. Different accounts place their demise at the late twenties or early thirties.

Besides dance, other vocal traditions included religious hymns, "coon" songs, and broadside verses. These broadsides were single printed sheets available for five cents from general stores, peddlers, music shops, and neighbors. Songs on these sheets included popular songs such as, "In the Gool Ol' Summertime," and "Golden Slippers." Songs already in the oral tradition were also circulated, including, "The Ship that Never Returned," "I Had But Fifty Cents," and "Darling Nellie Gray." Topical songs of local interest also found their way on these sheets including, "Murder in Cohoes," and, "The Johnstown Flood."⁹

Square dance calls and vocals were diffused through an aural process. Floyd Woodhull, for example stated that,

I always use the "Arkansas Traveller" for a certain dance, "Down the Center, Cut off Six," it's not a singing call, it's a shouting call but I have other callers who use a different melody for it. This happens all the time. Callers would come to where you're playing and if you had a new call, you'd see them with a pencil and paper. Nobody complained that they couldn't use it...everyone used what they wanted and everyone was delighted because I could call it and another caller would call one--I had used pretty near the same thing but he had a style. 10

Through the factors of repetition and participation, the repertoires of local musicians and callers not only was transmitted but underwent stylistic changes occurring up till the present day.

Other contexts for the music were family reunions which were large affairs reinforcing kinship ties and intra-family traditions. Another source was community focal points. This was often the general store, still a common sight in Upstate New York. As an example, one former general store

in Oaksville, New York, always had two fiddles present encouraging musical and narrative exchanges.¹¹

After Fred Woodhull married Elizabeth Schmidt, they continued to play house dances and other small functions until 1916. In the winter of 1916, Elizabeth contracted asthma curtailing the effectiveness of her calling and seriously impairing her health. Their thirteen-year-old son, Floyd, had been learning the piano and joined his parents that winter playing house dances. During this time, Floyd's mother taught him what calls she knew to accompany the tunes he had previously learned from his father.

Between 1916 and 1928, Floyd played small dances with his father. Floyd played piano until his eyesight seemed to get worse at which time he switched to accordion. They were often joined by Floyd's brother, Herb, who played harmonica and "Uncle" Billy Held, who played Hawaiian style steel guitar. Billy Held was no relation to the Woodhulls but assumed the "Uncle" title to reinforce the popular family image. His presence is significant in placing its early role in country music in perspective. His Hawaiian stylings adapted to square dance tunes was influenced by touring Hawaiian bands like the Irene West Royal Hawaiians and others appearing in theaters and chautauquas in the area.¹² This account again places the appearance of adaptations of Hawaiian stylings to country music at about the time of World War I, paralleling experiences of early Southern hillbilly recording artists such as Darby and Tarlton.¹³

The third Woodhull brother, John, was playing violin at this time. When he expressed interest in joining the family at the dances, he was encouraged to play guitar. While John was learning guitar, Herb picked up the tenor banjo. The plectrum banjo was present in square dance music bands in Central New York at least to the turn of the century, if not before.¹⁴ However, the appearances of Eddie Peabody and Harry Reser gave forceful impetus to the instrument's rising popularity. This points out the constant interchange between popular and folk traditions.¹⁵ The performance of vaudeville shows on a New York circuit including Albany, Binghamton, Elmira, and Buffalo both utilized folk materials and introduced new ideas to the existing tradition.

During these formative years of the Woodhull performances, they often assumed a "hillbilly image," dressing up in old farmer's clothes, large glasses, fake beards, and floppy hats. Asked about this aspect of their performance, Floyd Woodhull made the following comments:

What was your father's name?

Fred. We all had trade names in the band: his name was Pop, mine was Ezra, and my brother Herbert was Zeke, and my brother John was Josh.

Were those again for the hillbilly image?

Yes.

When was that popular?

I can't really tell you how far back but



Above: Cover for RCA Victor Album C-36 (first recordings of Woodhull's Old Tyme Masters).
 Below: Sam and Woody, ca. 1962. Left, Sam Rossi; right, Floyd Woodhull.



from the farm dances in the houses, it just leaned naturally toward a farmer or hillbilly image.

Was it a Southern hillbilly?

Oh no, no. Of course I have the utmost respect for the South, don't get me wrong but I think it was a hillbilly, the hills of this area and *that* [emphasis is Floyd's] was the image. A farmer's image or a hillbilly image but not a hillbilly like you connect with moonshiners like you say Tennessee or something like that. It's not that type.

They would know it was a sort of dressing up, but they still enjoyed it?

Oh yeah, that was half the deal!

Why do you think that was?

I think it was a matter of fun. Of course you didn't have television then and any personal appearance with a disguise or costume was a big thing.¹⁶

It is unclear whether these statements parallel or dispute the notion of the "Southern hillbilly image."¹⁷ Certainly, there is the indication that the combination of "hillbilly" and "music" was not just a southern phenomenon.

In 1928, John "Tiny" Taggart, who played bass, was added to the Woodhull band now featuring Floyd Woodhull on accordion and degan bells, Herb Woodhull on plectrum banjo, John Woodhull on rhythm guitar, and Fred Woodhull on fiddle. In October of that same year, they officially assumed the name of "Woodhull's Old Tyme Masters." They became one of the very few "professional" country bands, usually playing six nights a week in a hundred mile radius of Elmira, New York. They performed at dances in barns, rural school districts, grange halls, and dance halls. The only exceptions to this routine was a special concert such as the one they appeared with Art Mooney at the Strand Theater in Elmira. The significant fact is that they stayed within the original traditions applying them to different contexts within the same geographic and cultural sphere.

They broadcasted over the radio, buying time from the stations once a week to play their music and advertise their dances for the coming week. Other bands employing this same technique at the time included, The Rusty Rubens, The Lone Pine Ramblers, The Sherman Family, The Trailblazers, The Tune Twisters, The Harper Family, and The Bennett Family. They would broadcast over WESG-Elmira, WELM-Elmira, WCHU-Ithaca, WGY-Albany, and WKRT-Cortland to the Central New York area.

The "Old Tyme Masters" retained the same personnel for almost twelve years. In 1940, however, Fred Woodhull decided to retire. Ramson Terwilliger from Binghamton, New York, replaced

him on the fiddle. By this time, the band had gained a popular reputation through their broadcasts and appearances in the Central New York area. Increasing numbers of requests from their audiences for recordings prompted Floyd Woodhull to attempt to record commercially in 1941. He describes the events in the following dialogue:

How did you make the records? How did that come about?

You won't believe this Simon--because I sent a sample disc that we made at the radio station on a soft wax disc: two sides--two square dances--first class mail. I got the address from Victor in New York and the next week I got a letter back with a contract. Now the reason for that was this: At the time they had been searching for a recording band for square dances because they hadn't found anything they liked.¹⁸

It is curious that almost no recorded legacy exists for the pre-World War II era of country music in New York considering the increasing evidence of a large amount of country music activity in New York.¹⁹

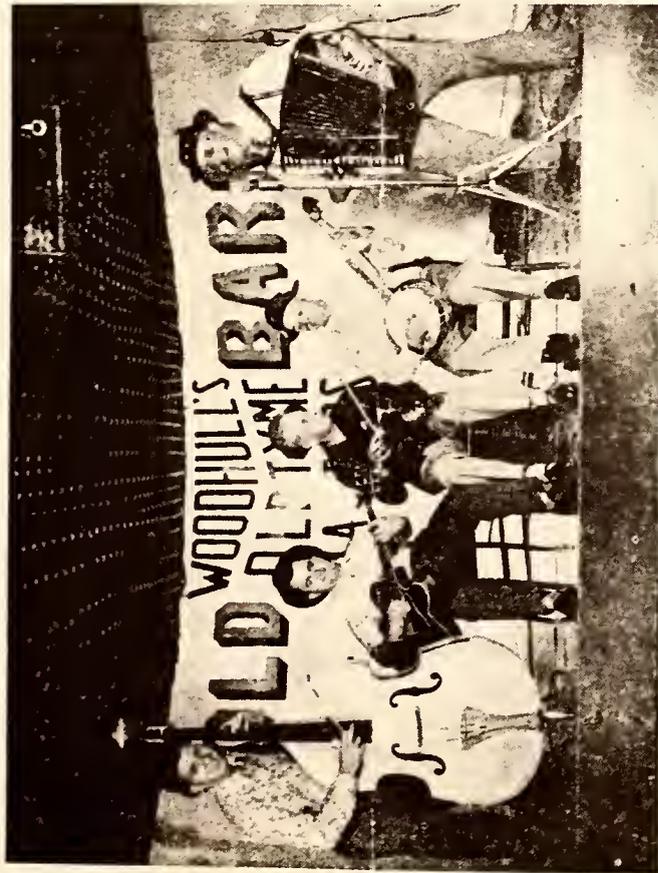
The years after World War II were difficult ones for the band. The increasing popularity of radio and other types of entertainment cut into the Woodhull's audience. They sold the "Old Barn" in Elmira Heights which they had used every Saturday night for dances. John Woodhull left the band to pursue a business venture. Eventually, only Herb and Floyd Woodhull remained from the original band. Finally in July of 1953, after twenty five years as an entity, "Woodhull's Old Tyme Masters" broke up. None of the band members resumed their music, except for Floyd, who formed "Sammy and Woody" as a part time venture usually playing in taverns and inns. He still found an audience for his music despite the pressures of rock and roll and modern country music on the area's musical tastes. He had a personal influence, however, beyond just his musical influence. By remaining in a small area all his life, he often played to audiences of almost all friends, acquaintances, and family. Musically, his band is still often mentioned as an influence. Many of their calls can still be found at performances and dances throughout the Central New York area.

The Woodhulls operated under an already active country music and dance tradition adapting and selecting aspects of other traditions including popular, regional, and folk. The amalgamation of these streams of culture interacted and complemented the contexts of family, dance, and community. These elements in the northern country music field are part of a continuing tradition on which subsequent study will shed more light.

FOOTNOTES

¹ D. K. Wilgus, "Introduction to the Study of Hillbilly Music," *Journal of American Folklore*. 78:309 (July-September 1965), 195-203.

.. SQUARE DANCING..



BOB CARL EDDIE ZEKE EZRA

Woodhull's Old Tyme Masters

Left: Cover of handout given at dances, late 1940s. L to R: Bob Regan, Carl Zagadusly, Eddie Pettingill, Herb Woodhull, Floyd Woodhull.

Right: Advertising card, ca. 1960s.

WOODY WOODHULL
Old Tyme Accordionist & Caller



SAMMY AND WOODY

SAMMY ROSSI
Old Tyme Drummer & Vocalist

ROUND and SQUARE DANCING
EVERY FRIDAY & SATURDAY NITE

A Barrel of Fun from Nine Til One

11th WARD HOTEL

S. MAIN & W. MILLER STS. — ELMIRA, N. Y.

Music by WOODY and SAMMY

No Minimum —

No Cover

² Ibid; p. 196,

³ See Bill Malone, *Country Music U. S. A.* (Austin: University of Texas Press, 1968), Fred Hoepfner, "Folk and Hillbilly Music: The Background of their Relation" *Caravan* (April-May 1959) No. 16, p. 16., Robert Shelton, *The Country Music Story* (New York: Bobbs Merrill Company, 1966).

⁴ Wilgus, p. 196.

⁵ Initial catalyst and a continuing force in this effort is Dr. Roderick J. Roberts of the Cooperstown Graduate Programs who continues to advise and coordinate the collections. Currently, "The Archive Survey of Northern Country Music" exists as a special project of the director of the Archive of New York State Folklife. A further discussion of the theoretical questions and examples of the music is currently being planned for the 1976 American Folklore Society Meeting in Philadelphia.

⁶ Interviews with Floyd Woodhull 24 April and 5 May 1976. Correspondence with Floyd Woodhull 22 April 1976, 3 May 1976, 12 May 1976, 19 May 1976. Interview with Harvey Harper 5 May 1976. Interview with Jim Wright, Jerry Lang, and Charley Hughes 10 April 1976. My thanks to the Chemung Historical Society, Country Music Foundation, Bob Pinson, Radio Corporation of America, Morris Distributing Company, and the New York State Historical Association for their help.

⁷ Discussion of these house dances appears in Robert D. Bethke, "Old Time Fiddling and Social Dance in Central St. Laurence County" *New York Folklore Quarterly* 30:3 (September 1974), pp. 163-184. See also Simon J. Bronner, "Ken Kane and the Adaptation of Tradition," *Archive of New York State Folklife* (May 1976).

⁸ Interview, 5 May 1976, with Floyd Woodhull, Elmira, New York.

⁹ Interview, 3 May 1976, with Ken Kane, Toddsville, New York and manuscripts loaned from his personal collection. Interview 5 May 1976 with Floyd Woodhull, Elmira, New York.

¹⁰ Interview 5 May 1976 with Floyd Woodhull, Elmira, New York.

¹¹ Interview 13 April 1976 with Ken Kane, Toddsville, New York.

¹² Interview 5 May 1976 with Floyd Woodhull, Elmira, New York. In an interview with Roy Smeck 15 April 1976, he also mentioned the Irene West Royal Hawaiians as the first slide guitar he heard. Roy lived in Binghamton, New York at that time and was born in 1901. Stephen Calt cites Sol Hoopi as appearing in Binghamton, New York at that time also in his liner notes to Yazoo 1052.

¹³ Malone, p. 119.

¹⁴ Interview 9 January 1976 with Nick Conti, Binghamton, New York. Interview 5 May 1976 with Floyd Woodhull, Elmira, New York. Stephen Calt, liner notes to Yazoo 1052.

¹⁵ This point is further noted in Wilgus' "Introduction to the Study of Hillbilly Music" p. 195 and in Ray Browne, ed. *Folksongs and Their Makers* (Bowling Green, Ohio: Bowling Green Popular Press, 1971). Reser and Peabody were specifically mentioned by Floyd Woodhull as influences.

¹⁶ Interview 5 May 1976 with Floyd Woodhull, Elmira, New York. See also unpublished manuscript, "An Interview with Tessie Sherman" by Michael O'Lear, *Archive of New York State Folklife* (1973).

¹⁷ Malone, p. 43. Archie Green, "Hillbilly Music: Source and Symbol" *Journal of American Folklore* 78:309 (July-September 1965), pp. 204-228.

¹⁸ Interview 5 May 1976 with Floyd Woodhull, Elmira, New York.

¹⁹ Correspondence with Roy Horton of Peer International, 4 May 1976.

PERFORMING BAND CHRONOLOGY

BAND I	1896-1916	No band name	Fred Woodhull: fiddle Elizabeth Woodhull: guitar and vocals
BAND II	1916-1928	No band name	Fred Woodhull: fiddle Floyd Woodhull: piano, accordion, vocals *Billy Held: Steel guitar *Herb Woodhull: harmonica
BAND III	October, 1928-late 1940		"Woodhull's Old Tyme Masters" Fred Woodhull: fiddle Herb Woodhull: plectrum banjo John Woodhull: guitar Floyd Woodhull: accordion, degan bells, vocals John Taggart: bass

BAND IV	1941-1947	<p>"Woodhull's Old Tyme Masters"</p> <p>Ransom Terwilliger: fiddle Herb Woodhull: plectrum banjo John Woodhull: guitar Floyd Woodhull: accordion, degan bells, organ, vocals</p> <p>John Taggart: bass *Tommy Wood: guitar (replacing John Woodhull)</p>
BAND V	1947-1949	<p>"Woodhull's Old Tyme Masters"</p> <p>Eddie Pettingill: fiddle Herb Woodhull: plectrum banjo Carl Zagadusky: guitar John Taggart: bass Floyd Woodhull: accordion, degan bells, organ, vocals</p>
BAND VI	1949-July, 1953	<p>"Woodhull's Old Tyme Masters"</p> <p>Eddie Pettingill: fiddle Herb Woodhull: plectrum banjo Carl Zagadusky: guitar Bob Regan: bass Floyd Woodhull: accordion, degan bells, organ, vocals</p>
BAND VII	July, 1953-January, 1976	<p>"Sammy and Woody"</p> <p>Sam Rossi: drums and vocals Floyd Woodhull: accordion, organ, vocals</p>

NOTE: * sometimes appearing

REMEMBER THE DATES

WOODHULL DANCES

COMING SOON

THE TALK OF THE TOWN
THE WOODHULL PROGRAM
OVER WELM EVERY
SATURDAY NITE, 7 - 7:30

PLAYING THE
"OLD BARN"
ELMIRA HEIGHTS, NEW YORK
EVERY SAT. NITE - YEAR ROUND

WOODHULL'S OLD TYME MASTERS: RCA VICTOR DISCOGRAPHY

"Woodhull's Old Tyme Masters" Band IV (see band chronology). Recorded in New York City, Studio #2, 9:00 to 12:00 in the morning, 14 July 1941. The recordings were released in 1948 on four 10" 78 rpm discs. New serial/master numbers were assigned in August 1952, possibly in anticipation of a release on an RCA Camden LP.

<u>Master Number</u>		<u>Title</u>	<u>Release Number (Album Number)</u>	
(1941)	(1952)			
CS 066812-1	DIVC-0076-1	Oh Susanna	36400A	(C36-1)
CS 066813-1	DIVC-0080-1	Pop Goes the Weasel	36400B	(C36-2)
CS 066814-1	DIVC-0077-1	Captain Jinks	36401A	(C36-3)
CS 066815-1	DIVC-0079-1	Wearing of the Green	36401B	(C36-4)
CS 066816-1	DIVC-0078-1	The Girl Behind Me	36402A	(C36-5)
CS 066817-1	DIVC-0081-112	Triple Right and Left Four	36402B	(C36-6)
CS 066818-1	DIVC-0013	Blackberry Quadrille	36403A	(C36-7)
CS 066819-1	DIVC-0012-1	Soldier's Joy	36403B	(C36-8)

"Woodhull's Old Tyme Masters" Band VI (see band chronology). Recorded in New York City, 1949, master numbers not known. Released on three 12" 78 rpm discs in 1950 and also on three 45 rpm discs. (45 rpm releases designated by + sign below.)

<u>Title</u>	<u>Release Number (Album Number)</u>
Take Me Out to the Ballgame	28-0439A (DC 45); +48-0156A
Ann Green	28-0439B (DC 45); +48-0156B
The Bum Song	28-0438A (DC 45); +48-0155A
Bloom Is On the Sage	28-0438B (DC 45); +48-0155B
Irish Washerwoman	28-0437A (DC 45); +48-0154A
Pony Boy	28-0437B (DC 45); +48-0154B



THE SMALL SPECIALTY RECORD COMPANY IN THE UNITED STATES

By Robert Carlin

[The following paper was written in 1975 for a senior seminar in communications at Livingston College, Rutgers University, where the author received his B. A. in Journalism and Urban Communications. He is a musician/photographer and member of the Delaware Water Gap String Band.]

Introduction

This paper will trace the rise of the small record companies specializing in American Folk music. Starting from 1960, when approximately ten companies were issuing folk music, to today, when the number of companies issuing only folk music number about one hundred and fifty. In the paper, I will list and group the companies by name, give their location, and the type(s) of music that they issue. The characteristics of these small labels will be explored. Costs of producing an LP from start to finish, as well as promotions, distribution, payment to artists, and the number of copies pressed and sold are among the points that will be touched on. Finally, I will examine five record labels in detail. They are: Yazoo/Blue Goose, Meadowlands, Herwin, County, and Arhoolie.

Contrary to the contention of Nick Perls of Yazoo/Blue Goose Records that all folk labels are the same (i.e., if you've seen one, you've seen them all), the history of the specialty folk label issuing LPs in America is a fascinating one. The one hundred and forty-odd folk labels in the United States do have a lot in common with each other. However, they are different in that each reflects the personality of the person or group that run the label. The factors that induce one person to choose to record and release blues and another, bluegrass also manifest themselves in the ways the companies deal with artists, in the type of notes that find their way onto album jackets, and in the types of audiences that the companies try to reach. I think that Mr. Perls would admit that Philo Records, which owns a sixteen track recording studio, is quite different (and in other ways as well) from Folkways Records, which releases a good deal of material done on portable recording machines,

The Labels in General

"Beginning in the mid-1950's, a number of smaller specialty record labels began to emphasize folk-song. In their earliest efforts, city-billies predominated. Gradually, the focus shifted to more authentic field recordings and to city musicians trying to re-create older musical styles..."¹

In 1961, seven record labels were regularly is-

uing folk music according to *Sing Out* magazine.² One released international folk music and folk dance materials (Monitor). Electra Records, founded in 1951 by Jac Holzman "...in the back room of a cigar store in Annapolis, Maryland, where Holzman was enrolled at St. John's College..."³ said that it "...has no intention of curtailing its folk music catalog. In fact, we are looking forward to expanding our activities in this area."⁴ (By 1967, Electra's catalog included folk inter-peters and contemporary singers who came out of the folk revival, several rock groups, but, only a handful of folk originals like Joseph Spence, the Bahamian singer/guitarist).⁵ Folkways mentioned it had issued seven hundred fifty albums by that time. Prestige International was planning to issue "...a broad line of folk music recording directed at all possible and potential audiences... Our label will feature top performers in the concert and nightclub fields, as well as traditional singers... Our basic principle in producing these recordings is to issue well-recorded, carefully-produced, honest recordings of excellent performances of outstanding folksingers. Our line of recordings is designed for long term sales, and not for vast immediate returns on our investment."⁶ The other companies were RCA Victor, Columbia and Vanguard. In all actuality, a few more companies had been issuing folk music along with the seven listed by *Sing Out*: Origin Jazz Library was started in Brooklyn, New York, by Pete Whelan and Bill Givens. In 1960, they issued the first full LP of re-issued 78's by bluesman Charley Patton.⁷ Folk-Legacy records followed soon after "...our primary purpose" said Folk-Legacy "is to make available to the discerning public good field recordings of authentic traditional artists... It is our earnest desire that each record we release shall be an important contribution to the field of recorded folk music and lore."⁸ Arhoolie Records and Folk-Legacy were both founded in 1961;⁹ County Records, in 1964.¹⁰

By 1975, 134 record companies located in the United States were issuing American folk music (see Chart #1). These range, in average size, from Meadowlands, with a catalogue of two LPs,¹¹ to Rounder, with one hundred and five LPs.¹² The Spring 1974 issue of the Catalog of J & F Southern

Record Sales, a mail order service in Altadena, California, listed 1,000 albums of "...bluegrass, old time country music and traditional American Folk music..."¹³ and also had an eighty-page catalog of blues recordings.

The following charts contain analyses of data provided by the listing of folk companies in Chart #1. (Chart #1, compiled by Rhonda Mattern of *Sing Out!* magazine, lists the companies as well as their location and the types of music they release).

Chart #2 breaks the record companies down by location according to state. New York and California lead, with twenty-four and twenty record companies, respectively. Next in order is Illinois, with only nine record companies. It seems strange that, although the richest area of traditional American Folk music exists in the southeast, the great concentration of companies exist in the northeast and the west.

Chart #3 breaks the record companies down into location by city. I have only listed those cities with three or more record companies, and have not

taken into account those companies that exist in a SMSA. As you can see, New York City leads with eleven record companies. The interesting fact, when comparing the number of companies in Chicago with the total number in Illinois, is that six out of the nine companies in operation in that state are based in Chicago.

The several record companies that I have examined in detail are Yazoo/Blue Goose (blues re-issue, live performers), Meadowlands (old-time), Herwin (blues, religious and jazz re-issue), County (old-time, bluegrass), and Arhoolie (blues, old-time, cajun, tex-mex). Three of these companies are located in or around New York City (Yazoo/Blue Goose, Meadowlands, and Herwin), one was founded in New York City and moved elsewhere (County) and one operates out of the west coast (Arhoolie). They range in size from Meadowlands (two releases) to Arhoolie (approximately two hundred releases). Some are relatively new companies (Herwin and Meadowlands) and some are old (Arhoolie and County).

SOME RECORD COMPANIES SPECIALIZING IN FOLK MUSIC

RECORD CODE			
B	- blue	I	- American Indian
BG	- bluegrass	INT	- International
BR	- British Isles	IR	- Irish
CF	- contemporary folk	OT	- old time
CW	- country & western	T	- traditional
G	- gospel	W	- women's music

Adelphi Records, POB 288, Silver Spring, MD 20907 (B, BG, CF, INT)	Du-Tam Records, Tamburlitan Cultural Center, 1801 Blvd. of Allies, Pittsburgh, PA 15219 (INT)
Advent Productions, POB 625, Manhattan Beach, CA 90266 (B, G)	Dyer-Bennet Records, Box 235, Woodside, NY 111 /
Ahura Mazda Records, Box 15582, New Orleans, LA 70115 (B, G)	ESP Records, 290 W. End Ave., NY, NY 10023 (CF, T, INT)
Alaska Folk Music, Inc., Box 4-1324, Spenard, Alaska 99503	Ethnodisc, Pachart Publishing House, POB 6721, Tucson, AZ 85716 (INT)
Alligator Records, POB 11741, Chicago, IL 60611 (B)	Eurotone International Records, 130 W. 42nd St., NY, NY 10036 (INT)
American Heritage Music Corp., 1208 Everett St., Caldwell, ID 83605 (OT, BG)	F & W Records, Box 44, Plymouth Union, VT 05057 (T)
Aphon Record Co., POB 3082, Steinway Station, L.I. City, NY 11103	Fiddler's Grove Records, Box 11, Union Grove, NC 28689 (BG, OT)
Appleton Record Co., POB 451, Appleton, WI 54911	Flying Fish Records, 3320 N. Halsted, Chicago, IL (T, B, G, BG, CF)
Arbor Records, 7319 N. Bell Ave., Chicago, IL 60645 (OT)	Folk Dancer Records, POB 201, Flushing, L.I., NY 11352 (INT)
Archive of Folk Music c/o Everest Enterprises, 10920 Wilshire Blvd., West Los Angeles, CA 90024 (T, B, CF)	Folk Heritage Records, U. of W. Va., Morgantown, W. Va. 26505
Argo Records, Decca House, Albert Embankment, London (T, BR, CF, INT)	Folk Legacy Records, Sharon Mountain Rd., Sharon, CT 06069 (CF, BR, W, OT, T, B)
Arhoolie, Did Timey, Folklyric, & Blues Classics Records, Box 9195, Berkeley, CA 94719 (T, B, G, OT, BG, CF, INT)	Folk Variety Records, c/o Juergen Feuss, 2800 Bremen, Box 110142, West Germany (T, OT, C & W)
Atteiram Productions, Inc., POB 606, Marietta, GA 30061 (BG)	Folkraft Records, 1159 Broad St., Newark, NJ (Folk Dancing)
Australian Institute of Aboriginal Studies, POB 553, Canberra City, A.C.T., 2601, Australia (INT)	Folkways Records, 43 W. 61st St., NY 10023 (B, T, BR, BG, I, W, OT, CF, C & W, INT)
Avant Records, 6331 Quebec Drive, Hollywood, CA 90068	Folly Records, POB 408, Silver Spring, MD 20907
Avoca Records, POB 913, Westburg, NY 11590 (IR)	Forest Tracks, 8 Berkeley Close, Pimperne, Blandford Forum, Dorset, England (T, BR)
Balkan Arts, 514 W. 110th St., No. 33, NY, NY 10025 (INT)	Fox Hollow Records, RD No. 1, Petersburg, NY 12138 (OT, T)
Barrelhouse Records, George Paulus, 6512 S. Talman, Chicago, IL 60629 (B)	Fox on the Run Records, POB 40553, Washington, DC 20016 (BG)
Bay Records, 5801 Margarido Dr., Oakland, CA 94618 (CF, T, B, BG, DT)	Front Hall Records, RD No. 1, Wormer Rd., Voorheesville, NY 12186 (T)
Bert & I Records, Mill Rd., Ipswich, MA 01938 (T)	Frontier Records, 214 N. Maxwell, Mt. Pleasant, MI 48858
Biograph Records, 16 River St., Chatham, NY 12037 (T, B, BG, OT, G)	Galax Old Fiddler's Convention, POB 655, Galax, VA 24333 (BG, DT)
Birch Records, Box 92, Wilmette, IL 60091 (OT, BG)	GHP Records, Box 311, 219, Cuxhaven, Germany (DT, BG)
Biscuit City, Box 15033, Aspen, CO 81611 (CF)	Gitfiddle Records, 114 W. Monclair Ave., Greenville, SC 29609 (BG, OT)
Blue Labor Records, 106 Haven Ave., NY, NY 10032 (B, G)	GRC Records, 174 Mill St., Atlanta, GA (BG)
Bowmar Records, 622 Rodler Dr., Glendale, CA 91201	Grassroots Music, 18875 W. Aloha Ct., Aloha, OR 97005
Caedmon Records, 505 8th Ave., NY, NY 10018	Green Mountain Records, Northfield, VT 05663 (T, BG, DT)
Cantemos Records, Box 246, Taos, NM 87571	Herloom Records, RFD 2, Wiscasset, ME 04578
Canto Libre & Tricon Imports, Center for Cuban Studies, 220 E. 23rd St., NY, NY 10010 (INT)	Heritage Records, Rt. 3, Box 278, Galax, VA 24333 (DT)
Canyon Records, 6050 N. 3rd St., Phoenix, AZ 85012	Herwin Records, 45 First St., Glen Cove, NY 11542 (B, G)
Cassandra Records, Schroder Music Co., 2027 Parker St., Berkeley, CA 94704 (CF, W)	I. E. Records, Institute of Ethnomusicology, U. of Ca., Los Angeles, CA 90024 (INT)
Celmini, CCE, 6 Harcourt St., Dublin 2, Ireland (IR)	Indian House Recordings, Box 472, Taos, NM 87571 (I)
Cell 16 144 Eliot St., Cambridge, MA 02138 (W)	Indian Records, Box 47, Fay, OK 73646 (I)
Collector Records, Suite 209, 8422 Georgia Ave., Silver Spring, MD 20910	InnIsfree & Leviathan Records, 134 Main St., New Haven, CT 06804 (CF, T, IR)
County Records, Box 191, Floyd, VA 24091 (BG, OT, T)	Interchord/Xenophon, 4 Stuttgart, West Germany (T, OT, CF)
Custom Fidelity, D. McGrath, 4550 Cedarwood, Sacramento, CA 95823 (BG)	International Record Industries, 135 W. 41st., NY, NY 10036 (INT)
Dancing Doll, Simmons Family, Box 68, Mountain View, Arkansas 72560 (T, OT)	Iroqrafts, R.R. 2, Ohsweken, Ontario, CANADA (I)
Davis Unlimited Records, Rt. 11, 16 Bond St., Clarksville, TN 37046 (OT, BG)	Israel Music Foundation, 731 Broadway, NY, NY 10003 (INT)
Delmark Records 4243 N. Lincoln St., Chicago, IL 60618 (B)	JCOA Records, 6 W. 95th St., NY (BG, OT)
Dharma, 7001 N. Clark, Suite 323, Chicago, IL 60626 (B)	Jalyn Records, 1809 Brown St., Dayton, OH 45409 (BG, OT)
Dillions Run Records, Capon Bridge, W. Va. 26711 (T, CF)	Jessup Records, 3150 Francis Ave., Jackson, MI 49203 (BG, OT)
	Jewel Records, 1544 Kinney Ave., Cincinnati, OH 45231 (B)
	John Edwards Memorial Foundation, Folklore & Mythology Center, UCLA, Los Angeles, CA 90024 (T, DT, BG, C & W)
	June Appal Records, Box 743, Whitesburg, KY 41858 (T, DT, CF)
	Kaleidophone Records, 27401 Kanawha St., NW, Washington, DC 20015
	Kanawha Records, 2563 Bushwch Dr., Dayton, OH 45439 (BG, OT)

Karrville Records, Folk Festival Box 5309, Austin, TX 78763 (T, C & W, CF)
 Kicking Music Record Co., Box 3233, Berkeley, CA 94703 (B, G)
 King Bluegrass Records, 4766 Glendale, Millford Rd., Cincinnati, OH 45242 (BG)
 Le Chant Ou Monde, 64 rue Ampere, Paris, France (INT)
 Leader & Traller, 209 Rochdale Rd., Yorks, Greetland, Halifax, England (BR, IR, T, CF)
 Lima Bean Records, Inc., 217 12th St., SE, Washington, DC 20003 (W)
 Living Folk Records, 65 Mount Auburn St., Cambridge, MA 02138 (T)
 Log Cabin, Battle Ground Historical Corp., Box 225, Battle Ground IN 47920 (BG, OT)
 Lyrichord Discs, 141 Perry St., NY, NY 10014 (INT)
 Meadowland Records, 2301 Loring Place, Bronx, NY 10468 (T, OT)
 Mill City, Box 3759, Minneapolis, MN 55403 (B)
 Minstrel Records, 35-41 72nd St., Jackson Hts., NY 11372 (T, CF)
 Morning Star, 11 River Road, Nutley, NJ 07110 (IR, Cajun)
 Mountain Railroad, 728 1st Ave., Rockford, IL 61108 (T, CF)
 Mountain Records, Rt. 3, Box 231-A, Galax, VA 24333 (OT, BG)
 National Oldtime Fiddler's Contest and Festival, Chamber of Commerce, 25 W. Idaho St., Welsler, IO 83672 (BG, OT)
 Near East Music Associates, 191 Atlantic Ave., Brooklyn, NY 11201 (INT)
 Northeast Fiddler's Association, RFO No. 1, Stowe, VT 05672 (BG, OT)
 Oblivion Records, Box X, Roslyn Heights, NY 11577 (B)
 Old Homestead Records, Box 100, Brighton, MI 48116 (OT, BG)
 Olivia Records, Box 1784, Main City Station, Washington, DC 20013 (W)
 Olle Records, POB 14171 University Station, Minneapolis, MN 55414 (Scandinavian-American)
 One Spark Music, POB 34214, San Francisco, CA 94134 (CF)
 Open Door Records, Box 616, Radio City Station, NY, NY 10019 (INT)
 Pacific Cascade Records, c/o Joan Lowe Enterprises, Vida OR 97488 (W)
 Paredon Records, Box 889, Brooklyn, NY 11202 (INT, CF)
 Philo & Fretless Records, The Barn, North Ferrisburg, VT 05473 (T, OT, CF, B, Fr., Canadian)
 Pine Mountain Records, POB 584, Barboursville, KY (OT, BG)
 Pine Tree, 1912 St. Clair St., Hamilton, OH 45011 (BG)
 Prestige Records, Inc., 203 S. Washington Ave., Bergenfield, NJ 07621
 Puritan Records, POB 946, Evanston, IL 60204 (BG)
 Rebel Recording Co., POB 246, Mt. Rainier, MO 20822 (BG)
 Redwood Records, 565 Ooolin Canyon, Ukiah, CA 95482 (CF, W)
 Revonah Records, Box 205, Ferndale, NY 12734 (BG)
 Rlm Rock Albums, Concord, AR 72523 (BG)
 Round Records, San Rafael, CA (BG, CF)
 Rounder Records, 65 Park St., Somerville, MA 02143 (T, OT, B, BG, W, CF, INT)
 Rural Rhythm Records, Box A, Arcadia, CA 91006 (OT, BG)
 Sacred Harp Publishing Co., POB 184, Bremen, GA 30110 (G)
 Savoy Records, POB 1000, Newark, NJ 07105 (G)
 Second Moon Music, 12347 17th St. NE, Seattle, WA 98125 (W)
 Sequatchie, Star St., Box 432, Ounlap, TN 37327 (BG)
 Skyline Records, RT. 1, Stephen City, VA 22655 (T, OT)
 Sonet, c/o Folklore Centrum, Roslagsgatan 22, Stockholm, Sweden (T, INT)
 Songs of the Redman, 506 Washington Ave., POB 1686, Lawton, OK 73501 (I)
 Sonyatone Records, POB 567, Santa Barbara, CA 93102 (T, CF)
 Southern Folklore Records, Center for Southern Folklore, 3756 Mimosa St., Memphis, TN 38111 (T, OT)
 Springthyme, GRF Enterprises, 342 Argyle St., Glasgow, Scotland (T)
 Spivey Records, 65 Grand Ave., Brooklyn, NY 11205 (B)
 Stanyon Productions, POB 1072, Toledo, OH 43697
 Starbay, King & Nashville Records, POB 8188, Nashville, TN 37207 (BG, OT, C&W)
 Stinson Records, POB 3415, Granada Hills, CA 91344 (T, B, CF)
 Stoneway Records, 2817 Laura Koppe, Houston, TX 77016 (BG, OT)
 String Records, 33 Brunswick Gardens, London W84AW England (OT)
 Swallow Record Co., POB 506 Ville Platte, LA 70586 (T, Cajun)
 Swallowtail Records, 304-A College Ave., Ithaca, NY 14850 (T)
 Takoma Records, POB 5403, Santa Monica, CA 90405 (T, B, CF, BG)
 Taos Recordings and Publications, Box 246, Taos, NM 87571
 Tennvale Records, Box 1624, Huntsville, AL 35807 (OT)
 Testament Records, c/o Pete Welding, 507 Palo Verde, Pasadena, CA 91107 (B)
 Thistle Records, G. Cromarty, Box 622, Morro Bay, CA 93442 (T, CF)
 Thunderbird Records, 1420 N. Virginia St., Reno, NY 89503 (CF, W)
 Thunderbird Records, P.O. Box 1060, Oelano, CA 93215 (United Farmworkers)
 Topic Records, Ltd., 27 Nassington Rd., London NW3 2 TX England (BR, IR, T, OT, CF, INT)
 Topsoil Music, Rt. 2, Box 59, Le Raysville, PA 18829
 Tradition Records, c/o Everest Records, 10920 Wilshire Blvd., Los Angeles, CA 90024 (T)
 Tradition Records, 183 Chester Rd., Macclesfield, Cheshire, England (T, BR)
 Traditional Records, POB 8, Cosby, TN 37722 (T, OT, B)
 Transatlantic Records, 86 Marylebone High St., London, England (BR, INT)
 Triole G Records, 609 W. 196th St., NY, NY 10040 (CF)
 Trix Records, POB 750, New Paltz, NY 12561 (B)
 Tune Records, c/o Rual's Music, 2211 Woodward Ave., Muscle Shoals, AL 35660 (BG)
 Union Grove Records, c/o J. Pierce VanHoy, Union Grove, NC 28689 (BG, OT)
 Vetco Records, 5825 Vine St., Cincinnati, OH 45216 (OT)
 Viola Records, M. Brandt, 59 Oearborn Ct., Lawrenceburg, IN 47025 (BG)
 Voyager Records, 424 35th Ave., Seattle, Wash. 98122 (T, OT)
 Yazoo & Blue Goose Records, 245 Waverly Place, NY, NY (BG)
 Wango Records, 4801 Harford R., Baltimore, MO 21214 (OT, BG)
 W Records, Centre R.T.B., Liege, Belgium [Music of the Walloons]
 Women's Wax Works, c/o WMN-Project 1, 210 West 10th St., Rm. 3F, NY, NY 10014 (W)

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Chart #2

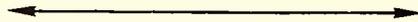
LOCATION OF RECORD COMPANIES BY STATE

<u>State</u>	<u># of Companies</u>	<u>State</u>	<u># of Companies</u>
New York	24	Indiana	2
California	20	Kentucky	2
Illinois	9	Louisiana	2
Ohio	7	Minnesota	2
Maryland	5	North Carolina	2
Tennessee	5	Oklahoma	2
Virginia	5	Oregon	2
Massachusetts	4	Texas	2
Vermont	4	Washington	2
Washington, D. C.	4	West Virginia	2
Georgia	3	Alaska	1
Mississippi	3	Arizona	1
New Jersey	3	Colorado	1
New Mexico	3	Maine	1
Alabama	2	Pennsylvania	1
Arkansas	2	South Carolina	1
Connecticut	2	Wisconsin	1
Idaho	2		

Chart #3

LOCATION OF RECORD COMPANIES BY CITY

<u>City</u>	<u># of Companies</u>
New York	11
Chicago	6
Los Angeles	4
San Francisco/Berkeley	3



"I put out records where my tastes go."¹⁴

Yazoo Records was founded in New York City in 1967 by Nick Perls and Bernie Klatzko. Klatzko, who at least for eleven out of the initial eighteen releases, chose and provided the 78s used on the records, left the company in 1969. The initial name for the company was Belzona Records, but, the name was changed to avoid confusion with the Beltona label produced by English Decca. Nick Perls said the company grew out of his interest in putting out re-issues of country blues records. He felt that 75% of what was out at that time did not make sense. Better albums with more comprehensive notes was one thing he felt was needed.

Bernie Klatzko commented that at that time many European companies were starting to re-issue material from tapes of his (and other people's) collection of 78s. He felt that he could put together albums that would sound better, because they would be done from original records instead of tape copies and would be more complete, because much of the material on 78s had not reached Europe on tape. The company was initially located in Perls' home, and, at present, exists in a combination home-office.

Blue Goose, the separate companion label managed by Perls, was founded in 1970 to record live musicians. Its first issues concentrated on blues. In one of its catalogs, Blue Goose extended this offer: "Join the Blues Revival! As part of its expanded recording program Blue Goose is seeking guitarists and vocalists of any race, age, or style. If you wish to qualify as a recording prospect, simply send a demonstration tape (not necessarily of professional recording quality) of four or more sides. Preference is given to guitarists who can emulate the heavy picking 'touch of traditional bluesmen'".¹⁵ Since then, Blue Goose has expanded to other types of music "...no longer will Blue Goose be 'only' a blues label. There is simply too much great music happening now for Blue Goose to devote itself to 1920s blues, or even 1960s blues."¹⁶

Nick Perls is Yazoo/Blue Goose Records. He employs some of his friends part time, but, basically, he does all the work. His records are distributed by direct mail order, folk music distributors like J & F Southern Records Sales, sales by artists at concerts and through fifteen independent record distributors throughout the United States. He does mastering for most of the folk labels in the New York area. He also operates a booking agency for Blue Goose Artists.¹⁷

"Recorded by Leslie Hanson and Izak Breslaner"¹⁸

Meadowlands Records was started by Izak Breslaner and Leslie Hanson in New York City in the summer of 1971. Both had been working as recording engineers at WNYU and had access to the recording equipment located there. Les had the idea to start a record company. They had recorded an Alan Block concert, which led them to ask him to be on their first record. Izak and Les felt that they could do a technically good record for a small investment of \$700, which they split between the two of them. The initial release would then support their next release. Each successive release would then be supported by revenue from sales of the records released before it. The company has not as yet turned a profit. In fact, a lack of funds prevented the release of a third Meadowlands album, which was eventually sold to Biograph Records for release. The money, from this sale will help to finance the next Meadowlands release.

Meadowlands albums sell for \$3.50 (\$3.75 by direct mail) but will soon increase in price to \$4.00. Each record costs approximately \$2.10 per album to produce, including a 50¢ royalty per album, for a pressing of five hundred copies. Although their original intention was to sell directly by mail, 25% of sales comes from direct sales by artists and 60% by mail order distributors such as J & F Southern Record Sales in California. Although Les originally wanted to record jazz, Meadowlands seemed to be sticking with old time and folk music with their two projected releases of Iowa fiddlers and a blues guitarist from Maryland.¹⁹

"Previously Unavailable Anywhere"²⁰

Another record company located in the New York area is Herwin Records, operated out of his home in Glen Cove, New York by Bernie Klatzko. His involvement with folk labels dates back to 1960, when he assisted his friend and fellow record collector Pete Whelan with the Original Jazz Library label. Klatzko helped to found Yazoo Records, which he left in 1969. In 1970, due to a job change and a bad financial investment, both which left him with reduced financial resources, Bernie decided to found Herwin Records as a way to supplement his income. He also felt that much religious material and jazz, recorded on 78s, that was not being re-issued by other companies,

deserved re-issuing. So, with an investment of \$750 and the release of an album of Freddie Keppard (at Whelan's suggestion), Herwin was formed.

Herwin sells most of its records through wholesale distribution to record stores. Bernie initially presses five hundred copies an album, with the exception of a King Oliver album, which had an initial run of 1,000. Each single album costs him \$1.00, while a double album cost \$3.00 per record, due to the increased amount of printing on a double album jacket. The largest selling Herwin album to date is *They All Played the Maple Leaf Rag*, an album of many different versions of the classic Scott Joplin composition.

Herwin has twenty records in its catalog (four releases issued per year). There are seven records on the "100" series (jazz), with an eighth projected. The "200" series (blues and religious) contains nine records, with a tenth to be released in January. Living artists comprise the "300" series, which, due to the addition expense in recording an artist, has had only one release. Finally, the "400" series (ragtime) contains three releases, with two more to come in the near future.²¹

*"Today, County Records is taking out advertising in the farm journals rather than in folk music magazines."*²²

County Records was founded in 1964 by Dave Freeman, former student at Columbia University and then a Railway mail clerk. *Sing Out!* feels that "...the most prolific, consistent and enjoyable issues of rural music have been coming from County Records."²³ County re-issues 78s of old time music from the 1920s and '30s, as well as records of artists who are still alive and active today playing the same type of music.

Freeman has said this about the appeal of County's releases: "When my first re-issues were on the market, most of my sales were to the folk-oriental college age groups, selling primarily through stores in the larger cities. However, in the past couple of years, this market has fallen off almost entirely, so that I sell very few LPs in the big cities anymore. Fortunately, this drop-off has been more than made up for by a large number of scattered rural customers throughout the country who have learned of County in one way or another. I estimate my customers approximately as follows: folk-oriented college type: 25-30%, country-oriented rural: 60-65%, Foreign: 8-10%. Though it may seem strange, it has been my experience that the country-oriented rural customers are decidedly more liberal and flexible in that they purchase as many 700 series LPs (new rural recordings) as much as, or more than, the re-issues, while many of the younger folk devotees, faithfully buy each re-issue but will not touch any of the new recordings at all. With the increase in percentage of rural customers in the past year or so, sales on my 700 series albums are in general passing those of the re-issues."²⁴

In addition to the record company, Freeman also

publishes his own newsletter to promote County Sales, another organization that sells records (his own, and those issued by others) and books.

*"A One Man Crusade to Keep Things Available"*²⁵

Berkeley, California is represented by Arhoolie Records, one of the earlier companies devoted to blues, modern jazz, cajun, tex-mex and old time music. It was founded in 1961 by Chris Strachwitz, who "...came to the United States with his parents from their native Germany when he was a teenager."²⁶ His love of American folk music grew out of his listening to the radio and, later, from an involvement with promoting Dixieland jazz concerts while attending Pomona College. "I guess I got into blues because I was blue myself. I couldn't speak the language very well when I first arrived here, and was so skinny, the kids in school called me 'pencil.' Then too, when you're young you feel that the whole world's against you. I began collecting 78s, old blues things, and when my family heard them, they'd say, 'That stuff's awful, they're playing off-key.' 'Yeah,' I'd say, 'but they're playing with feeling.'"²⁷

His first record done while still a high school teacher, was from a field recording he did of blues singer/guitarist Mance Lipscomb. "Since those first beginnings, Arhoolie has developed in several directions and into three different labels. The original Arhoolie label is confined to contemporary recordings of blues, some jazz and ethnic material. There are also the Old Timey series, devoted to re-issues of vintage country and cajun material, and the classic blues label, whose name pretty well defines its intent: re-issues of long-unavailable blues records..."²⁸ Arhoolie also is re-issuing releases of the Folk Lyric label, which it bought from former owner Harry Oster in 1970.

Strachwitz is "owner, recording engineer, bookkeeper, promoter and sometimes shipping clerk..."²⁹ for Arhoolie Records. "When Arhoolie got off the ground, he decided to cease teaching and concentrate solely on his record company."³⁰ Arhoolie and its affiliated labels have released approximately 180 records to date. "The average sale is something like 400 copies of an album per year. Our biggest seller in one year was the first Charlie Musselwhite album, which sold 3,000 right off. Our worst seller would be something like 50 to 70 copies,"³¹ says Strachwitz. "I try my best to keep all LPs in stock at all times because I feel that if the LP was worth doing once, it is worth keeping it available and I like to believe that most of the music heard on Arhoolie is timeless."³² "Sales are made through a system of independent distributors in the United States, and usually through importers to European countries."³³ "Foreign distribution is of prime importance to Strachwitz, as over 50% of the company's sales are outside of the United

States."³⁴ "A certain small part of the company's sales are made through the mails..."³⁵ "Advertising is minimal, deemed, for the most part, inefficient."³⁶ Strachwitz publishes the *Arhoolie Occasional*, which features articles by Strachwitz on the music he issues and reprints of articles about Arhoolie. Another project done in association with Arhoolie Records is several films on ethnic music and musicians by filmmaker Les Blank.

Another way Arhoolie kept afloat is through the accidental acquisition of the publishing rights to "I Feel Like I'm Fixin' to Die Rag" by the rock group, Country Joe and the Fish. 'Ed Denson, who was managing some acts, came into my office (in 1965³⁷) wanting to record a group immediately, in time to get a record out for a Berkeley peace march. He didn't have any cash. I told Ed that I'd record the group free if Tradition (his publishing company for Arhoolie artists) could hold the publishing rights.' Denson agreed, "...When Country Joe and the Fish's 'Feel Like I'm Fixin' to Die Rag' appeared in the film *Woodstock* and on the sound track album, money began to roll in at a very respectable rate."³⁸

Characteristics of the Small Company

Folk music record labels are, in a sense, the underground newspapers of the recording industry. They exist to fill the needs of minority tastes that are not being satisfied by the large, "pop" record labels.

To give one an idea of why these labels exist, consider what George Avakian, the manager of popular albums for RCA Victor had to say in 1961. This is still, I feel, the opinion at RCA Victor and the other major record labels today: "A major record company must look to the folk music in terms of sales large enough to merit inclusion in a catalog where there is fierce competition for retention in the face of a broad coverage of all kinds of music and the financial demands of a large overhead which must be covered by sales of the company's product."³⁹ He goes on to say that a major label, such as RCA, can not present pure or esoteric folk music, but must present more popular oriented folk singers (he uses Harry Belafonte as an example). 'The big companies know that the stuff (folk records) doesn't sell much. They don't want peanuts, they want the big, immediate bucks,' says Chris Strachwitz of Arhoolie Records, one of the small labels.⁴⁰

These small labels are then created out of "...the desire, the need, the passion to circumvent the big labels, the paid off disc jockeys, the ill educated young program directors who are debasing the quality of American radio, and the great barn-like record stores pounding with rock, splattered with posters, and crowded with bin-browsers, and get their music to that large minority of the audience that is blessed with selective taste. The big companies and the big stores are no longer interested in that audience, and this has produced frustration in both artists and listeners."⁴¹

Guitar Player magazine, in a recent article on the debut of Kicking Mule Records, asked the questions: "Is there really a need for another independent record label when...there are at least 160 others already in existence?"⁴² It answers the question positively: "There's a need for a new label if there exists a form of music worth preserving that goes untouched by big companies due to lack of commercial appeal."⁴³ Folk music labels express musical ideas that are too radical or too strange for major labels and an uneducated mass record buying public to accept.

Feeding the desire to record for a small label, re-enforcing this feeling that the record industry is indeed akin to General Motors in an assembly line production of million sellers⁴⁴ is the concurrent movement by many started in the 1960s toward decentralization, toward smallness, toward humanizing business and life. If musicians were to choose between recording by the clock, under a producer who often tells them what to do and not to do, in a studio located in the middle of a city, or in a studio with no time limits, just until it's done right, where a good deal, if not all of the musical decisions are in his own hands, often located in a rural area, most would undoubtedly choose the latter. Add to this the "millions of hands on the product" concept used by the large labels contrasted to the one person wearing many hats accountability/responsibility of a small label. Not that a small label can't act dishonestly at times: a folk label recently released two albums of live recordings done at a folk festival, without obtaining permission from any of the artists on the albums.⁴⁵

To give a little perspective on the matter, compare the large, pop labels and the smaller, folk labels on several points.

Promotions. Major record labels spend goodly sums on pushing a record. A large staff is kept to place media advertising and to convince disc jockeys and reviewers that the record is good music. These taste makers will in turn, if so convinced, sell the public on the idea that the record is worth buying.

Most folk companies do not maintain a separate staff to promote records. The owner/recording engineer/mail clerk does all promotion. Some advertising may be placed in folk music magazines. Adelphi Records, in Silver Springs, Maryland, does no advertising. It promotes its releases by sending a limited number of review copies to DJs and critics.⁴⁶ Beet Records, in Brooklyn, New York, spent \$12.50 to place one ad in *Sing Out!* magazine to promote its first release.⁴⁷ Companies like Folk Legacy and Biograph run an ad in every issue of *Sing Out!*.

Distribution. The major record labels either own their own distribution systems or deal with nationwide distributors, who, in turn, place the album in high retail chains of record stores.

Folk labels have a few specialized distributors, such as Roundhouse in Massachusetts and J & F Southern Record Sales, in California, to distribute their records to stores. The distributors also sell

records through direct mail order. The main sale of records is through the artist's selling his album at concerts.

Payment of Artists. It is rumored in the record industry that Johnny Winter, the albino blues guitarist from Texas, was given an advance of six hundred thousand dollars to sign with Columbia Records.

Most folk labels don't pay advances to artists. Small advances are not completely unheard of: Mead-owlands paid Kevin Burke, an Irish Fiddler, \$150 to record an album.⁴⁸ Most artists are paid by royalty or by being given copies of their album, which they can then sell. Often, artists will make next to nothing on an album and will end up paying part of the album's expenses. (See Chart #4 for a detailed breakdown of the cost of making an album).

Pressings. The normal number of copies of a record initially pressed by a pop label number about twenty to thirty thousand. A folk label will press

five hundred to three thousand copies of an album, depending on the popularity of an artist.

A pop label will delete a record from its catalog almost immediately if it does not sell. Most folk companies will keep every record in print. Pete Seeger, in discussing his association with Columbia Records, had this to say: "The advantage of recording for a little company like Folkways or Folk-Legacy, Rounder Records, Arhoolie, etc., is that as long as the company is in business, your record will be available. Some of the records I made to Folkways twenty-five years ago are still as available as they ever were, that is, you can order them for a price. Some records I made more recently for Columbia are now out of print and unavailable. And this is one reason I am no longer with Columbia anymore."⁵⁰

In the last two charts, I classify the 134 record labels listed earlier by content. Chart #5 lists the number of labels releasing only one type of folk music. Chart #6 lists the total number of companies releasing that type of music.

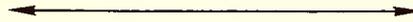


Chart #4

COSTS OF PRODUCING AN LP⁴⁹

<u>One-time costs:</u>	<u>Low</u>	<u>High</u>
Studio for recording	0	1500 and up
Tape	50	300 and up
Mastering and dub-down	50	300 and up
Master acetate	100	150
Metal parts	60	80
Cover art, photos, and typesetting	300	500 and up
	\$ 560	\$ 2830 and up!

One-time costs broken down per LP:

If you sell 1000 copies: \$.56 low or \$2.83 high
 If you sell 5000 copies: \$.11 low or \$.56 high
 If you sell 10,000 copies: \$.05 low or \$.28 high

Fixed additional costs for each 1000 LPs:

Labels	30
Printing covers and liners	100 (this can go up for color)
Assembling jackets	80
1000 pressings & shrink wrap	550
Artists fees or royalties	300 (this may vary)
Publisher's royalties for 12 songs	240

\$1300 = \$1.30 per LP

Total cost per LP

Adding one-time costs plus fixed additional costs per LP:

If you sell 1000 copies	\$ 1.86	\$4.13
If you sell 5000 copies	1.41	1.86
If you sell 10,000 copies	1.35	1.58

These costs per LP do not include the cost of running your business like your own time, salaries, rent, advertising, promotion, office expenses, equipment costs, etc.

On promotional copies subtract 54 cents per LP since neither artist nor publishing royalties are usually paid on such discs. For booklets or foldout jackets add about 15 cents per LP at least!

Chart #5

LABELS THAT RELEASE ONLY ONE TYPE OF MUSIC

<u>Type of Music</u>	<u># of Labels Specializing</u>
Blues	10
Bluegrass	13
Contemporary Folk	3
Gospel	2
American Indian	4
Irish	1
Old Time	4
Traditional	6
Women's Music	6

Chart #6

TYPES OF MUSIC RECORDED

<u>Type of Music</u>	<u>Total # of Labels Releasing</u>
Blues	28
Bluegrass	46
Contemporary Folk	28
Gospel	11
American Indian	4
Irish	3
Old Time	43
Traditional	37
Women's Music	12
Cajun	2
Country & Western	4
British	3
French Canadian	1
Unclassified	20

←—————→

Conclusion

In this paper, I have traced the development of the folk music record label in America. I have explored the characteristics of these record companies, including promotions, distribution, payment to artists, the number of copies pressed per record, as well as the cost of producing a single record. Detailed descriptions were given of five labels on these points. They were: Yazoo/Blue Goose Records, Meadowlands Records, Herwin Records, County Records and Arhoolie Records.

The initial purpose of this paper was to pull together all existing published materials, including interviews and articles, that dealt with the history and development of the small, specialized labels issuing American folk and ethnic musics. My primary research was to be minimal, and was to deal, via a short five question questionnaire, only with the present set-up of these companies.

As my research progressed, it became increasingly obvious that articles on these record companies were few, and on top of this, hard to get due to the lack of recognition by libraries of journals dealing with folk music. So, primary research started to become an important aspect of my paper.

I ended up using an expanded version of the questionnaire mentioned above as a basis for the interviews I did with five record companies (see Appendix). Three of these interviews were used in the preparation of the in-depth studies found in this paper. The other two interviews helped to re-inforce the data found in the more general sections of this paper.

The indexes used to locate articles dealing with my topic included the *Reader's Guide to Periodicals* (1963-1975), the *Music Articles Guide* (1966-1975), the *Music Index* (1964-1970), the *Popular Music Periodicals Index* (1974) and the *Guide to Popular Periodicals* (1974-1975).

In addition to an index of materials published in their own magazine, the staff of *Sing Out!* also provided a wealth of articles from other magazines on the folk companies as well as promotional materials from the record companies. My own files of company catalogues rounded out the materials used in my research.

Time also became a limiting factor. I had to have the time to travel to several record companies, and to call others for phone interviews, as well as time for them to complete any questionnaire I might send them and time to send me any materials I might

need. As an example, *The Lightning Express* had an article on the whole process of how a record is made, a very important article for me to have. I ordered a copy on 8 October 1975, and it arrived on 10 November 1975. Time is needed to obtain copies of obscure articles in obscurer journals.⁵¹

FOOTNOTES

- 1 Ed Kahn, "Folksong on Records," *Western Folklore*, 28:3 (July 1969), 223.
- 2 Rhonda Mattern, "How to Find Folk Records," *Sing Out!* 24:1 (Mar/Apr 1975), 24.
- 3 Herbert Kuperberg, "Originality and Success: Nonesuch and Electra Records," *Atlantic* 217:3 (Mar. 1966), 150.
- 4 "What's Ahead for the Folk LP?," *Sing Out!* 11:1 (Feb/Mar 1961), 53.
- 5 Catalog, Electra Records, 1967.
- 6 "What's Ahead for the Folk LP?," Op. Cit., pp. 52-53.
- 7 Interview by the author with Bernie Klatsko, 24 Nov 1975.
- 8 Catalog, Folk-Legacy Records, undated.
- 9 Barbara Dane, "What is an Arhoolie?" *Sing Out!* 17:5 (Oct/Nov 1967), 33.
- 10 "Record Reviews/The Reissue Issue," *Sing Out!* 19:2 (July/Aug 1969), 48.
- 11 Interview by the author with Izak Breslaner, 19 Nov 1975.
- 12 Catalog, Rounder Records, 1975.
- 13 Catalog, J & F Southern Record Sales, Spring, 1974.
- 14 Interview by the author with Nick Perls, 19 Nov 1975.
- 15 Catalog, Yazoo Records, undated.
- 16 Catalog, Yazoo Records, undated.
- 17 Based, except where noted, on interviews by the author with Nick Perls and Bernie Klatsko.
- 18 Liner notes, "Alan Black and Ralph Lee Smith." Album cover, Meadowlands Records, MS-1.
- 19 Interview by the author with Izak Breslaner.
- 20 Promo Sheet, Herwin Records, undated.
- 21 Interview by the author with Bernie Klatsko.
- 22 "Records Reviews/The Reissue Issue," Op. Cit., pp. 51.
- 23 Ibid, pp. 48.
- 24 Ibid, pp. 49.
- 25 Todd, Everett, "A One-Man Crusade to 'Keep Things Available'," *Circular* 7:12 (31 Mar 1975), 1.
- 26 Ibid.
- 27 David Armstrong, "Berkeley's One-Man Music Company," *The Lightning Express* No. 3 (1976), 6.
- 28 Todd, op. cit. pp. 2.
- 29 Armstrong, op. cit.
- 30 Paul Oliver, "Arhoolie and Mister Chris," *The Lightning Express* No. 3 (1976), 7.
- 31 Todd, op. cit.
- 32 Ibid.
- 33 Ibid, 3.
- 34 Ibid.
- 35 Ibid.
- 36 Ibid.
- 37 Armstrong, op. cit.
- 38 Todd, op. cit., 6.

- 39 George Avakian, "Folk Music on Major Record Labels," *Sing out!* 11:1 (Feb/Mar 1961), 20.
 40 Todd, Op. Cit.
 41 Gene Lees, "Home-Grown Record Label," *Hi-Fidelity* 24 (May 1976), 66.
 42 "Kicking Mule Debuts," *Guitar Player* 8:10 (Oct 1974), 40.
 43 Ibid.
 44 Artie Traum, "A Brief History of the Tin Ear Club," *Sing Out!* 18:5 (Dec 1968/Jan 1969), 16.
 45 Michael Cooney, "General Delivery," *Sing Out!* 24:3 (Jul/Aug 1975), 39.
 46 Interview by the author with Gene Rosenthal, 5 July 1975.
 47 Interview by the author with Ritchie Shulberg, 19 Nov 1975.
 48 Interview by the author with Izak Breslaner.
 49 Chris Strachwitz, "What's Involved in Making Records," *The Lightning Express* No. 3 (1976), 4.
 50 Pete Seeger, "Johnny Appleseed, Jr.," *Sing Out!* 23:4 (Sept/Oct 1976), 31.
 51 Much of the information contained in this paper comes from my own personal involvement with the record companies specializing in folk music. For several years, I was Music Director for Folk Music Labels at WWUH-AM and FM, West Hartford, Connecticut. The job entailed liaison work with the companies, as well as procuring their records for air-play. More recently, I have had contact with these companies as a musician negotiating for a record.

APPENDIX: FOLK RECORD COMPANY QUESTIONNAIRE

Company Name

Address

Company Owner/President

1. Who founded the company?
2. Where was the company founded?
3. When was the company founded?
4. Impetus for starting the company.
5. Initial Objectives.
6. Initial Facilities.
7. Initial Financial outlay.
8. Number of persons presently employed by company?
 - a. Full time
 - b. Part time
9. Present location (if different from original location).
10. Types of distribution systems used:
 - a. Direct mail order
 - b. Wholesale distributors to record stores
 - c. Folk mail order: Roundhouse, County Sales, etc.
 - d. Sold by individual artists
11. List the percentage of albums sold by each of the above methods.
12. Is your company non-profit?
13. How are you supported?
 - a. Other related businesses (i.e., record store, booking agency, etc.)
 - b. Grants
14. Please list your annual profit, if any?
15. Do artists have to contribute money to offset the expense of their album?
 - a. What percentage of costs?
16. Costs per album:
 - a. Pressing
 - b. Cover art and printing
 - c. Advertising
 - d. Recording costs
 - e. Royalties
17. How many copies per album are initially pressed?
18. Please list top selling albums and the number of records each has sold?
19. Please list your average number of releases per year?
20. Types of music recorded?

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(The following Bibliography of writings consulted excludes those specifically cited in the footnotes.)

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 Paredon Records Catalogues: Fall 1973; Fall/Winter 1974-75.
 Philo Records Promo Sheet, Dec 1974.
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 "Record Reviews/County 700 Series," *Sing Out!* 20:2 (Nov/Dec 1970), 37.
 "Record Reviews/Yazoo Records," *Sing Out!* 20:2 (Nov/Dec 1970), 34.
 Redwoods Records Promo Sheet, undated.
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 Spivey Records Promo Sheet, undated.
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THOMAS HART BENTON'S FOLK MUSICIANS

For the two opening weeks of 1975 Thomas Hart Benton, age 85, painted in his Kansas City studio finishing a mural, "The Sources of Country Music." Stricken at work, Benton died on Sunday, 19 January, with his large painting complete, lacking only a signature and a coat of varnish. This mural, 6' x 10' in size, will be installed at year's end 1976 in its permanent home, the Country Music Hall of Fame and Museum at Nashville, Tennessee. It will be seen this summer by great numbers of Bicentennial visitors at the Smithsonian Institution's Hirshhorn Museum on the National Mall. Anticipating that many enthusiasts of folk, country, and vernacular music will come to know Benton's last work either in Washington or in Nashville, I shall devote this commentary to the mural's background as well as to an overview of Benton's other depictions of folk musicians. Additionally, I shall speculate on his own perceptions of folklore, and on some of the folkloric currents in American experience during his long career as an active painter.

Despite a two-century span of attention to folk music by trained painters (from genteel, academic, or avant garde art schools), there is no single book nor series of articles in the United States on folk music represented in fine art. Enjoying both expressive forms, I have long been curious as to the reasons for this oversight by art historians and folklorists alike. Hopefully, my paper will establish certain parallels between the graphic representation of folksong and its collection or analysis by ballad scholars.

To establish a long backdrop for Benton's work, I shall mention but two predecessors. In 1792 Samuel Jennings painted "Liberty Displaying the Arts and Sciences" for the Library Company of Philadelphia. His allegorical work, abolitionist in message, included a boy leading a Negro banjo player. Between 1830 and 1866 William Sidney Mount, a genre artist at Stony Brook, Long Island, made many paintings of musicians, some of which were widely distributed by lithographic copies. Mount's "The Banjo Player" was but one of a series which included country fiddlers, bone players, and rustic dancers. It is not my intention to establish a chronological or developmental line from Jennings to Mount to Benton. Rather, I would welcome an art historian's essay on folk music portrayals, or a museum exhibition along these lines.

Thomas Hart Benton wrote two autobiographies: one personal and anecdotal, *An Artist in America*; one professional and technical, *An American in Art*. Three fine collections of his paintings, drawings, and lithographs are also in print. (I have listed these key books in an appended bibliography.) Born

in Neosho, Missouri on 15 April 1889, Benton knew first hand the near-frontier life at the edge of the Ozarks, but not from within the perspective of "folk society." His father was a vigorous Democratic Congressman; Tom's great uncle, Thomas Hart Benton, was Missouri's first Senator, a friend of Andrew Jackson and a champion of western expansionism. As a boy Tom had known "ridge-runners and bottom-scrappers," but he also wandered in Washington and, there, was drawn to the elegant murals and historical paintings in the Library of Congress and the Capitol. In 1906 he began professional art work as a cartoonist on the *Joplin American*; in 1972 he painted himself, busy at his early drawing board, in "Turn of the Century Joplin," a Municipal Building mural (Baigell: plate 131).

Benton did not go directly from newspaper work to presentation of American life or to the art movement of the thirties, Regionalism. He studied art in Paris (1908-1911) and struggled there to assimilate a range of experimentalist's values. After his return to America from Europe (New York, 1912-1935; Kansas City, 1935-1975), he devoted his life to painting and supplemental teaching, lecturing, writing, and, even, brawling. In short, Benton was vocal about esthetic and political theory and was, as well, an able polemicist. Like many other artists and intellectuals of his era, Benton knew and read the writings of anarchists, socialists, and communists; he also knew a number of radicals closely. He was drawn to egalitarian notions of social justice and communal endeavor, but repelled by doctrinaire Marxist formulations. In the thirties, when Benton's public murals became highly controversial, the artist found himself in a populist-New Deal position, rejecting academic and abstract art on the one hand and socialist realism and didactic art on the other.

I do not feel that Benton will be remembered entirely for his patriotic/historical/mythic murals. Rather, he will live in his realistic easel paintings and lithographs of hill farms and oilfield boom towns, of cotton pickers and flood victims, of country fiddlers and river roustabouts. This notion, of course, is highly personal. Perhaps my views will stimulate readers of *JEMFO* to seek out Benton's varied works and form their own judgments.

Two main strategies are available to scholars who study a particular artist's view of the folk and its lore. One can focus on the artist's conceptual statements about folklore itself; one can describe the content of his specific works of art.

Looking back in 1951 on his relationship to fellow Regionalists John Steuart Curry and Grand Wood, Benton wrote: "We believed that only by our own participation in the reality of American life -- and that very definitely included the *folk patterns* which sparked it and largely directed its assumptions -- could we come to forms in which Americans could find an opportunity for genuine spectator participation" (*italics mine*) (1971:108 and 1968:319).

As an artist Benton rejected introspective and irrational art; as a populist he wanted many citizens to reach to and be reached by his creativity. Accordingly, he rejected both elitist art and elitist politics. His term "folk patterns" is significant. He did not limit it to an obvious quilt design or guitar run but extended it to include diverse elements in our national character. These were stated ultimately either in abstractions or in slogans: for example -- egalitarianism, free soil, every man a king, unions of their own choice, the new frontier.

Benton's notions about folk culture had been long in growing. As early as 1928 he began to articulate formally his shift from art as "an abstraction from life" to art as the representation of experience on his native soil. Throughout the twenties he had painted portions of an ambitious "American Historical Epic" -- murals without walls. To "defend" this series he wrote of his newly found sense of reality: "I know what camp meetings are, and political rallies of the backwoods, barbecues, schoolhouse dances (with a jug in the bush), and I know -- as well as I know the skyscrapers of New York, or better -- what men look like who break new land" (1971:20). After placing two important sets of murals on New York walls (paintings in which people "drink, sing, dance, pitch horse-shoes, get religion, and even set up opinions as the spirit moves them") he wrote in 1932 about his choice of subjects: "I have seen in the flesh everything represented except the Indian sticking the buffalo" (1971:22). What Benton had experienced and painted others had already labeled "folkways," "folksay," "folklore," and "folklife."

Without access to all his articles and correspondence, we cannot pinpoint Benton's initial use of the term "folk." Addressing a John Reed Club audience in 1934 on "Art and Nationalism," he groped to make explicit the shaping of American nationality, and forced himself to move from the language of experiential reality to that of concept: "Folk patterns...determine the direction and nature of everyday action and thought," and themselves are equivalent to psychological attitudes and national ideals. "The culture of a people and the substance of their nationality are revealed by their actual behavior, by their way of life" (1971:51-52). In this progression, Benton's direct perception of men who broke Missouri land led to an understanding of folk culture -- the earth patterns made by plowing, the facial patterns made by dust and sweat, the unseen patterns of belief in work and land.

Benton was far from naive politically, for he

knew early the divisive stress in Neosho between frontier roots and parvenu success. Within his own community he had rejected, not without turmoil, mocking elders and their materialistic goals in order to make an artistic statement. He also knew something of the many weaknesses within populist philosophy; much of his writing holds keen observations on class, status, and power. At the very time he wrought his usage "folk pattern," both radicals and right-wingers were hostile to New Deal reforms at home, and we were threatened by fascism abroad. Benton's reach to folkloric terminology occurred at a time when artists were deeply engaged in political discourse -- when the language of the studio, the classroom, and the picket line had converged.

Today, we can perceive Benton's "folk patterns" either as systematic constructs or as the actual objects and happenings shown in his works. It is not difficult to look at a painting or lithograph and to comprehend Benton's personal affection for the folk -- a feeling itself based on considerable previous literary and metaphysical thought. Details and events in his most Americanist works were animated, ironically, by ideas already articulated far from Neosho by Johann Herder, the Grimm Brothers, or Walter Scott. Two Benton pieces, only one of which is reproduced here, can be cited which are in no sense uncomfortably hortatory or philosophically abstract, but which do illustrate his belief in the integrity of folk themes and practices.

During 1928 Benton painted in oil on panel a "Country Dance" (Baigell: plate 55). These swirling dancers are poised between abandon and restraint, caught forever or at least for as long as Benton's canvas and reproductions survive. The painting is intensely dramatic, but its internal content is sparse. A lean old fiddler saws away while five clustered dancers fill a bare room, lit only by a hanging lantern. These six people are "real" but not "clear" in the sense of a Farm Security Administration photograph. Rather, they symbolize all rural Americans entertaining each other: Maine loggers, Dakota wheat cradlers, Texan cowboys. Further, Benton seems to say in this 1928 work that an old hoedown still retains virtue. In 1937 Benton returned to this folk subject, painting it in tempera and re-naming it "Sourwood Mountain." In 1938 he rendered it for a third time in a fine lithograph, reproduced here, "I Got a Gal on Sourwood Mountain" (Fath:58). The decade's shift in title from the generalized "Country Dance" to the name of a specific American old-time tune may be purely coincidental. However, it may also represent Benton's heightened consciousness of folklore, the classificatory discipline.

Benton has written of his affection for hill country musicians:

I like their plaintive, slightly nasal voices and their way of short bowing the violin. I like the modal tunes of the people and the odd interludes, improvisations, often in a different key, which they set between a dance tune and its repetition. I've played with,

and for, the hill folks on a harmonica and have picked up unwritten tunes and odd variants of those which have found their way into music books...The old music cannot last much longer. I count it a great privilege to have heard it in the sad twang of mountain voices before it died (1937:113).

Benton's eye for folklore never dimmed. In 1968 he painted "Sorghum Mill," oil and tempera on canvas (Baigell: plate 222). During his rural travels, beginning in the mid-twenties, Benton had filled great numbers of sketch books with drawings of folk practices or local customs, and some of these sketches were later utilized for mural and painting subjects. At times, decades passed before an early drawing was used again in a second or third form. The specific history of Benton's "Sorghum Mill," and its precise physical location are unknown to me. However, in 1936, for the Missouri State Capitol mural series, Benton had included within the multi-figured panel "Politics and Agriculture" a mule-powered sorghum mill as a backdrop for a farm couple feeding chickens (Baigell: plate 100). Undoubtedly, there were real-life sketches for this self-contained detail which still may be available. Also, in 1936 Benton prepared four lithographs taken from his State Capitol series. One, alternatively titled "Kansas Farmyard" and "Missouri Farmyard," reduced his mural mill scene to a lithograph, 16" x 10" in size (Fath:40).

With its mule, barrel, cane pile, and boil-off fire, Benton's final "Sorghum Mill" (1968) is more platonic than photographic, for it is both an ideal and idealized American folk practice. Documentary films are now made about molasses-making; I have helped walk a mule around a press, not on a remote hill farm because I needed syrup, but rather to display an old way at the Smithsonian Institution's Festival of American Folklife on the National Mall. I know that when Senators and Representatives strive to make concrete the notion of "folklife preservation," they see in their mind's eye Benton's sharecroppers and dirt farmers with their gaunt mules and antiquated implements. Senator Thomas Hart Benton asserted, in the Age of Jackson, that frontiersmen were the equal of their tidewater cousins. His namesake helped insure that Depression-inspired reformers would continue to see frontier descendents in a favorable light.

Benton, of course, is part of a long and honorable tradition of educated depicors of American experience. Washington Irving, Mark Twain, William Faulkner, George Caleb Bingham, Winslow Homer, John Sloan, John Lomax, Vance Randolph, and George Korson are all his brothers. This running together of writers, painters, and folklorists is deliberate. The work of one set of delineators of expressive culture cannot be understood separately from the impulses of others. Perhaps we shall always struggle to encompass within a unitary frame fine and folk art, external and

internal drives, world-wide and native movements. Regardless of critical perceptions of such polarities, the many observers of our scene will continue to be linked in strategies and vision.

In my reading of Benton's writings, I have sought to ascertain the beginning of his consciousness of folk music as a discrete expression. Although I have known Benton's paintings (first in magazine reproductions) since high school days, and although I purchased his *Artist in America* while still a college student, I regret never having met him. How important, it seems in retrospect, to have asked him directly about his formal folkloric interests. Fortunately, in his personal autobiography he commented frequently on music.

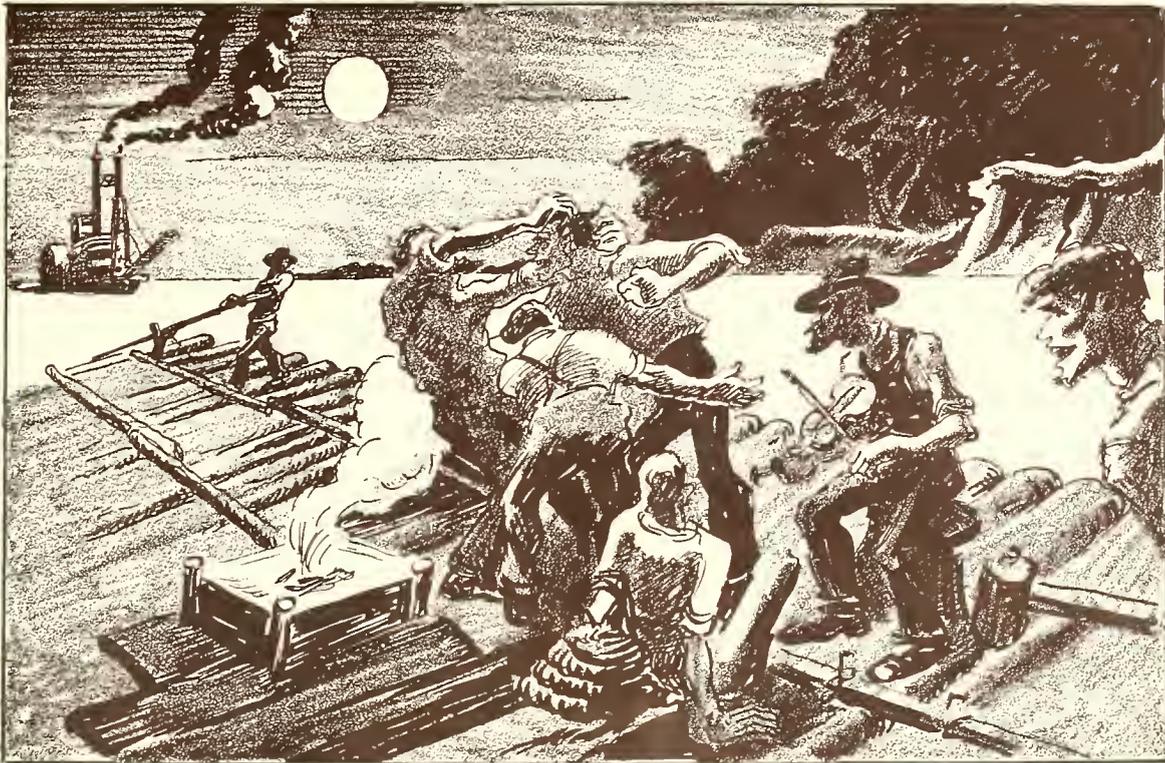
As a child Tom had heard his Missouri hometown band perform at Confederate veterans' celebrations. Sixteen miles from "The Nations" (Oklahoma), Neosha attracted Seneca green-corn dancers and drummers on the Fourth of July. As a youngster Tom visited and heard his maternal grandfather "Pappy Wise," a cotton farmer and old-time fiddler, at Waxahachie, Texas. Accompanying his father on the campaign trail, young Benton early heard camp-meeting as well as frolic music. Until he left for Joplin, he had also gone with his father on Ozark river "floats" (fishing from skiffs). The hill rivermen who guided the outsiders were often traditional balladeers.

We have a tendency today to idealize all rural or small-town America of the last century as "folk." Without growing up in a log cabin or on a river raft, Benton, as a child, clearly experienced considerable folk culture in natural circumstances. He could paint Huckleberry Finn knowingly, but was not Huck; nor, was Huck's father a Congressman.

Seemingly, it was not until 1918 that Benton first became conscious of the special resonance in folk culture. During Navy service at Norfolk, he sketched and made friends constantly while off duty: "Down there in Virginia, I was thrown among boys who had never been subjected to any aesthetic virus. They were boys from the hinterlands of the Carolinas, from the Tennessee country, from all over the South, in whom I discovered, despite all the differences in our experiences, bonds of sympathy. They possessed characteristics which I had known in my childhood companions around Neosho. I got along with them easily" (1937:45).

In March 1924 Benton returned to Missouri to be with his father dying in Springfield:

I cannot honestly say what happened to me while I watched my father die and listened to the voices of his friends, but I know that when, after his death, I went back East I was moved by a great desire to know more of the America which I had glimpsed in the suggestive words of his old cronies, who, seeing him at the end of his tether, had tried to jerk him back with reminiscent talk and suggestive anecdote. I was moved



MISSISSIPPI BOATMEN

SATURDAY NIGHT AT
TOM BENTON'S



American Chamber Music Group

TOM BENTON, *Harmonica* T. P. BENTON, *Guitar*
 EDWARD ROBINSON, *Harmonica* The FRANK LUTHER SINGERS
Musical Direction of HARRY JOSNIK

DECCA ALBUM No. 311 DMS-5015

(Above album cover photo courtesy Country Music Foundation Library and Media Center, Nashville)

Travel

REGISTERED IN U. S. PATENT OFFICE

VOL. LXIII

JULY, 1934

NUMBER 3

AMERICA'S YESTERDAY

In the Ozark Mountains of Arkansas—Life and Customs
on a Forgotten Frontier

By THOMAS BENTON

With illustrations by the author

Thomas Benton occupies a distinguished position among American artists. In addition to innumerable drawings and canvases he has painted important murals for The Whitney Museum of American Art and The New School of Social Research in New York City and for the State of Indiana at The Century of Progress Exposition. A painter who specializes in American subject matter—our great cities, our factories, our rural life—he has traveled throughout all parts of this country gathering material for his work. In the following article he describes a trip through one of the few regions where a belated frontier life still exists, the hill country of Arkansas.—EDITORIAL NOTE.

I HAD CLIMBED all afternoon a broken, rutted road. As the evening sun dropped out behind the hills, I came to the pass from which the way led down into the valley another twenty miles to the scraped road and the bus line to Little Rock.

On the plateau at the crest of the pass there were two houses and a store. One of the houses was built of logs, in the traditional backwoods style, the other and the store were made of undressed boards nailed vertically to the studdings. All were weatherworn, grey-brown, and, through the warping of the timbers, inclined at precarious looking angles from the stone foundations built up at the corners. Around all were split rail and brush fences.

The store was made of two sections. The front, where a porch hung over the slope, opened on a room with a counter and a few shelves of tinned oysters and salmon. There was a grist mill there and a gas engine to run it. In the back were living quarters, glimpsed through an open door, and off to the side a kitchen with an iron stove which shot its pipe out of the side of the wall. Sitting on the porch was a little boy, teasing a cat with his bare toes.

"Hello," I said, "is this your store?"

"It's Paw's," he replied, looking me over.

"Where is your Paw?"

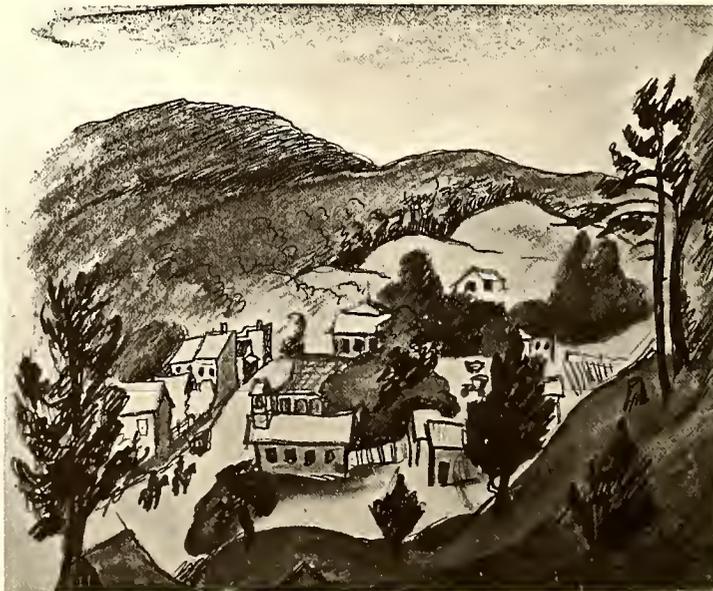
"He's down in's corn patch. He's hoein'."

"Go tell him there's a man here wants to see him, will you?"

The little boy went off down the hill. I waited in the approaching twilight. From one of the houses came the sound of a melodeon, cracked, wheezy and mournful.

Nearly half an hour passed before the little boy came in sight again, climbing slowly up the hill with his father and mother, their hoes over their shoulders, their feet bare and covered with the red-brown mountain soil. They were young, and the woman was pretty as are so many of the women of the hill countries when they are young. As they approached the porch where I was sitting the mother, without looking in my direction, shied off to the side and ran quickly round to the back, slamming a door briskly as she went in. The boy and his "Paw" came on. I put my business out quickly.

"Friend," I said, "I want to get put up for the night. I've



The tiny villages of Arkansas are scattered sparsely throughout a region of rolling hills, deep valleys, rich foliage and clear streams.



At the Ozark "singin'" instrumental music is regarded as a trap of the Devil and even the beat of the foot is forbidden. The leader conducts the songs with his index finger and the unintended breaks in the melody produce the oddest possible effects.



The village square is one of the favorite gathering places for the town boys and country visitors. Here the expert shows his skill at horseshoe pitching and the amateur harmonica player struggles with his music.









by a desire to pick up again the thread of my childhood....I started going places, but I sought those which would present best the background out of which my people and I had come and I left the main traveled roads, the highways, and plowed around in back counties of our country where old manners persisted and old prejudices were sustained (1937:77).

After Paris and a beginner's art career in New York, Benton's Navy experience put him in touch again with carriers of folk tradition. His father's death precipitated a conscious search (by foot, by car, by train) for native subject matter. In the period between these events, Benton had a formative experience of a different nature. During 1920 he first met socially a number of fine modern musicians and composers: Carl Ruggles, Edgar Varesi, Charles Seeger. The latter is known today as an outstanding ethnomusicologist; however, in the early twenties, Seeger was occupied only with experimental music. A full decade later he found hillbilly and race music to be appealing. Seeger's exciting discovery took place in 1932 in Tom Benton's Greenwich Village studio, and, in later years, the musician was generous in praise of the artist who had helped him shift from abstract composition to folksong study.

Fortunately, Benton recorded a 3-record, 78-rpm set for Decca in 1941; the illustrated album cover of *Saturday Night at Tom Benton's* is reproduced here. Benton supplied an excellent 8-page brochure with the album and, subsequently, a humorous retrospective account of his New York recording session. In his autobiography he confessed that in his youth he had been unable to make any musically "sequential sounds." Later, he attended the symphony and knew classical musicians well, discussing with them the relationship of painting to music. Still he could not "read a note or do anything by ear." He wrote: "After the New School mural was finished [1931] and while I was in a little emotional slump that forbade painting, I picked up a two-bit harmonica that someone had given T. P., my kid. I began to make noises on it, and discovered that its tones were regularly arranged in scales. This naive discovery was like a revelation from heaven to me" (1937:256). His friend M. A. Jagendorf, a dentist and writer of children's stories, helped Benton extend his musical skills. Soon Tom's wife, Rita, began to accompany him on the guitar; in time, some of his students joined these informal sessions, then famous in New York art circles.

Without question, Benton's outstanding student was Jackson Pollock, a giant in the art movement Abstract Expressionism. In his early days Jack, like his teacher, had also bummed around America searching for miners and migrants. It was in this period (1932-1934) that Pollock participated in the Saturday musicals. At the Greenwich Village sessions, Benton devised a personal notation system for the harmonica as well as a part system for old (seventeenth and eighteenth century) music and

American folksongs. Tom and Rita Benton were good hosts and were able to enlist a wide set of musical friends to write parts or to perform. Frank Luther and Carson Robison came from the commercial recording industry; Charles Seeger, Carl Ruggles, and Henry Cowell brought academic values to the gatherings.

These Village musicals ended in 1935 when Tom Benton moved home to Missouri to undertake a set of murals in the State Capitol, but continued intermittently in the Benton summer cottage at Chilmark, Martha's Vineyard. During 1938, Ed Robinson composed the "Chilmark Suite" especially for Tom and his son. In Kansas City, Tom gradually drew together a new crowd of art students, Ozark refugees, and members of the symphony orchestra. Not only was Benton a community catalyst, but he helped others adjust their separate perspectives. For example, composer Dan Harrison who arranged "Old Joe Clark" and "Wayfarin' Stranger" for Benton's Decca album, combined "hillbilly as well as contrapuntal instincts."

Frank Luther (who richly deserves a profile in the *JEMFO*) had recorded at least six Americana albums for Decca in the late thirties; it was he who persuaded executive Jack Kapp to bring together Benton, young T. P., Ed Robinson, and the Luther Singers in New York for a summer 1941 session. Benton's report of his misadventures with Kapp over the matter of the artist's peculiar notation system are hilarious (1968:285-290), but need not be paraphrased here. *Saturday Night at Tom Benton's* was not released until April 1942, when we were deep into World War Two. Benton ended his brochure notes aware that America would need folk music in the days ahead. His Decca album is now a collector's item, heard as a "folk-song revival" statement.

I have stressed Benton's development as a musical hobbyist because this role helped him sharpen his large contribution as a painter of folk themes and patterns. His walking and sketching adventures, beginning in the mid-twenties, had helped him find fresh American material, visual and oral. He recalled: "I saw a lot of country dances and church singin's on these trips. After I learned to play a little on the harmonica these meetings began to have more than a visual interest for me" (1942:4). If I read Benton correctly he tells us that hearing folk expression complemented his vision of American experience. I am not so much concerned with Benton's skill as a harmonicist, nor with the lack of ethnographic fidelity in the Decca album. I am concerned that in his magnificent delineation of folk musicians, Benton's mind's ear helped guide his pencil and brush.

I shall not attempt to list all of Benton's musical art at this point. Rather, I would urge readers to explore in libraries, museums, and other public buildings (my appended bibliography can guide the newcomer). Below, I shall skip and jump about to comment mainly on the items reproduced

within my paper. They are, in chronological sequence:

- A) "Mississippi Boatmen," a full-page illustration from Leo Huberman's *We the People*, New York: Harper & Brothers, 1932, page 165. (77)
- B) Two separate sketches of Ozark music makers from "America's Yesterday," *Travel* 63(July 1934) 6-11, 45-46, and first page of article. (78-79)
- C) "Minstrel Show," 1934, a lithograph, Fath, page 34. (82)
- D) "Frankie and Johnnie," 1936, a lithograph, Fath, page 42. (83)
- E) "I Got a Gal on Sourwood Mountain," 1938, a lithograph, Fath, page 58. (84)
- F) Cover of Decca album 311, *Saturday Night at Tom Benton's*, April 1942. (77)
- G) "The Sources of Country Music," 1975; Mural photo courtesy of the Country Music Foundation, Nashville. (80-81)

No one will ever know when Benton first painted a musical event. He destroyed much of his formative or Parisian-inspired work, and some that he felt worth keeping was subsequently lost in a Neosho fire. Of his very early works, which are now reproduced in books, none portray music. From the mid-twenties to Pearl Harbor, his Americanist paintings were widely reproduced in journals and newspapers of popular appeal. It was in these years that Benton's folk musicians were seen by the same public which eagerly purchased Carl Sandburg's *American Songbag* (1927), welcomed Huddie Ledbetter (Leadbelly) on his initial concert tour (1935), or was gripped by Woody Guthrie's record album *Dust Bowl Ballads* (1940). We know in retrospect that Regionalism, the name for the Benton-Curry-Wood art movement of the thirties, was borrowed from Vanderbilt-based poets and novelists who were labeled Fugitives or Agrarians during the twenties. The Regionalism tag, imprecise in its period, has little relevance today. Yet it was within the large Regionalist frame that viewers could hear blues and ballads by Leadbelly and Woody, or see their figurative brothers and sisters in Benton's downhome depictions.

Benton dates his first American rural-life drawings to a walking trip in the Ozarks (May 1926) making pencil, pen, and wash sketches. Some of these were shown in several New York galleries in the late twenties, and were used still later (1934) in an account for *Travel*. The magazine's publisher persuaded Benton to write *An Artist in America*, a fascinating autobiography holding 64 illustrations, including nine musical happenings. The book is found in many libraries; hence, I have reproduced none of its drawings. However, I have selected two undated walking sketches from *Travel*, showing a village-square harmonicist and a religious singin' gatherin'. Also, the first page of Benton's Ozark article is presented here (slightly reduced in size).

In an October 1929 show at the Delphic Gallery (New York), Benton's drawings were grouped in four sets: King Cotton, Lumber Camp, Holy Roller Camp Meeting, Coal Mines. In a literal sense Benton had been in these settings and the names were purely descriptive of sites and acts which interested him. But, I also read these four set-names as a litany anticipating New Deal concerns. Novelists and poets as diverse as John Dos Passos and Archibald MacLeish, when the Great Depression struck, began to make heroes of those marginal Americans largely overlooked in previous decades: jobless workers, sharecroppers, Indians, Negroes. A few years later Franklin Delano Roosevelt was to call this third of the nation "ill-fed, ill-housed, ill-clad." When Benton selected material for his Delphic exhibition, he could neither have predicted the Great Depression nor the New Deal, yet he was already attuned pictorially to these two compelling events.

I have selected one lithograph, "Minstrel Show," made in 1934, to complement the many available Benton drawings of poor farmers and industrial workers. Deliberately, I have chosen one not of plowmen or steel mill furnacemen, but one of the folk at play. Here are actors and their audience, humoring and being humored. Long after black-face minstrelsy lost popularity as urban entertainment, it persisted in rural America. At an obvious plane, Benton's pencil caught a "survival," without commenting overtly on antiquity or on the social meaning of demeaning drama. Perhaps we had best see this "Minstrel Show" only in its most direct terms. But if we are willing to read Benton, we find a full narrative hidden behind the lithograph.

This show's locale, a barn-like shack was found in "a small isolated county seat on the outer rim of the Blue Ridge where it breaks into the Cumberlandlands." In this hamlet (later identified as in West Virginia) surrounded by saw mills and coal mines, Benton found a climate of deep hostility to Negroes, reinforced by the community memory of two blacks murdering a white hillman and of whites lynching a number of blacks. Benton knew that similar racial violence had been the subject of considerable art by others. Yet his political and esthetic temperament relegated the violence to an anecdotal account in his book. With drawing pencil and lithographer's stone he moved away from terror to focus on the entertainers and their audience:

Our Negro minstrels were the first of their race to venture since this horror within the confines of the town. They came, of course, in ignorance of the story but by the time they were ready to perform they had got wind of it... A little before eight, two of the Negroes stepped out in front of their theater with an ashen pallor deadening their dark skin...The show went on... Three Negro boys and two girls, poor adventurous mummies who learned the

sad little tricks of their trade from medicine shows and carnivals of the South, recited stale jokes about old maids and sang "corney" jazz songs.... In the night the "Five Famous Artists and Entertainers" slipped away unharmed (1937:92-95).

In strong contrast to Benton's "Minstrel Show" is his lithograph "Frankie and Johnnie." For the former we see only two musicians and two actors on stage. The context of anxiety in which they perform is not conveyed in the depiction, nor is there any hint at the brutal events which generated their fear. In "Frankie and Johnnie," however, the narrative is obvious, even to one for whom the ballad is unfamiliar. Benton had included this scene in his Missouri State Capitol mural, in a 7' x 12' panel completed in 1936, and had also presented it subsequently in a set of four lithographs including "Missouri Farmyard," "Huck Finn," and "Jesse James." I have commented above on the sorghum mill in "Missouri Farmyard," and have been curious as to Benton's grouping of this bucolic scene with three other lithographs drawn from well-known literary and legendary sources.

It is unnecessary to explicate "Frankie and Johnnie" for folksong enthusiasts who read *JEMFO*. However, I shall direct their attention to a most useful feature in Creekmore Fath's *The Lithographs of Thomas Hart Benton*. Fath, an undergraduate at the University of Texas in the mid-thirties, had been part of an informal student group which gathered with professors Walter Prescott Webb, J. Frank Dobie, and others to sing folksongs and "swap lies." Fath kept files of song texts from these Austin undergraduate sessions and, in his fine book, used five selections to complement Benton's "Frankie and Johnnie," as well as "Coming Round the Mountain," "Jesse James," "I Got a Gal on Sourwood Mountain," and "Wreck of the Ol' 97."

To begin to see Benton's art one goes directly to his gathered drawings, lithographs, and paintings. These can be supplemented by many additional Benton illustrations prepared expressly for books. It may come of something of a disillusioning surprise to those who know Benton only as an Americanist to learn that the very first book he illustrated, *Europe After 8:15* by H. L. Mencken, George Jean Nathan, and Willard Huntington Wright (1914), included a frontispiece of outdoor-cafe musicians in Berlin -- continents away from Neosho. For the second book illustrated by Benton, Leo Huberman's *We the People* (1932), the artist prepared nearly sixty drawings, one of which is reproduced here in exact size. I have selected "Mississippi Boatmen" because it is "early" and because it places a country fiddler in a specific occupational setting. A full list of the thirteen books illustrated by Benton (other than his own) is found in Matthew Baigell's *Thomas Hart Benton* (1974). The last one, Lynn Riggs' *Green Grow the Lilacs*, printed for the Limited Editions Club at the University of Oklahoma Press (1954), is especially interesting in the

Oklahoma play's use of folksong.

A rewarding research area lies ahead for students who wish to explore Benton's particular depiction of folksong and folk customs. To my knowledge, the only such article in the artist's lifetime was "Thomas Hart Benton's Jealous Lover and Its Musical Background" by Ray M. Lawless. Previously, in his reference book *Folksingers and Folksongs in America* (1960), he had included five Benton reproductions. For "The Ballad of the Jealous Lover of Lone Green Valley" (Baigell: plate 124), Professor Lawless combined text analysis, two traditional tunes, and data on the painting itself. This murder ballad in many variants is available in anthologies; likewise, the 1934 painting is widely reproduced, and can now be seen at the University of Kansas Museum of Art. Readers who know the painting can visualize its two sets of central figures: a girl, fatally stabbed, and her lover with knife in hand; three mountain musicians around a jug on their table.

Lawless was able to learn from Benton the names of three of the five models: Lucy Piacenza, his brother-in-law's wife, was the dying heroine; former student Glen Rounds, the ballad singer, posed with a harmonica in his hand; former student Jackson Pollack posed playing the jews harp. This detail is stressed because other writers (including Lawless) have identified Jack's instrument as a harmonica. The evil lover was a third student whose name Benton could not recall. Finally, the sad-faced fiddler was an Ozark musician sketched near Jasper, Arkansas, in 1926. Hence, he represents one of the earliest real-life musicians we can now see in any Benton painting. A graphic addition to the Lawless article was the three preparatory pencil studies of models Lucy, Jack, and Glen. The latter is known to folklorists as the illustrator of five Ozark folk tale collections compiled by Vance Randolph.

In a letter to Lawless 7 April 1961, Benton stated that his "Jealous Lover" was one in "a folksong series" he had planned in the late twenties and executed in the thirties and beyond -- "part of the general plan of American myth and history at which...I'm still working." Benton's "general plan" was, of course, mentioned in all his writing and occupied him until the very day of his death. His reference to "a folksong series" requires further study. I believe that it may have been touched upon in correspondence and conversation with others. Two individuals may yet shed light in this corner: Burl Ives and Gail Huntington. The latter, a farmer, carpenter, and summer neighbor of the Bentons at Chilmark, was also a collector/performer of folksong, and recorded a Folkways LP of maritime and other ballads from Martha's Vineyard. Huntington was the subject of both a painting and a lithograph in 1943, for which he posed teaching his young daughter Emily the guitar (see "The Music Lesson" Baigell: plate 158, and Fath: 140). During 1950 Benton painted a life-sized portrait of Burl Ives, who had helped spark the

"folksong revival" of the forties. Benton also made a lithograph of Ives titled "The Hymn Singer" (Fath:l68). I assume that Benton talked at length about folksong and performance both with Huntington and Ives. Their recollections would help document the story of folk music's depiction in fine art.

I shall close my commentary on Benton's folk musicians with a few notes on his last mural "The Sources of Country Music," reproduced here in a double-page spread, but, unfortunately, not in color. At this juncture I shall not recapitulate Benton's full contribution as an American muralist, for not only are panels and details found in many books, but they also can be seen in diverse buildings across the land. In his very first mural set (1930-1931) for the New School of Social Research at New York City, "City Activities" (Baigell: plates 77-78), Benton included taxi-dance and burlesque-house musicians.

In 1932 for the Whitney Museum he painted a series of panels "The Arts of Life in America" (Baigell: plates 87-91). I wish to call special attention only to two groups of Whitney musicians. In "Arts of the West" Benton included a country trio -- fiddle, harmonica, guitar -- making music for three pairs of dancers. His subtitle for this aggregation was "'Swing 'em Round and Come Down the Middle' (Home Town Orchestra)." In "Arts of the South" he included a fiddler, guitarist, and preacher exhorting a church gathering, as well as a separate trio of black singers unaccompanied. These dramatic murals are now mounted in the Museum of American Art at New Britain, Connecticut. I would urge all concerned with the connection of art and folk music to study them. Benton's Whitney musicians and singers, by more than four decades, anticipate in stance and spirit the figures in his final work for the Country Music Hall of Fame and Museum.

Although it is not unusual for music libraries, conservatories, and symphony halls to acquire fine art, we do not have a specific precedent for the Country Music Foundation's commission to Thomas Hart Benton early in 1973. To my knowledge no association dedicated to folk-derived or vernacular music had ever taken such a step. I have already noted Benton's long-held credo that his art was intended for great numbers of rank-and-file citizens. He desired to share mainstream values and in turn wanted ordinary Americans to participate (enter or believe) in his art. Wry comments about museum and saloons as rival homes for his paintings were frequent and notorious. Benton relished retelling the story about Billy Rose hanging "Persephone" in his Manhattan nightclub, The Diamond Horseshoe.

It is especially appropriate that great numbers of Benton's "neighbors" on their Nashville visits will see his last mural while "tuned in" to Jimmie Rodgers, Maybelle Carter, and Uncle Dave Macon. Joe Allison -- record company executive, amateur painter, art collector -- first conceived the idea of a Benton mural in Nashville. Tex Ritter joined

Allison in carrying the idea to the Country Music Foundation Board of Trustees for approval. Over some Jack Daniels in Benton's Kansas City home, Tex and Tom consummated the deal. Benton then corresponded with William Ivey, CMF Executive Director, on mural details, submitting an initial sketch shortly after Tex Ritter's death, 2 January 1974. Bill Denny, a CMF officer, helped touch on industrialism's impact on country music by suggesting the inclusion of a train. Benton's second sketch for the mural reached Nashville in March, and in October Benton made a final visit to the Ozarks to study the faces of fiddlers and other country people. Fortunately, Robert Branson, a *St. Louis Post-Dispatch* reporter, also was present and wrote an excellent account of the trip.

As the mural neared completion, John Altman, a Kansas City film maker, began a three-month documentary about Benton's task. His daughter, Jessie, told Altman that her father was secretly working himself back into shape, hoping to place some of his own harmonica music on the film's sound track. Benton was especially concerned that music for the film be both traditional and appropriate to the time period implied in "Sources," for he understood fully the distinctions between the music and its commercial or concert adaptations. Benton's last thoughts on folksong were well reported by Lynn Harvey in a *Tennessean Magazine* feature article on the CMF mural.

Benton died "with his boots on" (19 January 1975) and on 8 July 1975 the Country Music Foundation, in a dignified ceremony, accepted the mural. William Ivey noted the significance of the large painting's subject to Benton himself, in that so much of his previous art had portrayed American folkways. Benton's own summation -- almost an epitaph -- touched on the mural's demands on his strength. (Actually he had to paint it in studio panels to avoid on-site climbing in Nashville.) When asked why he had undertaken another ladder-and-scaffold assignment at 85 he replied, "You can't retire from life" (Whitman). As I write I await the Hirshhorn Museum's brochure on the Washington showing of "The Sources of Country Music," curious to learn in what spirit a Smithsonian affiliate will present Benton's final effort.

In treating Benton's depictions of folk musicians, customary practices, and balladry, I have deliberately not listed all his works of this nature. My readers will find their own favorites. Beyond directing others towards his art, I wish to underscore the need for studies of a difficult interactive process: How do artists formalize or make conscious their own folkloric notions; how do paintings influence fellow citizens in their notions of the folk? Specifically, I saw Benton's "Sourwood Mountain" long before I made an Ozark field trip. Did not his work color my judgment of what I was to see, hear, and eventually, collect and publish?

In art history archives we lack explicit commentaries on folklore by American artists, but we are able to infer some views from their writings.

Unlike most of his peers, Benton did write specifically about members of folk society -- for example, the ecstatic, missionaryin' Holiness people he had met in the mountains (1937:97-110). He also touched briefly on folkloric problems of prime concern to academic collectors: structure, transmission, continuity, discontinuity, style. I have selected three brief passages from his autobiography to illustrate such concerns:

The arts of our pioneers were simple arts perhaps, but they were genuine and they were assiduously cultivated. In the backways of our country many of them have survived up to this day, and in little churches hidden away in the depths of our mountains, it is possible sometimes to hear music that is, though simple, just as genuinely music as any that may be heard in the churches of the great cities (1937:26).

There is much traditional music in the hills, profane as well as sacred. This is no discovery of mine. Interested people, better equipped than I, have been ferreting it out for years. It does not seem to survive industrialism and the songs of the coal fields and textile regions are poor attenuations of the old ones and full of the conventions of Tin Pan Alley. Movie halls, phonographs, and radios wreck the old free play with music. Young singers, with the references of canned music always at hand, sing in the standardized fashion of the cities, where a certain kind of rigid pattern for hillbilly music has been popularized. In the song festivals, which have been revived lately in the Appalachians, urban expertness gets too much applause. The old-timers are backing away (1937:112).

There is a tradition of black chain gang song. A few years ago collectors found the songs more or less humorous in their content, as they did all the secular songs of the Negroes. The various "John Henry" songs transferred from the railroad to the chain gangs carried lines of laughter and the comments in them on "the captain," the work boss of the gang, were always funny. Recent investigation indicates that there is more lament than humor in the genuine Negro work songs (1937:186).

I do not suggest that these passages alone marked the outer boundaries of Benton's folkloric interests; however, they are representative. Benton read widely in esthetic and political theory -- for example, Hippolyte Taine, Karl Marx, Frederick Jacison Turner, and John Dewey. From all these writers he absorbed some notions about the nature of folk culture. With Charles Seeger, and others trained in musicology, the artist "talked folklore." Seeger has reported to me that he "swiped" from Benton a provocative concept of "the raw and the cooked" long before American scholars borrowed

it from anthropologist Claude Levi-Strauss. This formula was important to those artists and musicians who, in their personal development, had moved away from "civilized" (cooked) toward "primitive" (raw) environments or values.

When Benton threaded his own path (at times sentimental, at times chauvinistic) between modernist and didactic movements, he deliberately sought folk patterns to ground his Americanist expression. It is my position that Benton was highly successful in his imaginative depiction of folk-life, but that his verve did not automatically transform his paintings and lithographs into folk art. He never defined himself in these terms; occasionally a friend conferred such status on him, or projected Benton's subject matter into a definition of role. In this vein, Thomas Craven labeled Benton's painting, "in popular appeal, a folk art..." (1937:39). John Canaday, in the *New York Times* after Benton's death, perceptively returned to this matter: "He was always vehemently devoted to supporting the legitimacy of anything familiar and directly understandable, especially if it had any connection with folklore..." The contrastive position, which I stress, between folk art itself and the portrayal of folkloric subjects by sophisticated artists is critical at a time when some students are turning back to re-examine Regionalism, and others are simultaneously reaching ahead to identify blue-jean or VW-bus decoration as "folk art."

In summary, Benton's essential view of folk culture was both nostalgic and pragmatic: the common, but prized, lore of enclaved groups. Lest this formulation seem difficult, readers are urged to look once more at his fiddlers and hoedowners. Benton camped in esthetic as well as political arenas. In the latter he equated the folk's aspirations with populism rather than Marxism. To underscore his heritage he quoted his father's description of the Missouri cow "which had its head in the West where it ate, and its teats in Wall Street where it was milked" (1969:167).

To complete the metaphor, Benton suggested in much of his drawing and painting that the cow needed to be turned around. He did not live to see this act. Nor is the final judgment on his life's work yet tallied. Dedicated as I am to the preservation/presentation of folklife, I honor Thomas Hart Benton. I do so conscious that his American scenes were distressing to many viewers four decades ago and continue to displease some. Critic Paul Rosenfeld (in 1933) responded to the Whitney Museum murals in these terms:

Benton has exhibited the ugliness of his human subjects in an ugly fashion. To begin with: his thesis is that the arts of life in America are thoroughly crude, gross and ungracious. And to illustrate it, he has presented us with dancing, carousing, murdering types drawn from the primitive fringe of American life, from among Indians, city racketeers and burlesque-

show entertainers, hill-billies and cornfield Negroes; and exhibited them now humorously, now nastily, violently, hysterically expressing the national insensibility...Nor has he been just to the representative types he has chosen. If he has seen some of them accurately, he has consistently depicted them with an accuracy barbed with hate or disgust or fear. He has cheerfully turned his ignorant and miserable originals into objects of contempt, aversion and dread...by concentrating on their deathliness and impotence, nastiness and brutality, practically to the exclusion of all other traits.

I have placed this diatribe at my paper's end, neither to denigrate Benton nor to detract from his large contribution. His work, in public buildings and available books, continues to instruct and enlarge the sensibilities of many viewers. Although his paintings and lithographs are labeled by some as dated historical curiosities or quaint ethnographic documents, his best art is vital, poignant, memorable. Regardless of other judgments of Benton's work, I believe that his art holds permanent meaning. So long as some citizens continue to see their fellows as crude hillbillies or cornfield blacks, we shall all stumble over formulations such as "folk," "ethnicity," and "nationhood." It hardly matters in 1976 whether a critic was hysterical in his initial response to Benton's murals, or whether the artist was ugly in his depictions of American life.

The crudity of one generation can become the nostalgia of another. Past portraits of society's powerful may now elicit yawns, while the functional folk art of ship carvers and home quilters may now appeal in terms of strength. Look again at Thomas Hart Benton's Ozark fiddler in "Country Dance" (1928) and his brothers in "The Sources of Country Music" (1975). If Benton's folk musicians still speak to an American sense of rurality, of artisanship, and of pluralism, he and they will continue to live.

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My bibliography is divided into two parts:

- A) Selected material by and about Benton (alphabetical order);
- B) Recent material on his final mural (chronological order).

For generous assistance with Benton data, interviews, and correspondence I wish to thank Creekmore Fath, Bob Pinson, Charles Seeger, and Dick Spottswood.

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ROOTS OF THE COUNTRY YODEL: NOTES TOWARD A LIFE HISTORY

By Robert Coltman

[Robert Coltman has been singing publicly since the mid 1950s; he has recorded with Jolly Joe's Jug Band and the West Maryland Highballers, as well as solo. This article is an outgrowth of his comprehensive history of old time country music, now in preparation.]

Yodeling is farthest famed as an exacting Swiss vocal expression, but the alternation of full and falsetto voice of which it is composed is found in many places. In America it has become a cowboy sound, due largely to the striking influence of Jimmie Rodgers and the many singers, good and bad, who took their cue from him. The closer one's acquaintance with the evolution of yodeling in country music, the more vital Rodgers' contribution shows itself to be. That it could cross two decades to survive, little changed, in Hank Williams' yodeling, while rapid musical change was going on all around, testifies to Rodgers' impact. Yet country yodeling is more than a matter of one Mississippian working in isolation. Rodgers fused several traditions: popular yodeling together with a number of less formal options for use of the falsetto. The following is far from definitive, but it is a start on a little-discussed subject.

The Alpine Style

While research in America on the yodel has so far been slight, the outlines of the matter are clear enough. The yodel seems to have begun not as entertainment but as simple communication. By producing a piercing tone and greater volume than a shout, it enabled mountain-dwellers to catch each other's attention at some distance. In time, so the story runs, yodelers developed a repertoire of sounds which were understood as simple signals, a good deal more melodious than arm-waving.

The technique is simple enough, though its effective use as music requires considerable control. The human voice has more than a single range; there is a one-to-two-octave upper range overlapping some six tones or so with the highest notes reachable by the lower; in tone and pitch they stand in a contrast not unlike that of the ukelele and the guitar. Explanations of how this occurs vary in usefulness; a practical one comes from a longtime friend of the author's, himself an enthusiastic and accomplished yodeler. Bill Briggs suggests the upper range as a harmonic of the lower: the vibration of half, rather than the full length, of the vocal cord. He theorizes that the yodeler trains himself to emphasize the distinction between the two voices, making it sharp and producing the celebrated "break", while other singers intent on developing range and consistent voice quality may make the transition as imperceptibly as they can--hence the inability of some singers to find the yodel break. "Sopranos," he explains, "may sing in

the harmonic all the time," instancing a woman trained as a soprano who could use her full lower voice only after she had been taught to yodel.

It is in making the yodel behave, in the characteristic oscillation between the two voices, that the art arises. In the simplest yodels, such as Jimmie Rodgers used, the high and low notes are made to form harmonically pleasing intervals, usually 6ths. As the *Harvard Dictionary of Music* notes, the low tones commonly use "low vowels" a and o, the high tones e and sometimes i; u is also encountered among the high notes. Alpine yodelers have evolved this simple principle into something ornate and often beautiful: an echoing, kaleioscopic stream of alternating tones, golden or raucous, which during the latter part of the 19th century became a bravura art. Composers like J. K. Emmett created pieces like the widely performed "Cuckoo Song," one of several distinct pieces by that name, and some quite beautiful renditions reached records in the first two decades of the 20th century. Briggs speaks highly of the British recordings of Mirna Reverelli: "She expressed an ease and joy in just doing (no strain), obviously tripping out with her own sounds." The yodel by now had become a theatrical standby, passing into the repertoires of touring vocalists in America. Few firm data are available on the inclusion of yodeling acts in the numerous traveling shows of the 1880-1920 period, particularly in the hinterlands of the south, but we can be sure that yodeling was available to American record buyers as early as 1905 or so. And the records sold widely, reaching many more people, especially in rural areas, than would ever hear a yodeler on stage.

Concert performers like Frank Kamplain (Genett) and George P. Watson (Victor) presented their "Alpine specialties" to full orchestra accompaniment in the European manner, but the yodel quickly fitted into more mundane arrangements. Ward Barton was making guitar-accompanied yodel recordings for Victor by about 1917, for example, using a vaudeville style not very different from Wendell Hall's: a piercing conservatory tenor and a plucky-strummy sort of playing. In his stagey phrasing, smart diction and elegant melodic embellishments he is thoroughly urban, but his treatments trot out many of the elements Rodgers would soon be using. And, of course, the vaudeville inspiration for aspects of Rodgers' style need scarcely be pointed out.

Barton recorded, about nine years before

Rodgers, a yodeling version (with revised text) of "Sleep Baby Sleep"--hardly the "mountain" standard it has been claimed to be, but rather a descendant of a towny-sounding 1869 hit by S. A. Emery, certainly a key to the genesis of Rodgers' singing and yodeling, as it had become a yodel standard by about 1920 and possibly much earlier.² It helps us conclude that when Jimmie Rodgers decided to use the yodel he was departing in no way from entertainment tradition; "Sleep Baby Sleep" was a cover of an established hit. So was "Rock All Our Babies to Sleep," which had been yodeled in 1924 on a Columbia record by Riley Puckett. Puckett, indeed, was the principal early country musician to demonstrate fascination with Swiss yodeling's sound and use of image. He too is in the line of descent of the popular "Sleep Baby Sleep," yodel and all, and in other songs like "Strawberries" he evinced enthusiasm, though no great yodeling ability--suggesting that for a young blind Georgian committed to a career in music in 1924 (as for, say, a Nova Scotian like Wilf Carter trying to make a dent in U. S. country music in the 1930s) the yodel was a technique rare enough to make a singer stand out from the mob, yet popular enough to make him attractive. It was, in any case, not a bad risk. Puckett would soon go on to conventional vocalizing at which he was infinitely better, but his recordings may have been the final link in the chain of events that turned Jimmie Rodgers' mind toward use of the yodel.

Black Yodelers

But in one respect Rodgers was innovative beyond all argument: he was the first singer clearly to establish the yodel as an echo and comment on the blues. This was not simply more of the same thing Ward Barton had been doing, and few other white singers were capable of working as near to the bone of black tradition as Rodgers. In later life, when he signed to play in black as well as white shows³, or traveled to Jackson, Mississippi, not far west of his home town of Meridian, to jam with the local cadre of well-known black bluesmen, who welcomed him as readily as any black visiting musician⁴, he was continuing a familiarity with blacks and their music which began in his boyhood watercarrying days on the railroad, and which few other whites would have found easy to sustain. His blue yodeling expresses that ease as matter-of-factly as it does the brisk and breezy personality he derived from vaudeville performance.

It is easy to intuit, though difficult to prove, the black roots of Rodgers' yodeling. Russell⁵ notes that many blacks use a falsetto device, an octave leap at the ends of words: "the effect was rather of a whoop or howl than the seesawing about the voice's breaking point which makes a yodel." He also notes minstrel use of yodeling as far back as 1847, and minstrel men did try to ground their technique on generally recognizable black models. In addition, we find ample use of the falsetto and some true yodeling in African

tradition⁶, and in Rodgers' home state the falsetto is one of the distinguishing features of the Delta blues. Rev. Ishmon Bracey claimed that children would yodel when he was a boy, "but it wasn't like [Rodgers'] yodel...At first we'd hear us' voice echo down in the woods, and we'd echo back, and then we started from there."⁷ It looks as if we could establish a fairly close correspondence between Rodgers' yodeling and that of Delta musicians like Tommy Johnson.

"That was the beginning of that voice changing, I'd call it, or yelling," Johnson's contemporary, Rev. Rubin Lacy⁸ says of the Crystal Spring singer's eerie register shifts in "Cool Drink of Water Blues" and other songs. We must remember that though Johnson first recorded about six months after Rodgers, his is no copy, but a distinct style. There is no "yodel-ay-ee" in the white manner; the break is there but the effect is wholly different. Where the typical cowboy yodel is brassy and outspoken, where Rodgers' yodel is cheery and upbeat, Johnson's is secretive, brooding, harrowing. As practiced by a few Delta musicians up to the present (one being the late Howlin' Wolf), it has no emotional identity with the Rodgers yodel at all.

If we try to look behind Johnson for the roots of black yodeling, we find the trail even more badly obliterated than that of the Alpine art. Listening to the mass of blues recordings made between 1920-1940, there is not enough yodeling to establish a line of inquiry. Mississippi is at the heart of it, and urban blues singers used it not at all. Vocal cries like Blind Lemon Jefferson's are common enough. Field hollers, wordless moans or wails sung almost absently while following a mule or chopping weeds, did sometimes use the falsetto, but in no very organized way, and the field holler has been heavily overworked as a source without enough concrete evidence. Nevertheless the weight of blues impressions is convincing, and we must assume that a vital root of Rodgers' yodeling, if we could follow it, would take us to a black yodeling source, possibly off-hand use of falsetto by the black railroad workers Rodgers knew as a child.

The Blue Yodeler

Once Rodgers had recorded his first Blue Yodels, everything changed. His suave, rueful vernacular songs made him the first real people's popular singer, stylistically ten years ahead of his time, breaking the long dominance of golden voice and stage manner. All this was not to be digested at once, and imitators often sounded inane; indeed, the typical Rodgers hit was fragmentary, insubstantial, held together by his wry, remarkable personality and the signature of his yodel. Hearing it, one catches one's breath as his voice slips mischievously over the break. Doubtless he was well aware of the yodel's value to his career; virtually all his songs had it worked in somewhere, and he wore each yodel like

an old shirt, supremely at ease. In his throat it shed its Swiss starch and its black introversion, the voice blurring upward as easily as water over a mossy stone, making other popular singers of the time sound as if they were standing at attention wearing tight-fitting tuxedos. Rodgers' yodeling is perhaps the simplest type of all, scorned by many yodel devotees. But what he did with it was magnetic, inimitable, and not at all easy.

Few working in country music, indeed in blues, could remain unaware of Rodgers. Some, like Bulow Smith of the Perry County Music Makers, found it both prudent and enjoyable to learn and perform each new Rodgers song as soon as the record came out.⁹ The yodel was something singer after singer had to try, whether it worked or not; an instance is Sara Carter's strange falsettoless false yodel in the Carter Family's "Lonesome Pine Special." A fairly long list of blacks, as well as whites, recycled some element of Rodgers' music or lyrics, and even his personalized yodel, though less assimilable, passed into black hands, particularly among the black variety singers like the Mississippi Shieks, but also among straight blues singers like Skip James. The black Mississippian "Big Road" Webster Taylor (whose nickname derives from one of Charley Patton's main songs) evidenced direct Rodgers influence by making a brave stab at the white-style yodel, "yodel-ay-ee" syllables and all. All of which suggests that some blacks perceived something satisfactory about Rodgers' blues derivations, whitened though they might be.

Cowboy Yodeling

A third bona fide root of country yodeling appears to be the cowboy yodel, though association with the movie cowboy image since the 1930s has muddied that trail (and, incidentally, reintroduced many Swiss elements). When we try to pin down, not merely vague generalizations, but firm statements about the nature of early cowboy yodeling, we find little that is reliable. There are vague traditions--nothing substantiated--about use of quasi-musical, soothing sort of crooning to herds at night; Thorp¹⁰ denies even this, saying he heard only a "low hum or whistle," and says nothing about yodeling. Rodgers' wife Carrie¹¹ felt the blue yodel had a plains origin, but she may merely have been romanticizing. In the he-man atmosphere of the range, it might be that the falsetto was regarded as feminine, and avoided accordingly. But certainly cowboys used falsetto yells, and their ee-yow and ki-yippy-yay crept into some song choruses. Why not yodels as well?

We can answer only that the evidence, one would think, should be stronger than it is. One problem is that cowboy singing, almost more than any other kind, is largely documented in print rather than recordings, so that a seemingly trivial matter like use of the falsetto break easily escapes notice. The memories of the few survivors of the pre-Rodgers era are highly colored by the

subsequent popularity of the cowboy yodel, and even the existing field recordings, most of them done through the field research of the Library of Congress, were mainly made during a period post-dating Rodgers' recording career and are thus at least theoretically subject to the researcher's old bane, contamination of data. It is tempting, and probably defensible, to theorize that the traditional cowboy yodel, if such a thing ever reached the status of music, was a falsetto melodic device like what Eddie Arnold used in "Cattle Call," rather than a conventional yodel. Curiously, when Ken Maynard recorded his "Lone Star Trail" in 1930, that native Texan and veteran of Wild West shows, presumably familiar with the Jimmie Rodgers recordings which had been blanketing the south for three years, chose to use not a true yodel, but a falsetto holler which (subjectively) sounds rather convincing. We are left to wonder whether the late cowboy star was doing something he'd heard cowboys do in the early decades of this century.

By the middle 1930s a number of singers had developed the cowboy yodeling style into something far removed from Rodgers' modest beginnings, and during the next 20 years much would be borrowed from the Alpine yodelers--not just yodeling techniques, but images of Swiss chalets and Alpine moonlit nights and romances with little Swiss girls which sorted oddly with boots and saddles but testified to the elasticity of the western myth. The Nova Scotian with the supple, sandy voice, Montana Slim (Wilf Carter), was an early user of the new cowboy image and the new yodeling. Fine singers such as the Girls of the Golden West, Caroline and Mary Jane Dezurik, and Patsy Montana, especially the last, developed it into a high-powered popular vocal technique while Gene Autry was welding cowboy and yodel indissolubly together in the minds of movie fans. Doubtless the most fervent injector of Swissness into modern yodeling, and one of the best of the athletic school of cowboy yodelers, has been Yodelin' Slim Clarke, whose brazen machine-gun yodeling in classics like "I Miss My Swiss (And My Swiss Miss Misses Me)" fascinated the author at a tender age, and no consideration of cowboy yodeling can exclude Elton Britt, whose powerful "Chime Bells" and fine minor-flavored "Cowpoke" are yodeling classics.

But such proliferation of popular yodeling styles (often, as Briggs points out, sacrificing the range, tone and resonance of the best yodeling for rapidity, vowel changes and use of the tongue to achieve extra consonant sounds) is useful here principally as an illustration of the degree to which the early history of yodeling has become obscured by later developments. As with black yodeling, we find slim evidence for many of the assumptions that have been made about early cowboy yodeling, yet the assumptions sound reasonable. We are left to wish for aural evidence, and constrained to realize that the hour is very late for anything of the kind to turn up.

Multiple Sources

We have come this far only to repeat that we cannot, as yet, trace the yodel as satisfactorily as we would like. One doubts that the Alpine, black and cowboy roots are sufficient by themselves to tell the story, for the falsetto, though rare, is alive in many places. Consider that southern white singers often use brief falsetto breaks at the ends of words (a practice cultivated, incidentally, by the contemporary country singer Tanya Tucker)--hardly more than a vocal crack, but quite intentional and distinctive. Some of the use of falsetto by early country singers like Riley Puckett and Al Hopkins is plainly inspired by Swiss-derived vaudeville in the Ward Barton strain, but others are more puzzling. There is Georgian Earl Johnson's use of a falsetto harmony on his refrains, probably a leftover from minstrel shows. There is Kentuckian Dad Crockett's use of a short vocal refrain, all in falsetto, on his banjo piece "Sugar Hill"; Uncle Dave Macon does similar things now and then. Jimmie Tarlton's odd yowling yodels do not sound as if they derived from Rodgers. There are more. A little farther afield, we find the shrieks and calls of Cajun music, extended into Mississippi in the vocal accompaniments to the fiddle music of Hoyt Ming. The white south would appear to have something to do with the falsetto, if not the yodel.

It may be that falsetto has long been an option for rural cultures both in the United States and elsewhere, and that the yodel proper has been one of several ways in which it could be applied. Certainly anyone who has let out a good scream knows where the falsetto is and how to use it. On the other hand falsetto never quite achieved legitimacy until Rodgers triumphed with it; it may have been felt to be an informal novelty, a gimmick like playing rubber balloons or musical saws, fit for hollering out in the field but not for singing in the house.

If this is so, then we are prepared to see the yodel in a crossways perspective: a rarified musical delight for the European connoisseur, but to the rural American southerner a musical oddity accidentally elevated to legitimacy by a unique performer. This may explain the yodel's decline since 1950, an odd contrast to its three decades of popularity. It is as if the yodel cannot survive as a mainstream technique on its own merits, but depends on the occasional popularizer with the magic touch--like Rodgers--to capture the imagination of the public. Under Rodgers' head of steam it became a potent device, poignant and startling, a sudden shift in aural perspective nothing else matches. It may awaken from its present eclipse only at the touch of an artist of equal power and originality. Yet as Briggs remarks, "the full range of what is available in this art form has barely been explored," which makes one eager to see what the yodel's next growth stage will be.

NOTES

1. This and subsequent observations by Bill Briggs are taken from his letter to the author, 18 March 1976.
2. "Sleep Baby Sleep" was also recorded, interestingly enough, by the black vaudeville singer Charles Anderson, as Tony Russell points out in his *Blacks, Whites and Blues* (New York: Stein & Day, 1970), p. 66.
3. Paul Oliver, *The Story of the Blues* (Philadelphia: Chilton, 1969), p. 57.
4. The resident musicians of Jackson were no third-raters, including at various times Ishmon Bracey, Charlie McCoy, Tommy Johnson, Rubin Lacy, Johnnie Temple, and the Chatman brothers of Mississippi Shieks fame. See David Evans, *Tommy Johnson* (London: Studio Vista, 1971), pp. 40-43.
5. Russell, *op. cit.*, p. 67.
6. Paul Oliver, *Savannah Syncopators: African Retentions in the Blues* (New York: Stein & Day, 1970), p. 63.
7. Quoted in David Evans, "Black Musicians Remember Jimmie Rodgers," *Old Time Music* 7, Winter 1972/3, p. 13.
8. Quoted in Evans, *op. cit.*, p. 40.
9. Charles Wolfe, "The Perry County Music Makers," *Devil's Box* XXVI (September 1974), p. 38.
10. Austin E. and Alta S. Fife, eds., *Songs of the Cowboys* by N. Howard "Jack" Thorp (New York: Bramhall House, 1964), p. 18.
11. Quoted in Bill C. Malone, *Country Music: U. S. A.* (Austin: University of Texas Press, 1968), p. 96.



NEW JEMF PUBLICATION AVAILABLE

We are pleased to announce the availability of Publication No. 9 in our Special Series, *Fiddlin' Sid's Memoirs: The Autobiography of Sidney J. Harkreader*, edited by Prof. Walter D. Haden. The soft-cover pamphlet consists of 37 pages of text and 12 pages of photographs and facsimiles. The text includes Sid Harkreader's own autobiography, which includes a chapter on the early years of the Grand Ole Opry and a chapter on his experiences with Uncle Dave Macon; a transcript of an interview with Sid by Prof. Haden; a complete Sid Harkreader discography, and a brief bibliography. The pamphlet is available from the JEMF for \$3.00/copy to members of the Friends of JEMF; \$4.00 to all others.

BOOK REVIEWS

SAN ANTONIO ROSE: THE LIFE AND MUSIC OF BOB WILLS, by Charles R. Townsend (Urbana: University of Illinois Press, 1976). With discography and filmusicography by Bob Pinson; photographs, index. xv + 395 pp., \$12.50.

Few Country and Western music performers of the past fifty years have engendered the interest and admiration of the fan as has the originator of Western swing, Bob Wills. From the time his music attracted national attention in the early forties, the name Bob Wills became synonymous with a smooth fiddle styling that was to be widely imitated by fiddlers from coast to coast. That trend continues to this day.

Dr. Charles R. Townsend, Professor at the University of Texas, has outlined in great detail the career of Bob Wills in his recently released book, appropriately entitled "San Antonio Rose." For it was this one song more than any other that took Wills from a regional to an international figure almost overnight. In April 1940, updating an old fiddle tune, Wills cut for Columbia, the "New San Antonio Rose," and, within a short span of time, that song could be heard on thousands of juke boxes across the country and on countless radio stations.

In his excellent biography, with many photographs and a discography, updated by Bob Pinson, Townsend leads the reader from the time Wills was born near a small North Central Texas town, through his struggling years of trial and triumph to his crippling stroke in 1969, which brought his spectacular career to an abortive end. Townsend covers the career of Wills in detail, perhaps at times, dwelling a bit too much on some relatively unimportant aspects. This in no way can dilute the dedication and obvious labor of love reflected in the factual coverage of Wills' career. And it must be emphasized that Townsend spent years in his research, interviewing anyone who had knowledge of Wills, from Betty Wills to former Texas Playboy band members and his innumerable fans. Dr. Townsend is to be praised for his hard work and dedication in putting together this most important biography.

The reader will be fascinated as Townsend carefully reviews the early days of Wills, beginning in Fort Worth with one guitarist, Herman Arnsperger, to his association with the legendary Milton Brown and his formation of the Lightcrust Doughboys, and especially his brief and mostly unpleasant association with W. Lee O'Daniel. He follows Wills as he breaks with O'Daniel, his early musical career low point in Waco, Texas and Oklahoma City, and on to Tulsa and the beginnings of the fabulous Texas Playboys. It is the Tulsa years from 1934 through 1942 that Townsend covers in detail, which makes for fascinating reading.

Townsend details the formation of the Playboys and their rise from a rather ragged fiddle band to an impressive big horn orchestra that was to rival Miller, Dorsey, and Goodman in popularity. He also "tells it like it is" with his outline of Wills' marital and drinking problems, for both aspects were to influence Wills' career to an unfortunate degree.

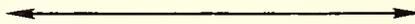
As a long-time Wills fan, I would have liked Dr. Townsend to explore more deeply Bob's failure to utilize his fiddles on more of his early recordings. With the exception of his November 1938 session, Bob pushed the "horn" sound, leaving his fiddles to "fill in." This seems unusual for it was upon his fiddle sound that Wills achieved his early recognition. Of course, the book is meant to be interesting for the general reader and not just avid Wills fans, and, to that degree, Townsend's book certainly finds the mark.

For anyone remotely interested in Country and Western music, and in this broad category falls Western Swing, and to those who find an Horatio Alger story stimulating, Dr. Townsend's book, "San Antonio Rose" is a must.

--Ken Griffis
North Hollywood, California



The Light Crust Doughboys. L to R: Milton Brown, Durwood Brown, Truett Kimsey, Bob Wills, Herman Arnspiger, ca. 1920. (Courtesy Dixie Thornton)



RIGHT ON: FROM BLUES TO SOUL IN BLACK AMERICA, by Michael Haralambos (New York: Drake Publishers, 1975). 187 pp.; bibliography; discography; index. \$7.95.

This book is an important sociocultural study of black popular music. It follows Charles Keil's *Urban Blues* by nine years, but whereas Keil's book documented the replacement of the "city blues" (the Muddy Waters variety) by the "urban blues" (B. B. King variety) in popularity among blacks, Haralambos documents the replacement of all forms of blues by "soul music." *Right On* is also a more important book than Keil's, for not only is its subject of greater significance, but Haralambos documents it better and avoids the polemic attitude that occasionally marred Keil's work.

The author maintains that the popularity of any musical form, as well as its style and content, is attributable to sociocultural factors. He states that the fact that blues survives at all among blacks today is due mainly to the factor of prior conditioning among older performers and audiences and that blues serves largely as a nostalgia music among northern blacks. He rejects the thesis that all artistic styles die a natural death after their creative possibilities are exhausted. Blues are still creative, he feels, but few blacks want to listen to them. With impressive statistics and personal observations Haralambos documents the steady decline in record sales and radio play of blues since 1954, showing how blues are set in the past and remind blacks of the South. Following Keil, the author makes a distinction between the "modern," "clean" urban blues of the "Memphis synthesis," which still retain some popularity among blacks, and the old fashioned "dirty" Chicago blues, which have little popularity or prestige any more. He also tackles the problem of why the blues are much less popular in New York and the Northeast than they even are in Chicago and the Midwest, and he relates this fact to migration patterns from the Mississippi Valley north to Chicago and from the southern Atlantic Coast states north to New York. Mississippi was always a stronger blues area than the East Coast states and had more of the factors that shaped the blues - Jim Crow, poverty, and sharecropping.

In Chapter 2 he gives an excellent description of the context, meaning, and audience response to the blues, showing how the blues provide catharsis and personal reintegration and how the concert functions as a ritual. Yet many blacks, particularly middle class and upwardly mobile ones, associate blues with "the alley" and a host of negative traits, traits which are, in fact, reflected in the lyrics of many blues. But the main reason for the decline of the blues is the desire for self-improvement of most blacks, particularly younger ones, a desire which runs counter to the blues ideology and subject matter. Blues generally maintain a mood of sadness, accommodation, and acceptance of the situation. They articulate results rather than causes and do not propose solutions and improvement but rather adaptations to situations. Blues then function to maintain the system. But Haralambos notes that, because of the change in mood of blacks, blues today "no longer has a situation to respond to." Blues singers can only try to keep up with the times by modernizing their act to include soul songs or try to appeal to white middle class audiences.

The third chapter contains a fine description of soul music and its ideology. After documenting with statistics the popularity of soul music, he describes its characteristics, laying particular stress on its borrowings from gospel music: the falsetto, melisma, vocal call and response, hand clapping, extreme emotional involvement and participation of the audience in a collective manner, the preaching, testifying, and getting happy, and finally the message of hope for a better future. Like the blues singer, the soul singer is expected to have experienced hard times and the kinds of things he sings about, but the soul singer also appears as a success, a model of what the audience would like to be. (It is interesting to note that in former times the blues singer was also such a role model, a point that Haralambos fails to mention.) Soul music also has a cathartic effect on its audience, but it affirms that blacks are "special," it presents the singer as a source of strength and security, it upholds conventional morality and family stability, and makes suggestions for improving the situation. All of these characteristics are rare in the blues, and often the opposite characteristics are expressed.

Haralambos' final chapter and first two appendices largely recapitulate and refine arguments he has already made, though he does offer a brief but useful summary of the evolution of soul music and takes care of some counter-arguments. He notes that, in fact, conditions for blacks have not improved in recent years relative to the improvement of conditions for whites and that black families are actually breaking up at an increasing rate, but the important fact, he argues, is that most blacks have raised hopes and expectations for the future and the feeling that their destiny is now largely in their own hands. In his third appendix Haralambos makes some predictions for the future. He believes that blues will be accepted by the black educated middle class as art, folklore, and tradition, but that they will die out as popular music for blacks. He also predicts that soul music will move increasingly into the American popular music mainstream, adopting elements of white progressive pop music and moving away from specifically black issues in the lyrics. These predictions already show signs of coming true, though it is impossible to say whether they represent only phases in a further evolution.

I find little to fault in this book and much to recommend. For one thing, it is well written and avoids the jargon that so often infests social science writing. His use of statistics, quotations from disc jockeys and performers, and photographs is most impressive. The latter are largely record company publicity photos, and the one on page 92 of Albert King in a tux fronting the St. Louis Symphony Orchestra is alone worth the price of the book. Mistakes are few and confined to relatively minor points. Repeating an error of Samuel Charters, he states that W. C. Handy first heard the blues in Cleveland, Mississippi in 1895, rather than 1903 (p. 50). On page 43 he gives an inaccurate description of sharecropping. The deductions are taken out of the sharecropper's earnings after the split of the take from the crop, not before it. Finally, I would argue that the NAACP did have more popular black support in the 1950s than Haralambos admits (pp. 135-138). I think he also rejects too casually the idea that blues is an acquired taste that comes with increasing maturity and greater experience in the school of hard knocks (pp. 67-69). This thesis is worthy of greater investigation, though I don't think its proof would counter the weight of Haralambos' arguments. Perhaps a more serious objection could be raised, however, to the author's avoidance of the universality that is found in much of the blues' content. The sentiments of most blues are not, in reality, tied closely to any particular culture, place, or time, though they have been viewed and interpreted in these terms by many blacks. A change in attitude by blacks toward the blues and a recognition of the universality, combined with the rest of the world's appreciation of this form of music, could yet result in a perpetuation of the music's vitality rather than simply an intellectual revival among whites and middle class blacks. Finally, it should be noted that Haralambos says very little about the persistence of blues in the South today at the folk level and the implications that this holds for the future. Yet despite these objections, Haralambos makes a strong case and ought to be congratulated for an important book that deserves to be read by students of American popular music and culture as well as folklore, black studies, anthropology, and sociology.

SOLID GOLD: THE POPULAR RECORD INDUSTRY, by R. Serge Denisoff (New Brunswick, New Jersey: Transaction Books, 1975); xxii + 504 pp., photos, tables, bibliography, index; \$5.95, paper covers.

In the past several years, R. Serge Denisoff, professor of sociology at Bowling Green State University, has been one of the most prolific writers in the area of popular music as a cultural phenomenon. He is one of the leaders of a group of scholars who, are now offering us a new approach to the study of popular music--that of the sociologist.

The theme behind this voluminous study is the question, "What makes one record a hit and another, a flop?" Following an introductory chapter titled, "What is Popular Music: A Silly Question?," Denisoff deals, successively, with the performers and the music itself, the record companies, the producers, the disc jockeys, promoters, magazines (prozines and fanzines), the "street people," the radical right, the FCC, and the audience. In each chapter the thrust of the discussion is how the various factors and forces contribute to the success or failure of a new recording. The amount of work that this book represents is impressive. Denisoff has obviously spent many hours interviewing and interrogating hundreds of individuals involved in various aspects of the popular record industry, and every statement in the book seems to be buttressed by a plethora of quotations or examples.

These virtues noted, I must report that many things about this book are annoying and exasperating. Least important is the apparent carelessness with which this book was edited. Typographic errors abound, as do misspellings, careless punctuation, sloppy sentence structure, non-sequiturs, and other solecisms on the part of the author. Some carelessly written passages are merely annoying without impeding the author's intent, as in the sentence, "Girls between the ages of nine through 12, an age bracket rapidly expanding to include six-year-olds, purchase a lion's share of singles in the United States" (p. 427). Sometimes, the careless sentence leaves the author's meaning obscure. For example, he writes, "Jitter-buggers, whose music in the 1930s was termed 'syncopated savagery,' three decades later would label rock as a destructive force in society" (p. 16). Does he really mean that the very people who jitter-bugged in the '30s opposed rock in the '60s?

The worst example of either sloppy writing or fuzzy thinking appears in what might have been one of the most important statements in the book--Denisoff's definition of popular music: "Popular music is the sum total of those taste units, social groups and musical genres which coalesce along certain taste and preference similarities in a given space and time" (p. 39). Such delphic pronouncements can only bewilder the reader. Occasionally, in an attempt to capulize an argument only incidental to his main theme, Denisoff leaves his readers with a passage that could too easily give a wrong impression, as in his observation on attitudes of American folklorists: "American folklorists for decades combed the hills of Appalachia in search of old Scotch-Irish Anglo-Saxon ballads totally ignoring indigenous native material. It took a maverick scholar like John Lomax to awaken his colleagues to the value of worksongs and chain-gang chants," (p. 452).

A more serious complaint focuses on those passages that suggest uneven scholarship as much as simple careless writing. In many cases this involves a poor use of statistics. An almost trivial example is the statement, "Only 17 new artists per year, it is believed, ever record a Top 40 hit, while in the same year 23 persons are statistically likely to be struck dead by lightning." (p. 44). His following parenthetical qualifier, "(Of course, more people are exposed to lightning storms than try to achieve musical stardom...)" bares only one of several factors that make such a comparison meaningless. Tables are often inadequately captioned, sometimes not integrated into the discussion, and sometimes do not support the arguments they are supposed to.

Exhibit 1.1 (see below) is titled "First Choice of Musical Preference by Generation" and gives figures for (a) high school students and dropouts and (b) parents and teachers for seven different musical categories (and a "no response" category). We can overlook the minor error that .100 instead of 1.00 is given as the total at the bottom of the figures. 45% of the students/dropouts give "rock and roll" as first choice preference; 17% give "folk and folk-rock." The table is not mentioned anywhere in the text, but follows a statement that "In the North Vancouver sample 77% of the students picked rock music as their favorite idiom..." (p. 6). What does the Exhibit 1.1 refer to? Where, and when?

Exhibit 1.2 is titled "Age and Musical Preference (17-30)," and lists numbers of individuals expressing preferences for one of six musical categories in each of five age groups (p. 9). I find no mention of it in the text. However, the same table appears on p. 443 as Exhibit 9.2, where it is titled "Age and Musical Preference by Collegiates (1970)". At least now we are told something about who was polled and when (though I am surprised that 83 out of the 821 polled collegiates are in the 17-19 age bracket, and 138 are in the 29+ bracket). Referring to the data of the table, Denisoff writes, "In Exhibit 9.1 [sic], those under 20 preferred pop fare in 86% of the cases.... 38% of those over the watermark of 30 favored popular music genres. This is much higher than the 10% in the RIAA report some eight years before" (p. 442). The point being made is "the expansion of the popular music age group" (p. 442). The percentages quoted are obtained by adding up the figures for

Exhibit 1.1

FIRST CHOICE OF MUSICAL PREFERENCE BY GENERATION

	High School Students and Dropouts	Parents and Teachers
Jazz and instrumentals	13 .03	16 .10
Folk and folk-rock	74 .17	8 .05
Rock and roll	195 .45	3 .02
Rhythm and blues (soul)	66 .15	11 .07
Country and western	7 .02	10 .06
Broadway shows, movie themes	0 .00	38 .24
Classical, religious	26 .06	54 .34
No answer	55 .13	17 .11
	436 .100	157 .100

"folk," "Motown," and "rock." But in the 29+ category, 18% express a preference for folk, leaving only 20% opting for rock or Motown, which makes the growth from the earlier report [actually from 1964] a factor or two smaller. This example illustrates some of the pitfalls in comparing data from different surveys in which the categories are defined differently; often Denisoff does not give the information to calibrate the comparisons properly. (In fairness to him, in many cases the blame can probably be laid at his sources.)

Exhibit 5.2, part of which is reproduced below, is introduced in a discussion on the effects of a new program format on San Diego station KGB's popularity ratings. The portion of the table shows that for the 6 A.M. - Midnight time segment, KGB's percentage of the listening audience increased noticeably from March/April [1972], prior to the change, to November/December, subsequent to it. The earlier figures, all in parentheses, are clearly smaller; the other three stations shown have, on the other hand, lost portions of their audiences. But the figures show only a fraction of the listening audience: the first column adds up to 54.3%, the second, to 38.8%. What of the rest of the audience? Some other station(s) should have gained in audience by an even more dramatic amount over the same time period. Are these the only competitive pop music stations? Why aren't we told more about the data selected? These are not the only examples of confusing use of statistics that could be cited.

Exhibit 5.2

COMPARISON OF PREVIOUS SAN DIEGO MARCH/APRIL
ARB SHARES WITH OCTOBER/NOVEMBER RESULTS
IN MAJOR TIME PERIODS*

	Men 18-34	Women 18-34	Adults 18-34
<i>6 A.M.-Midnight, Mon-Sun</i>			
KCBQ	(20.1) 9.9	(18.0) 11.5	(19.2) 10.5
KDEO	(17.2) 6.0	(6.0) 6.3	(12.5) 6.1
KGB	(9.3) 13.0	(6.0) 8.4	(7.9) 11.0
KPRI	(7.7) 9.9	(4.9) 2.1	(6.5) 6.5

A lesser complaint concerns the many issues that the author raises only briefly, failing to follow up on interesting or important leads. In a discussion of bootlegging, he writes, "Sam Goody, one of the major independents in New York, was sued for selling bootleg records. A jury found him not guilty, but the decision was later reversed" (370-71). On what grounds? This is one of the most important current issues in the pop music field, yet we are given no details. Important dates are often omitted. "The term disk jockey is believed to have been coined in a *Variety* cover story of Jack Kapp, where the pioneer Decca executive wrote 'record jockey'" (p. 219). When was this? What about documenting the article? This last question raises another complaint: the frequent use of quotations or references that are inadequately documented. Another small annoyance is the occasional use of abbreviations or mention of individuals one or more times before they are identified.

And finally, a complaint that may be taken as a compliment as much as a criticism. The book is so filled with examples and anecdotes that the reader can easily lose sight of the author's argument. The same points could have been made and adequately supported in a book half the length. But given its prolixity, the text could well have profited by concluding paragraphs for each chapter, summarizing the salient points for the reader interested in the arguments without so much anecdotal material.

All in all, I am sorry to have been so negatively affected by Denisoff's book. As I have noted, Denisoff knows his field, has worked hard at gathering material, and has dug below the conventional superficialities that we are often showered with in treatments of popular culture. But his presentation--for me, at least--is fatally flawed by a shoddiness that can only raise questions about the carefulness of the scholarship itself.

--Norm Cohen
John Edwards Memorial Foundation



BIBLIOGRAPHIC NOTES

Bluegrass Unlimited 10:11 (May 1976) includes "Who in the World Are the Bluegrass Cardinals?" by Frank J. Godbey (pp. 12-17) and "Bluegrass Songbooks: A Practical Guide To What's Available and Where," by Bill Kuta (pp. 22-27). 10:12 (June 1976) features "The Lonesome Sound of Carter Stanley," by Bob Cantwell (pp. 10-16). 11:1 (July 1976) has "Third Generation Lewis," about a young member of the Lewis Family of gospel-bluegrass musicians, by Don Rhodes (pp. 16-22). 11:2 (August 1976) features "Carl Sauceman: The Odessey of a Bluegrass Pioneer," by Dick Spottswood (pp. 10-17) and "The Kentucky Gentlemen" by Marty Godbey (pp. 21-23).

Muleskinner News 6:11 (1975) features an interview by Tony Trischka (written by Martha Trachtenberg) with Buffalo Gals, a bluegrass band of women performers (pp. 8-11). 7:1 includes "Ralph Stanley Interview," by Tom Henderson (pp. 8-11).

Pickin' 3:3 (April 1976) includes "Snuffy, Pappy and Greasy: Tired Hands, Fond Memories," about Snuffy Jenkins, Homer "Pappy" Sherrill, and "Greasy" Medlin, by Dan Harmon (pp. 16-18; reprinted from *The Hornpipe* [May 1975]); and "Carl Jackson, Banjo Player," by Bruce Power (pp. 36-38). 3:4 (May 1976) has "Workin' At the Other End: A Conversation with Pete Seeger," by Roger Siminoff and Don Kissil (pp. 4-23); and "Pioneers of the Grand Ole Opry: Uncle Dave Macon," Part V in a series by Charles Wolfe (pp. 32-35). 3:6 (July 1976) features "A Chat With Mike Auldridge," by Byron Merritt and Keith Fields (pp. 8-15).

Mid-South Folklore IV:1 (Spring 1976) includes "More of Uncle Absie Morrison's Historical Tunes," (pp. 31-34), transcriptions by Judith McCulloh of fiddle tunes by Morrison to supplement her article in *Mid-South Folklore*, III:3 (Winter 1975).

Sing Out! 24:6 (Jan-Feb 1976) includes an obituary of Paul Robeson with excerpts from his previous writings in *Sing Out!* (pp. 12-17); a note, "Stepping Out on the Mountain," by Sparky Rucker, about the John Henry Memorial Foundation (pp. 20-21); and "Alias: Railroad Bill," by Sparky Rucker (22-23). 25:1 (May-Jun 1976) includes "Merle Travis on Homeground," an interview by Hedy West (pp. 20-26).

Greatest Country Music Hits of All Time, compiled and ranked by Charles F. Faber (Lexington, Ky: xerox, 1974), \$30. This pamphlet includes the 200 "greatest old-time country and western music hits, ranked in order of popularity, covering...1922 through 1943," and the 1000 "greatest modern country hits, ranked in order of popularity...recorded from 1944 through 1973." The rankings of the modern hits are "not based on total sales, but instead are derived through a point system" developed by the compiler. Rankings for the old-time hits are based "on inclusion in country music anthologies, reissuance of recordings, and mention in standard publications...and especially upon inclusion in an unpublished list prepared by Bob Pinson." (Available from compiler, 3569 Cornwall Drive, Lexington, 40503.)



BOOK REVIEW ESSAY

Fifteen New Books on Country Music and Three More on the Opry

Richard A. Peterson
Vanderbilt University

Commentators have long decried the dearth of writing on country music. But that will change. There has been a veritable explosion of publishing on the form in the past eighteen months. It seems that as many books have appeared in this brief span of time as have ever been published before. In varying degrees, each has found a willing publisher because rednecks are currently chic. As *Publishers Weekly* noted, "Seeing President Nixon twirling a yo-yo at last year's opening of the new Grand Ole Opry hall in Nashville, Abrams, Inc. editor Margaret Kaplan realized that 'If there were that many votes at the Opry for him, there must be a great audience for a book, too.'" That observation has led to the production of *Grand Ole Opry*, the biggest, most beautiful, most expensive, and in some ways the most interesting of all the current offerings discussed here. Reading all these books at a single crack, it is impressive how often the information, stories, and interpretations of others are appropriated without giving due credit. In this, the writers mirror the music, but so much for the preamble.

There are new books by or about Loretta Lynn,¹ Johnny Bond,² Chet Atkins,³ The Delmore Brothers,⁴ Jimmie Rodgers,⁵ Bob Wills,⁶ and Johnny Cash.⁷ The omissions in these first-person accounts are often quite revealing. Atkins, for example, virtually breaks off the story when he became a producer for RCA. I wonder what he thinks he's been doing for the past fifteen years. There are two new books with chapters on individual artists. One, the gushing fluff of Carolyn Holleran,⁸ is written in the rock-press style which accents the author's feelings and interactions with interviewees. Laced with mis-information, it is sometimes arresting in novel interpretations. For example, Holleran asserts that Lester Flatt has remained closer to bluegrass style than any other performer. Let's hear you say that in *Beanblossom*. The other burst of stars is edited by Malone and McCulloch.⁹ They have made an excellent sampling of the significant performers of this century and have tapped an impressive set of scholars to write the chapter biographies. This anthology deserves careful scholarly review. [Editor's note: This volume will be reviewed in a future issue of *JEMFQ*.]

If twenty biographies are not enough, the slick monthly magazine out of New York, *Country Music* has published a new encyclopedia of country music.¹⁰ Breezy and anecdotal it's 200-plus entries accent performers who have worked since 1960. Thus it should be a useful supplement to the two earlier encyclopedias listing country and western artists. But beware, Bob Pinson has already commented on the hazards of relying on this work (*JEMFQ* Vol. XI, pp. 112-113). Writing from England, Andy Grey has put together a glossy picture-book of *Great Country Music Stars*.¹¹ Most chapters are arranged by decade and much of the material will be familiar to a reader of Malone's *Country Music: USA*. The prime useful additions are text and pictures on the rockabillys, commercial folk revivalists, country-rock bands, English groups, and the current commercial outlaws. All of these are often excluded by purists writing on country music.

The most unique offering is Dorothy Horstman's *Sing Your Heart Out Country Boy*.¹² The concept for the book is as simple as it is successful. Selecting a broad range of famous songs, Horstman asked the writers or person associated with each song to comment on the inspiration for the work. The book consists of their responses along with the lyrics of each song. Crammed with interesting stories, there are some candid admissions of *non*-authorship as well as bold-faced lies. Songs on related themes are grouped together into fifteen chapters. My only complaint is that since there is no author index, there is no way of easily finding all the comments of Harlan Howard, or Tom T. Hall.

There are two new fan-oriented genre books; Artis on *Bluegrass*¹³ and Reid on *Redneck Rock*.¹⁴ Truthfully, and with unusual candor, Artis says, "This book has no revelations for those who have followed bluegrass." Reid captures much of the atmosphere of the contemporary Texas country music scene. It's a shame they weren't writing comparable books in 1960 when Nashville was the country music scene.

Doug Green employs the notion of genre to organize his well written and well illustrated fan-oriented review of country music.¹⁵ Accenting the *music*, he traces ten forms from their roots to their present expressions. The genres he deals with include old-time music, comedy, blues, singing cowboys, gospel, country rock, the Nashville sound, and more. Green writes with great candor. For example, of Buck Owens he says, "Lately he's begun to sound a little like a parody of himself." Better than any of the other authors here reviewed, he checks his own aesthetic prejudices to evaluate each genre in its own terms. Perhaps the greatest curiosity is the cover painting. It is an almost exact copy of a promotional photograph of the Grand Ole Opry's Crook Brothers string band taken about 1930. Appropriated without credit, it simply adds a female fiddler in western garb and a whiskey jug. Notwithstanding this esoteric heresy, and its high price (\$8.95 in paper) the book deserves to become the standard

introduction to country music.

Beyond cashing in on the currency of redneck chic, another motivation to publish has been the fiftieth anniversary of the Grand Ole Opry celebrated in October 1975. Three distinctly different books focussing on the Opry itself are part of the outwelling of works on country music.

Tassin and Henderson rightfully title their offerings *Fifty Years at the Grand Ole Opry*. The 29 pages of text in this big format glossy production are written as if from the perspective of a fan who has been listening to and attending over the full 50 years of the Opry's life. The fan has evolved from rural poverty to redneck opulence. Chapter 1 begins "Just poor folks, that's all we were, trying to make a living out of black land dirt." Chapter 2 is titled, "It's a long trip...but worth it." The final chapter ends with a description of the garrish appointments of the Spence Manor Motor Hotel across the street from the Country Music Hall of Fame. The numerous pages of photos parallel the theme of the text. From barefoot hillfolk and a publicity shot of Humphrey Bate's Possum Hunters dressed in their hillbilly stage garb captioned "neighbors 'joined in' at the slightest opportunity," the pictures move to shots of Webb Pierce's guitar-shaped swimming pool, the Opry, and Minnie Pearl with Tom Jones. It's not quite tacky enough to be camp, and I can't imagine any *JEMFO* reader enjoying this book.

If Tassin and Henderson have assembled a scrapbook for the proverbial "average fan," Charles K. Wolfe has crafted a scrapbook for the historian-folklorist focussing on the 1925-1935 formative years of the Grand Ole Opry.¹⁷ Wolfe's offering is chock-full of old pictures, playbills, personal letters, newspaper clippings, advertisements, and radio program schedules. The curious reader will find all sorts of small gems have been included. Wolfe is a leader of the revisionist school of Opry scholarship. With diverse scraps of documentary evidence, and the testimony of surviving old-timers, the revisionists are hacking away at the story which was fathered by George Hay. Hay maintained that he had introduced country music radio in Nashville by bringing in a large throng of amateur rustics who simply played traditional tunes that were the everyday music of the Tennessee countryside. The text and documents assembled by Wolfe bring to question each element of the Hay story.

The first several chapters detail the context in which the Opry developed. Most of the rest of the chapters are devoted to information obtained by Wolfe on the careers of the headliners of the era: Humphrey Bate, Jimmy Thompson, DeFord Bailey, the Dixieliners, Uncle Dave Macon, etc. The last chapter is also one of the most interesting. It deals with the transition years focusing on the Delmore Brothers, the Vagabonds, and the Sizemores. They played songs in a smooth manner without fiddles. Wolfe calls them the Opry's first full time professionals. These groups of the mid-1930s not only used the Opry name for all it was worth in personal appearances, but also published sheet music, sold song books, and sought out recording contracts in order to live entirely by their music. The Wolfe text and reprints comprise a treasure-trove for future scholarship.

Retailing at \$35.00, the Abrams-published *Grand Ole Opry*¹⁸ is probably the best bargain among the eighteen books mentioned here. It is packed with stunning photos from the WSM files that have never before been published. Many of the exquisitely reproduced color photos are twenty years old. My only quarrel with the pictures is that specific dates are usually not given, thus decreasing their usefulness for documentation of band personnel and instrumentation, and when given, some dates are wrong. For example, one Opry cast photo labeled "about 1930" could not have been taken prior to 1933, given the personnel included.

It is the text by Jack Hurst, an ex-Nashville newspaper reporter, that lifts this book above the level of an elegant 400-page-long scrap book. Framed in the new revisionist style, Hurst's writing is anecdotal and gossipy. But the subject of these tidbits is not Minnie Pearl's favorite recipes, but her complex relationship with Rod Brasfield; not the President honoring the Opry by his presence, but Nixon trying to save *his* act; not that Monroe schooled Flatt, but why these two did not speak for eighteen years; not just that George Hay molded the early Opry but that he was, from an early date, subject to debilitating nervous breakdowns; not just that Ernest Tubb helped to breathe new life into the Opry but that he staged a one-man drunken shoot-out in the lobby of the National Life Building, etc. Many of the most interesting stories have to do with the behind-the-scene decisions about the fate of the Opry since World War II. The current WSM management is said to be unhappy with Hurst's post-Watergate-style candor, but on balance, he published their view of events at the expense of the Edwin Craig, Jack DeWitt Craig, Jack DeWitt generation of WSM management.

While the text provides a wonderland of leads for research, none should be taken at face value. Going for spicy copy, Hurst has often told (or been told) only one side of the story. Occasionally he is dead wrong as when, to prove that the Nashville newspapers feared radio, he says "For many years neither the *Banner* nor the *Tennessean* ever published the schedules of the programs of local radio stations." Between us, Wolfe and I have photostatic copies of them all; the newspapers covered the early days of radio with great fanfare, and printed program schedules from then on.

One major subject which received no editorial comment is the impact of Opryland. Perhaps the pictures are intended to tell the story. In the final 32-page pictures-only chapter on Opryland, there

are only six pictures having anything to do with country music, and the last of these shows tourists viewing Roy Acuff's Museum of country music memorabilia.

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ABSTRACTS OF ACADEMIC DISSERTATIONS

A DIALOGUE OF ENERGY: ROCK MUSIC AND CULTURAL CHANGE

David Murray EMBLIDGE, Ph.D.
University of Minnesota, 1973 Director: Dr. Johannes Riedel

Rock has changed significantly since its birth in the 1950's. It has matured aesthetically, politically and commercially. It is a complex blend of musical and literary resources including American black and white popular and folk music, classical music of Europe and India, Latin American influences and involvement in *avant garde* electronic music. It reflects and shapes diverse political viewpoints ranging from visions of apocalyptic cultural change to paeans to the status quo. It is burgeoning multi-million dollar business making the poor rich and the rich still wealthier.

Six rock styles characteristic of the late 1960's are discussed in terms of musical and textual analysis and cultural meaning. The groups and individual artists include a woman, a black man, a British group and other white, male North Americans.

Like other popular arts, rock helps to generate a "new" aesthetic attitude, grounded in a sensibility less politically prejudicial about the sources and uses of artists' materials and about the size and socioeconomic character of audiences. This sensibility emphasizes uninhibited sexuality, intense sensory experience and the value of intuitive, nonrational understanding. The rock styles treated here illustrate some contrasting ways rock musicians express this sensibility.

For instance, Joplin blended rock and blues, emphasizing feeling as her primary mode of experience. To her, unabashed sensuality and violent catharsis were desirable. Hendrix mixed rock, rhythm and blues and experimental electronic music. He too emphasized sentimentality and uninhibited, aggressive sexuality. He argued for a dismissal of reason as the highest form of insight while celebrating mystical visions and intuition. The

Band's synthesis of rock and country-western music presents a sympathetic portrait of rural America. Their songs underscore the values of family, community and rootedness in the past. Blood, Sweat and Tears incorporate rock, jazz and classical resources, a mixture symbolically important as an aesthetic leveling influence. Dylan's songs combine folk, rock and blues influences. His themes are alternately apocalyptic, mythopoeic, sentimental and moralistic. He has been rock's pre-eminent voice of social protest. The Rolling Stones rely on basic rock and blues forms and are important symbolically as outsiders and former proletarians now ambivalent about the power inherent in their success. Their alienation often surfaces in rakish, aggressive and androgenous sexuality.

Considering this evidence, one senses a substantial shift in aesthetic taste in contemporary culture. The causes and consequences of this change are variously interpretable. One partial explanation comes from Norman O. Brown and Herbert Marcuse. They re-examine Freud's ideas about the individual psyche and the character of culture, and argue that as man's environment changes so will his psychological behavior. Technology has changed our life so that the functions of work, reason, sex and other basic activities need re-evaluation. They claim conditions now exist for a noticeably different conscious orientation to life. This change would imply different aesthetic values, and rock music is evidence of this emerging new aesthetic. Thus, rock's most important cultural role is as a harbinger of a new mode of consciousness.

How man uses his psychic and physical energy determines the shape of culture. Mick Jagger called rock a "dialogue of energy" suggesting that as rock rolls on toward a new set of values and a new consciousness it conducts an evolving conversation about the uses of man's energy. Usually this dialogue is intuitive and symbolic, no doubt more felt than thought about. However, its effects on a participant in the rock experience can be important and its influence on the culture as a whole in the long run may be profound.

RECORD REVIEWS

OLD-TIME FIDDLER'S REPERTORY: HISTORIC FIELD RECORDINGS OF FORTY-ONE TRADITIONAL TUNES. Various artists. Edited by R. P. Christeson (University of Missouri, no number), 1976. Two 12" 33 1/3 rpm discs. Forty-one selections, issued from wire recordings, made 1948-1961. Aural commentary by Christeson. Titles: Bob Walters: *Granny, Will Your Dog Bite?; Lazy Kate; Frisky Jim; Jack Danielson's Reel; Sleepy Joe; St. Joe Hornpipe; Thunderbolt Hornpipe; Casey's Hornpipe; Old Melinda; Old Joe; Jump Fingers; Lantern in the Ditch; The Missouri Mud; Unnamed Breakdown; Jimmy in the Swamp; Hooker's Hornpipe; Stoney Point; Adrian's Hornpipe; Unnamed Tune in D, A, & G; Art Wooten's Quadrille; Oyster River Quadrille; Quadrille in C & F; Quadrille Melody; Kelly Schottische; Tunes from Home Schottische; Old Time Schottische; Oxford Minuet; Hell in Texas; Done Gone; Steven's Waltz Number Two; Rose Waltz.* Bill Driver: *Iberia Breakdown (sic., see below); Unnamed Breakdown; Marmaduke's Hornpipe; Scott Number One; Scott Number Two.* Tony Gilmore: *Brickyard Joe; Wait Till You Hear This One, Boy; Rustic Dance.* Cyril Stinnet: *Pacific Slope.* George Helton: *Jinny Nettles.*

Ed Haley, *PARKERSBURG LANDING.* Produced and edited by Guthrie T. Meade and Mark Wilson (Rounder 1010), 1976. One 33 1/3 rpm disc. Fourteen selections, issued from private disc recordings, made in 1946. Jacket notes by Meade and Wilson. Titles: *Parkersburg Landing; Humphrey's Jig; Stackolee; Cherokee Polka; Cuckoo's Nest; Wake Susan; Cherry River Rag; Flower of the Morning; Grey Eagle Jig; Man of Constant Sorrow; Forked Deer; Lost Indian; Done Gone; Dunbar.*

J. P. and Annadeene Fraley, *WILD ROSE OF THE MOUNTAIN.* Produced and edited by Guthrie T. Meade and Mark Wilson (Rounder 0037), 1974. Eighteen selections, recorded in 1973. Jacket notes by J. P. Fraley, Meade and Wilson. Titles: *Cluckin' Hen; Going Back To Kentucky; Birdie; The Red Headed Irishman; Mud Fence; Swing Nine Yards of Calico; Run, Johnnie, Run; Wild Rose of the Mountain; Miller's Reel; Little Liza Jane; Granny, Take a Look at Uncle Sam; Sail Away Ladies; Forked Deer; The Roosian Rabbit; White Rose Waltz; Dusty Miller; Going Down the River; The Fun's All Over.*

Wilson Douglas, *THE RIGHT HAND FORK OF RUSH'S CREEK.* Produced and edited by Guthrie T. Meade and Mark Wilson (Rounder 0047), 1976. Fifteen selections, recorded in 1975 (?). Jacket notes by Douglas, and Nancy McClellan. Titles: *Cotton-Eyed Joe; Rocky Road to Dublin; Little Rose; Walking in the Parlor; Elzic's Farewell; Yew Piney Mountain; Shelvin' Rock; Camp Chase; West Fork Girls; Brushy Run; Old Christmas Morning; Chicken Reel; Paddy on the Turnpike; Forked Buck; Old Mother Flanagan.*

It is commonly accepted that much "authentic" American folk music of various sorts ("hillbilly," "blues," "Irish," "Cajun," etc.) has been documented on early commercial phonograph records. Few writers, however, have addressed themselves to the problem of determining how well such recordings reflect the folk music of a given region or group, or of the country as a whole. What gaps in our knowledge exist because certain performers, who may have been important on a local basis, recorded very little or not at all? And what of the regions or groups that have received little or no attention? (These same questions could also be asked in regard to university studies of folk music.) Fortunately, the increased availability of home recording equipment in the past thirty years has made it possible for private individuals to engage in recording, and much traditional music has, apparently, been preserved in this fashion. Although this, in itself, is important, even more significant is the fact that some recordings of this sort have recently been made available on commercial discs, giving the public an opportunity to hear musicians whose playing was not documented by any other means.

The Old-Time Fiddler's Repertory is designed as a companion to the book of the same title, also edited by R. P. Christeson and published by the University of Missouri Press in 1973. The combination of the two works is thus unique in offering both printed and recorded versions of tunes as actually played by traditional fiddlers. A cursory check indicates that Christeson's printed transcriptions are generally reliable, given that they are intended as prescriptive rather than descriptive renderings. The issuance of the present album should greatly enhance the effectiveness of the book in achieving the compiler's aim, which is to perpetuate these tunes in tradition.

There are many interesting aspects of the music included on the two discs. Most of the tunes (thirty) are played by Bob Walters, a native of Nebraska, a state whose fiddling has received little notice. He possessed considerable skill on his instrument and was a radio performer for many years, but apparently made no commercial recordings. The performances of Bill Driver, who is featured on five cuts, are particularly intriguing. Driver was a black man, according to the information given in Christeson's book, but his music, at least as represented on the discs, is purely Anglo-American. The black-white interchange in American (secular) folk music has yet to receive intensive study, and more attention has

been given to white adoption/adaptation of black idioms than the converse.

Christeson plays cello accompaniment on several selections. Although this instrument is not usually associated with traditional music, fiddlers in Scotland in the 18th and 19th centuries were often accompanied by cellists, and its appearance on the recorded performances of fiddlers from Maine (Mellie Dunham) and Texas (The East Texas Serenaders) as well as the present album, indicates that its use in this country is not unknown.

Some problems with the production of the album do, however, exist. My main criticism lies with the inclusion of Christeson's spoken commentary on the discs. This is highly distracting to the listener, and no explanation for the adoption of this approach is offered. His comments could easily have been printed on the album jacket, in place of the reproductions of catalog pages which were included in the area between the two halves of the double cover. The character of Christeson's commentary is much the same as it was in his book. My opinions in regard to this commentary were expressed in a review of the book (*JEMFO*, #34, p. 85) and remain unchanged.

Although tunes recorded from thirty-seven fiddlers were included in the book, only six of these musicians are represented on the album. As mentioned earlier, thirty tunes by Bob Walters appear on the discs, and although he was a fine player, some of this space could have been given to other fiddlers, to give the album greater variety. Five of the tunes on the records are not included in the book. With such a large pool from which to draw (245 tunes were printed in the book), an exact correspondence between book and album should have been possible (or a reason given for the absence of such a correspondence). At least one tune is identified differently on the album and in the book - album selection B3 is identified as "Iberia Breakdown" by Bill Driver and said to be tune #60 in the book, when it is, in fact, #61 in the book, identified there as simply "Breakdown," played by Fred Doxstadder. The sound quality is acceptable, considering that the recordings were originally done on wire. Many seldom heard tunes are presented, played by accomplished fiddlers who probably never recorded in any other fashion. All in all, it is a very valuable collection.

Ed Haley has become truly legendary, which is not surprising considering the circumstances that surround his life and music. He possessed extraordinary musical ability, had a proud and irascible temperament, and suffered from a physical handicap (blindness) - all features which set him apart from other men and thus fostered the growth of a larger-than-life aura around him. Haley's fiddling has influenced a broad range of fiddlers, including Clark Kessinger, "Georgia Slim" Rutland, J. P. Fraley and Wilson Douglas, yet his personality and apparently his own preferences prevented him from making commercial recordings.

The recordings issued on the Rounder album were made by Haley's family in 1946, on a home disc-cutting machine. Haley was 63 at the time. The fidelity is understandably low, and although Rounder has done a good remastering job, careful listening is required to pick up many of the subtleties of Haley's fiddling. Once this effort has been made, however, and the skill with which he handled intricacies of melody and timing, and the overall power of his playing is revealed, the listener can scarcely fail to be impressed. His left-hand technique does not always match his bowing mastery, particularly in the higher registers. Considering, however, that Haley held his fiddle against his chest, a position which requires the left hand to provide much of the support for the instrument and severely restricts the movement of this hand, his ability to shift position is remarkable.

The material covers a wide stylistic range, including schottisches ("Parkersburg Landing"), song airs ("Man of Constant Sorrow"), rags and modern pieces ("Cherry River Rag," "Done Gone"), as well as breakdowns. While many of the tunes on the record are well-known ("Forked Deer," "Wake [Up] Susan"), or are variants of popular tunes ("Cherokee Polka" is related to "Texas Quickstep," "Flower of the Morning" is similar to "Run, Nigger, Run"), Haley gives each piece a unique treatment and clearly demonstrates his creative strength.

One of Haley's most stunning performances is his rendition of "Lost Indian," which as Meade and Wilson point out, belongs to "a broad class of fiddle tunes related more through the use of a characteristic tuning, AEAC#, than via any specific melodic content." The use of this tuning as a vehicle for "show tunes" is widespread, ranging from the present piece to the French-Canadian "*Reel du pendu*" and the bluegrass "Black Mountain Rag". Its popularity in this capacity probably stems from the powerful resonances produced when the fiddle is thus tuned to an open chord, and the resulting effect of this "ringing" on performer and audience alike. It is worth noting that a performance of "Lost Indian" by Tony Marcus, a young fiddler from Berkeley, California, who derived his version of the tune from Haley's playing, won first place in the recent Topanga Fiddle Contest held in Santa Monica, California. Thus, Haley's music, as preserved on the Rounder disc, has already begun to influence a new generation of fiddlers. At a time when countless fiddle albums are being produced, *Parkersburg Landing* stands out as one of the finest and most important new releases. Rounder is planning a second album of Haley's fiddling.

The remaining two albums, *Wild Rose of the Mountain* and *The Right Hand Fork of Rush's Creek*, were also produced for Rounder by Guthrie T. Meade and Mark Wilson, and feature the playing of two fiddlers who were, to a certain degree, influenced by Ed Haley.

J. P. Fraley, of Rush, Kentucky, is accompanied by the guitar playing of his wife Annadeene on eighteen tunes recorded in the summer of 1973. He is a smooth and expressive fiddler who plays all of his tunes at a moderate tempo, a factor which allows the subtleties of his playing to stand out. Although there are a few common tunes on the record ("Red Headed Irishman," or "Little Beggarman," and "Forked Deer"), most seem to be well-known only in eastern Kentucky. His playing is at times reminiscent of Kenny Baker's, a fellow eastern Kentuckian. At least two of the tunes on the album, "Birdie" and "Sail Away Ladies" (not the tune usually associated with this title), have also been re-recorded by Baker (the latter under the title "Indian Killed a Woodcock"), on County 714 and 730, respectively. This would indicate that either Fraley has been influenced by Baker, or, more likely, that despite Baker's extensive professional career as a swing and bluegrass fiddler, he has not totally forsaken the music of his home region.

Two of the selections on Fraley's album point out an intriguing aspect of traditional fiddling. The seventh selection on Side 2 is his rendition of the fairly well-known tune, "Dusty Miller". However, the second piece on the same side, titled "Granny Take a Look at Uncle Sam," is a closely related tune. When a performer is presented with two such similar tunes, several possibilities can obtain: he can fail to notice the similarities and play both as distinct pieces; he can notice the similarities but reject one as the "wrong" way to play the tune; he can characterize one as a variant of the other and play both in a single performance, or; he can notice the similarities, yet accept each into his repertoire as distinct tunes (which, I suspect, is the case with Fraley). Which choice is made will likely depend on several factors including local attitudes towards acceptance of tune variants, the individual's own attitudes towards such matters, and the particular tune and variants involved.

Wilson Douglas is from the area around Iydale, West Virginia, and although he often listened to the fiddling of Ed Haley as a boy, his own playing has been more strongly influenced by that of his neighbor, French Carpenter, than by Haley's. Douglas plays some beautiful West Virginia tunes with vigor and feeling, but his poor intonation makes his music difficult to approach and appreciate. As indicated by the autobiographical liner notes, Douglas has deep feelings about his entire environment, particularly in relation to music. Although he does not possess the type of dazzling technique that inspires others to learn the instrument, as he was inspired himself by Ed Haley, Douglas' love for his art and his apparent ability to communicate this love to others, will, no doubt, make him an important link in the continuance of fiddle tradition.

Many of Douglas' tunes could be described as "lonesome," and "Old Christmas Morning" is particularly moving. It is an unusual tune, very free in form and meter. Douglas says that to learn this tune took "[a]bout five years, to the way [French] Carpenter wanted me to play it," and his unaccompanied rendition of it is one of the best performances on the album.

Judging by the last three albums discussed above, Rounder is setting new standards in the production of albums of traditional music. The sound quality is uniformly high, the notes on performers (autobiographical sketches in the cases of Fraley and Douglas) and tunes are excellent, and the albums are attractively packaged. Guthrie T. Meade and Mark Wilson are to be commended for their efforts.

-- Paul F. Wells
John Edwards Memorial Foundation

KELLY HARRELL & THE VIRGINIA STRING BAND (County 408). Reissue of twelve selections by early hillbilly singer Kelly Harrell, recorded between 1927 and 1929. Selections: *For Seven Long Years I've Been Married*, *The Henpecked Man*, *Charles Giteau*, *Cave Love Has Gained the Day*, *In the Shadow of the Pine*, *Row Us Over the Tide*, *My Name is John Johanna*, *Charley*, *He's a Good Old Man*, *I'm Nobody's Darling on Earth*, *Henry Clay Beattie*, *I Have No Loving Mother Now*, *My Wife She Has Gone and Left Me*. Underlined titles are vocal duets by Harrell and Henry Norton. Liner notes by C. Kinney Rorrer.

THE COMPLETE KELLY HARRELL (Bear Family FV 12508/9/10; West Germany). Three lps including all 43 issued recordings by Kelly Harrell, recorded between 1925 and 1929. Selections: FV 12508 (Sessions 1-3): *New River Train*, *Rovin' Gambler*, *I Wish I Was a Single Girl Again*, *Butcher's Boy* (2 different recordings of each of these), *I Was Born About 10,000 Years Ago*, *Wild Bill Jones*, *Peg and Awl*, *I Was Born in Pennsylvania*, *I'm Going Back to North Carolina*, *Be at Home Soon Tonight*, *The Wreck on the Southern Old 97*, *Blue Eyed Ella*. FV 12509: (Sessions 4-6): *O Molly Dear Go Ask Your Mother*, *Broken Engagement*, *The Dying Hobo*, *Beneath the Weeping Willow Tree*, *My Horses Ain't Hungry*, *Bright*

Sherman Valley, The Cuckoo She's a Fine Bird, Hand Me Down My Walking Cane, Bye and Bye You Will Soon Forget Me, Oh My Pretty Monkey, I Love My Sweetheart the Best, Henry Clay Beattie, I Want a Nice Little Fellow. FV 12510 (Sessions 7-10): *My Name is John Johannah, In the Shadow of the Pine, Charles Guiteau, I'm Nobody's Darling on Earth, My Wife She Has Gone and Left Me, Row Us Over the Tide, I Have No Loving Mother Now, For Seven Long Years I've Been Married, Charley He's a Good Old Man, The Henpecked Man, She Just Kept Kissing On, All My Sins Are Taken Away, Cave Love Has Gained the Day, I Heard Someone Call My Name.* Eight-page brochure includes biography by Mike Paris, text transcriptions by Robert Nobley and Willard Johnson, and complete Harrell discography.

Crockett Kelly Harrell (1889-1942) of Wythe County, Virginia, was a textile mill worker for most of his life who was also interested in traditional and then-contemporary country music. He played no musical instruments, but was a good singer, and had a good repertoire; he also wrote a few pieces, including "Away Out on the Mountain," recorded by Jimmie Rodgers. His earliest recordings for Victor in 1925-26 (Sessions 1, 3, 4, 5) were with accompaniment by unknown studio guitar and violin--possible Carson Robison and Murray Kellner. In 1925 (Session 2) for Okeh records he was accompanied by long-time friend Henry Whitter. In 1927 he was accompanied by Alfred Steagal on guitar, Posey Rorer (or Lonnie Austin) on fiddle, and Raymond Hundley, banjo (Sessions 6-9). On the last recording session, Roy Smeck, harmonica and jews harp, and Sam Freed, fiddle, joined Harrell and Steagal. As C. Kinney Rorrer observes in his liner notes to the County album, Steagal's fine guitar picking, Hundley's three-finger banjo picking, and Rorer's fiddling create a sound very reminiscent of Charlie Poole's North Carolina Ramblers, though Harrell eschews the bluesy and raggy tunes that Poole favored, and his singing is somewhat more distinct. Harrell's recorded repertoire is not unusual for early hillbilly recording artists: though the proportion of traditional native and imported folk ballads (including those designated in Laws' syllabi as M 4, P 24, E 10, E 11, E 15, F 1, G 2, H 1, H 3, H 4,) is high. "Henry Clay Beattie" is a relatively rare local ballad about a Virginia murder of 1911 that was at one time dubbed "the crime of the century." Harrell's version of "Old 97" is a fine, long text, and a rare recording, being issued on one of the few 12" hillbilly records of the 1920s. Steagal's guitar accompaniment on "Henpecked Man," an uncommon song on an over-worked topic, is particularly fine. "Wild Bill Jones" is musically unusual because (1) Harrell sings it entirely in the major scale and (2) Whitter accompanies it in the fifth of the scale (doubtless thrown off by Harrell's uncommon choice of mode). Harrell's "Dying Hobo," like that of Dick Justice (titled "One Cold December Day"), is only partly the hobo song and principally stanzas from the much older British ballad, "George Collins" (Child 85). "My Horses Ain't Hungry" is better known as "The Wagoner's Lad," and "Bye and Bye You Will Forget Me" is a variant of "Fond Affection" ("Dear Companion"). Other titles provide no surprises--except for "Cave Love," which seems to have been a scribal error on the original issue for "[Be]ca'se Love Has Gained the Day." The Bear Family series, with a brochure that includes biographical sketch and discography, is obviously the ideal approach to reissues, including all of Harrell's extant recordings chronologically arranged; but the County LP is a good sampler.

A RAMBLIN' RECKLESS HOBO (Rounder 1004). Sixteen recordings originally made between 1926 and 1930 by Richard Burnett and Leonard Rutherford and musical associates for Columbia, Starr (Gennett), and Brunswick. Selections: Burnett & Rutherford: *Ladies on the Steamboat, Lost John, Ramblin' Reckless Hobo, My Sweetheart in Tennessee, Billy in the Lowground, A Short Life of Trouble, Little Stream of Whiskey*; Rutherford & John D. Foster: *Cabin with the Roses at the Door, Taylor's Quickstep, There's No One Like the Old Folks, My Sarah Jane, Two Faithful Lovers*; Burnett & Oscar Ruttledge: *Blackberry Blossom*; Rutherford & Byrd Moore: *Knoxville Rag*; Burnett: *Going Across the Sea, Going Around the World* (last two titles not previously issued). Brochure notes by Charles K. Wolfe.

Dick Burnett (1883 -) and Leonard Rutherford (ca. 1900 - 1954) were one of the best known and most influential musical duos of the 1920s and '30s in south central Kentucky. Burnett was influential not only through his recordings, but through his songbook, which he had printed up in ca. 1913 and sold on his travels. Their repertoire was largely made up of native folk ballads and pop songs from the latter decades of the 19th century and older fiddle tunes. Both men played fiddle, but Rutherford was the smoother fiddler and Burnett was willing to accompany him on banjo, producing some of the finest banjo-fiddle duets on record. A handsomely produced 12-page brochure includes biographical information, notes on the songs, illustrations (including reproductions from Burnett's songbook), and discography.

THE FIFTY-YEAR HISTORY OF COUNTRY MUSIC (MCA-3013/14/15/16/17; Japan). A Five-lp set including 70 reissues, originally recorded in the United States between 1925 and 1970 for the Brunswick, Vocalion, Gennett, and Decca labels. Selections include: MCA-3013: *Black-Eyed Susie* (HOPKINS), *Arkansas Traveler* (TENNESSEE RAMBLERS), *Sail Away Ladies* (MACON), *Lady Gay* (KAZEE), *Pretty Polly* (BOGGS), *Derby Ram* (LUNSFORD), *Cindy* (KINCAID), *Brown's Ferry Blues* (McGEE BROTHERS), *Curley's New Talking Blues* (FOX), *Short Life of Trouble* (PUCKETT), *Coal Miner's Blues* (CARTER FAMILY), *Go and Leave Me If You Wish To* (CARLISLE BROTHERS), *When It's Time for the Whip-poor-will to Sing* (DELMORE BROTHERS), *John Henry* (CALLAHAN BROTHERS); MCA-3104: *The Last Round Up* (RANCH BOYS), *Tumbling Tumbleweeds and Cool Water* (SONS OF PIONEERS), *Pride of the Prairie* (TEX OWENS), *Any Old Time* (AUTRY), *Big Rock Candy Mountain* (McCLINTOCK), *When It's Springtime in the Rockies* (RED RIVER DAVE), *I Want to be*

a *Cowboy's Sweetheart* (MONTANA), *Little Betty Brown* (MILTON BROWN), *Frankie & Johnny* (GEORGIA WILD-CATS), *Back in the Saddle Again* (SIX-BAR COWBOYS), *Too Late* (WAKELY), *Round Her Neck She Wore a Yellow Ribbon* (DUNN'S VAGABONDS), *Truck Driver's Blues* (BRUNER'S TEXAS WANDERERS); MCA-3015: *Nobody's Darling but Mine and You Are My Sunshine* (DAVIS), *Just Because* (SHELTON BROTHERS); 40 others. 29-page brochure with commentary, transcriptions, photos.

The steady popularity of country music, contemporary and vintage, in Japan has motivated numerous reissues, including such outstanding packages as the complete Jimmie Rodgers set and the complete (Victor) Carter Family set. The above package was issued in June 1972, according to Toru Mitsui; however, it seems to have escaped notice in United States publications. The compiler and author of the accompanying booklet, Hiroyuki Takayama, took his title and many ideas for the contents from Malone's *Country Music U. S. A.: A Fifty Year History*. The first seven selections all appeared on a previous Japanese reissue, *American Folk Classics* (Coral MH 174), most of which were in turn taken from two American reissues compiled by Alan Lomax, *Listen To Our Story* (Brunswick B-1024) and *Mountain Frolic* (B-1025). Some titles are not the original "hits" but later re-recordings: e.g., Patsy Montana's "I Want to Be a Cowboy's Sweetheart" and Bob Wills' "San Antonio Rose." Songs not listed above include mostly hits from the 1950s through 1970 by such artists as Bill Monroe, Jimmy Martin, Bill Anderson, and Conway Twitty. A few items are surprising--e.g., Bing Crosby's "You All Come," The Tarriers' "Rawhide," and Burl Ives' "A Little Bitty Tear." The booklet is almost entirely in Japanese, except for the English text transcriptions (with the usual quota of misunderstandings). It is unfortunate that American companies cannot produce similar packages, but there is a fundamental difference in economics: in Japan, a set need only be pressed in quantities of a couple thousand to be profitable; in the United States, with so many more distributors and outlets to service, it is almost essential that a pressing be five or ten times as large--and the demand just isn't great enough to offset the initial capital outlay.

HARD TIMES (Rounder 4007). Reissue of 15 recordings by black artists originally recorded between 1916 and 1952. Selections: BARBECUE BOB: *We Sure Got Hard Times*; CHAMPION JACK DUPREE: *Warehouse Man Blues*; LONNIE JOHNSON: *Racketeers Blues*; RED NELSON & CRIPPLE CLARENCE LOFTON: *When the Soldiers Get Their Bonus*; PINWOOD TOM (Josh White pseudonym): *Silicosis Is Killin' Me*; BERT WILLIAMS: *Samuel*; HATTIE BURLESON: *Sadie's Servant Room Blues*; CHARLIE JORDAN: *Starvation Blues*; "TEXAS" ALEXANDER: *Section Gang Blues*; ALICE MOORE: *Broadway Street Woman Blues*, *Black Evil Blues*; "PINE TOP" SMITH: *Big Boy, They Can't Do That*; SMOKEY HOGG: *Unemployment Blues*; PIANO RED: *Sales Tax Boogie*. Liner notes by Archie Green.

As Archie Green comments in his notes, a large quantity of race recordings of the 1920-1940 period has been reissued on LP in recent years; but the albums have generally been organized on the basis of artist, region, or musical style, rather than thematic content. In this regard, this LP is unusual. The material was selected by Dick Spottswood from his immense personal collection, and it is more remarkable that so few of the titles have previously been reissued (four, to my knowledge). The titles of the selections indicate the breadth of topics under the general rubric of "hard times"--Depression economy, unemployment, intolerable or demeaning work conditions, sales tax, etc. The inclusion of the Bert Williams recording--the first LP reissue by this early black actor--is also noteworthy. Other highlights include Josh White's condemnation of the deadly conditions suffered by West Virginia workers on the tunnel near Hawks Nest in 1930-33; and Texas Alexander's song about track-laying, in a vocal style marking the transition between field holler and blues. This album should provide useful source material for many a classroom discussion in American social-economic history.

THE MUSICAL HERITAGE OF AMERICA, Vol. 1 (CMS Records CMS 650/4L). A four-LP set of over 40 musical selections recorded and released in 1972-73. (This is the first of three volumes.)

Vol. 1 of this series (the only one at hand for reviewing) portrays the history of the United States from colonial times to the beginning of the Civil War through folk and popular songs of the day. They are sung by Tom Glazer, with harmonies by Pat Moffitt, and instrumental accompaniment on guitar and/or banjo by Glazer, Dick Weissman, and William Nininger. Glazer's brief introductory comments to each song are also recorded; the accompanying booklet with text of songs and introductions, then is actually a script to the sound recordings. The style of presentation is straightforward "citybilly"--indeed, it is difficult to do much else with many of the 18th and early 19th century popular songs and broadside ballads that have long since disappeared from oral tradition (if they ever were traditional). The headnotes are generally accurate, though some misimpressions are inevitable on account of their extreme brevity and the fact that they are, apparently, aimed at a very young audience. The set will be most useful to teachers of elementary grades who have very meager resources at their disposal.

CORRECTION

Monte Hale was mis-identified as Waylon Jennings in the photo caption on p. 42 of JEMFQ #41.

JEMF REPRINT SERIES

Reprints 17-25, available bound as a set only, are \$1.00 to members of the *Friends of the JEMF* and \$2.00 to all others; all other reprints are 50¢ to members of the *Friends* and \$1.00 to others.

4. "Hillbilly Music: Source and Symbol," by Archie Green. From *Journal of American Folklore*, 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From *Journal of American Folklore*, 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin*, Hatboro, Pa., Folklore Associates (1966).
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Folklore*, 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman (Hall). From *Ethnomusicology*, 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, 27 (1968), and "A Ballad in Search of It's Author," by John I. White. From *Western American Literature*, 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore*, New York, Basic Books (1968).
15. "Railroad Folksongs on Record--A Survey," by Norm Cohen. From *New York Folklore Quarterly*, 26 (1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, 83 (1970).
- 17-25. Under the title "Commercially Disseminated Folk Music: Sources and Resources," the July 1971 issue of *Western Folklore* included 9 articles by D. K. Wilgus, Eugene Earle, Norm Cohen, Archie Green, Joseph Hickerson, Guthrie T. Meade, Jr., and Bill Malone. Available bound as a set only. (\$1.00 to *Friends*; \$2.00 to all others.)
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium (Number Nineteen)*, New York, Columbia University Press (1971).
28. "The Repertory and Style of a Country Singer: Johnny Cash," by Frederick E. Danker. From *Journal of American Folklore*, 85 (1972).
29. "Country Music: Ballad of the Silent Majority," by Paul DiMaggio, Richard A. Peterson, and Jack Esco, Jr. From *The Sounds of Social Change*, Chicago, Rand McNally & Co. (1972).
30. "Robert W. Gordon and the Second Wreck of 'Old 97'," by Norm Cohen. From *Journal of American Folklore*, 87 (1974).
31. "Keep on the Sunny Side of Life: Pattern and Religious Expression in Bluegrass Gospel Music," by Howard Wight Marshall. From *New York Folklore Quarterly*, 30 (1974).
32. "Southern American Folk Fiddle Styles," by Linda Burman-Hall. From *Ethnomusicology*, 19 (1975).
33. "The Folk Banjo: A Documentary History," by Dena J. Epstein. From *Ethnomusicology*, 19 (1975).

JEMF SPECIAL SERIES

1. *The Early Recording Career of Ernest V. "Pop" Stoneman: A Bio-Discography*, by Graham Wickham, Eugene Earle, and Norm Cohen. (Price to *Friends of JEMF*, \$1.00; all others, \$2.00.)
2. *Johnny Cash Discography and Recording History (1955-1968)*, by John L. Smith. (Price to *Friends of JEMF*, \$1.00; all others, \$2.00.)
3. *Uncle Dave Macon: A Bio-Discography*, by Ralph Rinzler and Norm Cohen. (Price to *Friends of JEMF*, \$1.00; all others, \$2.00.)
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7. *Molly O'Day, Lynn Davis, and the Cumberland Mountain Folks: A Bio-Discography*, by Ivan M. Tribe and John W. Morris. (Price to *Friends of JEMF*, \$2.50; all others, \$3.50.)
8. *Reflections: The Autobiography of Johnny Bond*. (Price to *Friends*, \$3.00; all others, \$4.00.)

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LP 102: *The Sons of the Pioneers*. ET recordings not previously available for sale.

LP 103: *Paramount Old Time Tunes*. A Sampler from the Paramount label of the 1920s and '30s.

PLEASE GIVE FRIENDS NUMBER WHEN ORDERING. CALIFORNIA RESIDENTS PLEASE ADD 6% SALES TAX

JEMF QUARTERLY

VOL. 12

SUMMER 1976

Number 42

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Members of the Friends of the JEMF receive the JEMF Quarterly as part of their \$8.50 (or more) annual membership dues. Individual subscriptions are \$8.50 per year for the current year; Library subscription rates are \$10.00 per year. Back issues of Volumes 6-11 (Numbers 17 through 40) are available at \$2.00 per copy. (Xerographic and microform copies of JEMFQ are available from University Microfilms, Ann Arbor, Mich.)

The JEMF Quarterly is edited by Norm Cohen. Manuscripts that fall within the area of the JEMF's activities and goals (see inside front cover) are invited, but should be accompanied by an addressed, stamped return envelope. All manuscripts, books and records for review, and other communications should be addressed to: Editor, JEMFQ, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California, Los Angeles, CA., 90024.

JEMF QUARTERLY

JOHN EDWARDS MEMORIAL FOUNDATION



VOL. XII

AUTUMN 1976

No. 43

LETTERS

Sir:

In the article on Lake Howard [JEMFQ #37 (Spring 1975), p. 2] I was interested to read about J. B. Long of Burlington because it may explain some records I have run across recently. I have a copy of "Grey Eagle"/"Medly--Darling Milly [sic] Gray and Little Brown Jug" by Roland Cauley and Lake Howard (masters 15528-1 and 15557-1) on a Perfect label but with the release numbers JL-100-A/JL-100-B, respectively. I have also run across a copy of a Mitchell's Christian Singers on Perfect JL-111-A/JL-100-B. Was this part of a series sold perhaps through J. L(ong)'s chain stores? I found both of these records near Burlington, No. Carolina.

Also, some time back there was an article on the murder of the Lawson Family by Donald Lee Nelson [JEMFQ #32 (Winter 1973), p. 170]. I have one recording of the song by a group not listed in the discography given. It is Champion 16261 by Cranford and Thompson: "Murder of the Lawson Family"/"Otto Wood." The Lawson side is a cover of Kid Smith's, while the Wood side is not.

--Kinney Rorrer
Ringgold, Va.

□ □ □ □

Sir:

Mr. Charles Godlove recently sent me copies... of your piece on Clayton McMichen [JEMFQ #39 (Autumn 1975), p. 117]...Thanks for the kind mentioning of myself and picture as well.

But just to set the record straight. I don't believe Clayton McMichen ever recorded for Okeh records. The [McMichen with] McMichen's Harmony Boys was another guy, Elmer McMichen, also fiddler. Other members of the group were Hoyt Newton, fiddler; a guy named Woods on banjo (can't remember his first name), and myself on guitar. Among songs we recorded were "Sweetheart Days" (the first song I ever wrote), "Down By the Old Mill Stream," "Ain't She Sweet," and I don't remember the others. We recorded these for P. C. Brockman, who is still in Atlanta in the wholesale gift business...

--Slim Bryant
Pittsburgh, Pa.

[Editor's note: We are most grateful to Slim Bryant for bringing to our attention for the first time that there was another Georgia fiddler named McMichen. The session to which he refers was held on 15 March 1929 in Atlanta, at which time McMichen's Harmony Boys recorded four titles: "Ain't She Sweet," "Sweetheart Days" (both issued on Okeh 45330), and "Hand Me Down My Walking Cane" and "In the Shade of the Old Apple Tree" (both unissued). Instrumentation consisted of guitar, banjo, and fiddle(s), though company files do not identify personnel. These are the only recordings by a band with this name; however, Clayton McMichen did record several years earlier--in 1925--for Okeh with McMichen's Home Town Band.]

Sir: □ □ □ □

...Enjoyed the story in Summer 1975 issue [#38, p. 67] about Wilma Lee and Stoney Cooper--and seeing my name in the discography [as writer of "Blue Mountain Girl"]...I worked many radio shows with Wilma Lee and Stoney on their Saturday Radio Shows at WSVB, Harrisonburg, Va.; I also had my own solo show on the station at the time--vocal and guitar...

Also, Stoney forgot to mention that when they worked on WSVB he was nick-named Smiley Cooper, but when they moved on to WWVA, Wheeling, Smiley Sutter ("Crazy Elmer") was also there at the time. So there couldn't be two Smileys; therefore, they had to think up a new name for their fiddle player--Dale Cooper. So Jerry (Wilma's sister) came up with "Stoney" for a nickname, and that's what it's been ever since...

I made a trip to the Library of Congress last summer, and was able to re-discover [the Tygart Valley Homestead recordings]. Apparently these three field recordings were the only ones on file in the Archives. Wilma made no mention in the interview with me, or in the interview in JEMFQ, of another session in West Virginia, for the Library of Congress. The file card for the LC that I xeroxed reads, "Tygart Valley Homesteads, Elkins, W. Va." Could this have been an error on the card--that the recordings were made in Washington, D. C., as Wilma Lee stated in both interviews, or was there actually another recording session--a field recording in West Virginia that they neglected to mention? Maybe one of your readers could clear this up.

--Eddie Nesbett
Washington, D. C.

Sir:

The new Rounder LP (0071), 'Hollerin'', recorded at the Spivey's Corner, NC Hollerin' Contest in 1975-76, was issued too late to serve as a source for my article in country yodeling (JEMFQ #42, p. 91). Hollering and yodeling, as several performers on the record make clear, are not the same thing. In fact, they seem to be inverse in relationship, yodeling beginning with the full voice and leaping to falsetto, while hollering mostly begins in falsetto and may or may not alternate with the full voice. The region from which these hollerers come, Sampson County in the eastern part of NC, is out of the orbit of most recorded oldtime or traditional music and its traditions seem to be little documented; we need to know to what extent its rich diversity of hollering styles is typical of the backwoods south or, as the annotators feel, is somehow unique. In any case, these hollers for working crops, calling dogs or livestock, ordering up a jar of water, rafting lumber, yelling for help or fun or just easing the feelings -- or, as in some cases on the LP, producing an entire hollered

"ditty" or song -- documents, much more fully than heretofore, the rural use of falsetto about which my article speculates.

--Robert Coltman
South Chelmsford, Mass.

□ □ □

Sir:

I enjoyed your article on Radio Station WNAX, Yankton, S. D. [JEMFQ #40 (Winter 1975), p. 177]. In the 1940s we lived in Nebraska in an area covered by WNAX, and we always listened to this station. After reading this article, I located some advertising material from this station which had program listings and artist photos...

--Dick Hill
Hastings, Neb.

[Editor's note: Mr. Hill was kind enough to send us the material mentioned in his letter; see reproductions on this page and the following.]

DINNER BELL ROUNDUP



TOP ROW, LEFT TO RIGHT: Harold Arp, Eddie Texel, Marian Matthews, Rex Hays, Larry O'Malley, "Happy Jack" O'Malley
2ND ROW, LEFT TO RIGHT: Willie Pierson, Cora Deane, Dick Klosi
3RD ROW, LEFT TO RIGHT: Ben and Jessie Mae Norman, Betty and Marge Carson,
IN CIRCLE: Mal Murray

Save This Complete Daily WNAX Program Schedule

SUNDAY MORNING	MONDAY MORNING	TUESDAY MORNING	WEDNESDAY MORNING	THURSDAY MORNING	FRIDAY MORNING	SATURDAY MORNING
7:30—Back to the Bible 8:00—Gospel Fellowship Hour 8:30—FIRST EDITION NEWS 9:00—Standarvian Fellowship Hour 9:00—WORLD PASSES BY 9:30—Iowa Spoke 9:45—Your Favorite Hymns 10:00—A. A. F. Symbonic Flight 10:30—FIRST EDITION 10:45—Christian Crusaders 11:30—Luberan Hour	6:00—Good Morning 6:15—Farm News 6:25—FIRST EDITION NEWS 6:30—Good Morning 6:45—Farm Markets 6:50—Good Morning 7:00—Early Birds 7:10—Central Public Markets 7:15—NEWS 7:30—Cottonboard Funfest 7:45—NEWS 8:00—Novelty Boys 8:15—Tune Crackers 8:30—Breakfast Club 9:00—My True Story 9:25—Aunt Jemima 9:30—Hymns of All Churches 9:45—One Woman's Opinion 10:00—Breakfast in Hollywood 10:30—GIL MARTYN NEWS 10:45—Jack Berch and His Boys 11:00—Glamour Manor 11:30—NEWS 11:45—To be announced	6:00—Good Morning 6:15—Farm News 6:25—FIRST EDITION NEWS 6:30—Good Morning 6:45—Farm Markets 6:50—Good Morning 7:00—Early Birds 7:10—Central Public Markets 7:15—NEWS 7:30—Cottonboard Funfest 7:45—NEWS 8:00—Novelty Boys 8:15—Tune Crackers 8:30—Breakfast Club 9:00—My True Story 9:25—Aunt Jemima 9:30—Hymns of All Churches 9:45—The Listening Post 10:00—Breakfast in Hollywood 10:30—GIL MARTYN NEWS 10:45—Jack Berch and His Boys 11:00—Glamour Manor 11:30—NEWS 11:45—To be announced	6:00—Good Morning 6:15—Farm News 6:25—FIRST EDITION NEWS 6:30—Good Morning 6:45—Farm Markets 6:50—Good Morning 7:00—Early Birds 7:10—Central Public Markets 7:15—NEWS 7:30—Cottonboard Funfest 7:45—NEWS 8:00—Novelty Boys 8:15—Tune Crackers 8:30—Breakfast Club 9:00—My True Story 9:25—Aunt Jemima 9:30—Hymns of All Churches 9:45—The Listening Post 10:00—Breakfast in Hollywood 10:30—GIL MARTYN NEWS 10:45—Jack Berch and His Boys 11:00—Glamour Manor 11:30—NEWS 11:45—To be announced	6:00—Good Morning 6:15—Farm News 6:25—FIRST EDITION NEWS 6:30—Good Morning 6:45—Farm Markets 6:50—Good Morning 7:00—Early Birds 7:10—Central Public Markets 7:15—NEWS 7:30—Cottonboard Funfest 7:45—NEWS 8:00—Novelty Boys 8:15—Tune Crackers 8:30—Breakfast Club 9:00—My True Story 9:25—Aunt Jemima 9:30—Hymns of All Churches 9:45—The Listening Post 10:00—Breakfast in Hollywood 10:30—GIL MARTYN NEWS 10:45—Jack Berch and His Boys 11:00—Glamour Manor 11:30—NEWS 11:45—To be announced	6:00—Good Morning 6:15—Farm News 6:25—FIRST EDITION NEWS 6:30—Good Morning 6:45—Farm Markets 6:50—Good Morning 7:00—Early Birds 7:10—Central Public Markets 7:15—NEWS 7:30—Cottonboard Funfest 7:45—NEWS 8:00—Novelty Boys 8:15—Tune Crackers 8:30—Breakfast Club 9:00—My True Story 9:25—Aunt Jemima 9:30—Hymns of All Churches 9:45—The Listening Post 10:00—Breakfast in Hollywood 10:30—GIL MARTYN NEWS 10:45—Jack Berch and His Boys 11:00—Glamour Manor 11:30—NEWS 11:45—To be announced	6:00—Good Morning 6:15—Farm News 6:25—FIRST EDITION NEWS 6:30—Good Morning 6:45—Farm Markets 6:50—Good Morning 7:00—Early Birds 7:10—Central Public Markets 7:15—NEWS 7:30—Cottonboard Funfest 7:45—NEWS 8:00—Novelty Boys 8:15—Tune Crackers 8:30—Breakfast Club 9:00—My True Story 9:25—Aunt Jemima 9:30—Hymns of All Churches 9:45—The Listening Post 10:00—Breakfast in Hollywood 10:30—GIL MARTYN NEWS 10:45—Jack Berch and His Boys 11:00—Glamour Manor 11:30—NEWS 11:45—To be announced
SUNDAY AFTERNOON 12:00—Sunday Callers 12:15—HEADLINE NEWS 12:30—Sunday Get Together 2:00—To be announced 2:30—Miss Hattie 3:00—Darts for Dough 3:30—Andrews Sisters 4:00—Mary Small 4:30—Charlotte Greenwood 5:00—Philo Hall of Fame	MONDAY AFTERNOON 12:00—Dinner Bell 12:15—Markets and Livestock News 12:30—NEWS 12:50—Inquiring Farm Reporter 1:00—Young Doctor Malone 1:15—Life Can Be Beautiful 1:30—Ma Perkins 1:45—Judy and Jane 2:00—NEWS 2:15—Al's Rhythm Rangers 2:30—Ladies Be Seated 3:00—TIME VIEWS THE NEWS 3:15—The Gospel Singer 3:30—Your Neighbor Lady 4:00—Afternoon Reces 4:30—To be announced 4:45—Hop Harrigan 5:00—STANLEY DIXON NEWS 5:15—Off the Record 5:30—Jack Armstrong 5:45—Perry Mason	TUESDAY AFTERNOON 12:00—Dinner Bell 12:15—Markets and Livestock News 12:30—NEWS 12:50—Inquiring Farm Reporter 1:00—Young Doctor Malone 1:15—Life Can Be Beautiful 1:30—Ma Perkins 1:45—Judy and Jane 2:00—NEWS 2:15—Al's Rhythm Rangers 2:30—Ladies Be Seated 3:00—TIME VIEWS THE NEWS 3:15—The Gospel Singer 3:30—Your Neighbor Lady 4:00—Afternoon Reces 4:30—To be announced 4:45—Hop Harrigan 5:00—STANLEY DIXON NEWS 5:15—Off the Record 5:30—Jack Armstrong 5:45—Perry Mason	WEDNESDAY AFTERNOON 12:00—Dinner bell 12:15—Markets and Livestock News 12:30—NEWS 12:50—Inquiring Farm Reporter 1:00—Young Doctor Malone 1:15—Life Can Be Beautiful 1:30—Ma Perkins 1:45—Judy and Jane 2:00—NEWS 2:15—Al's Rhythm Rangers 2:30—Ladies Be Seated 3:00—TIME VIEWS THE NEWS 3:15—The Gospel Singer 3:30—Your Neighbor Lady 4:00—Afternoon Reces 4:30—To be announced 4:45—Hop Harrigan 5:00—STANLEY DIXON NEWS 5:15—Off the Record 5:30—Jack Armstrong 5:45—Perry Mason	THURSDAY AFTERNOON 12:00—Dinner Bell 12:15—Markets and Livestock News 12:30—NEWS 12:50—Inquiring Farm Reporter 1:00—Young Doctor Malone 1:15—Life Can Be Beautiful 1:30—Ma Perkins 1:45—Judy and Jane 2:00—NEWS 2:15—Al's Rhythm Rangers 2:30—Ladies Be Seated 3:00—TIME VIEWS THE NEWS 3:15—The Gospel Singer 3:30—Your Neighbor Lady 4:00—Afternoon Reces 4:30—To be announced 4:45—Hop Harrigan 5:00—STANLEY DIXON NEWS 5:15—Off the Record 5:30—Jack Armstrong 5:45—Perry Mason	FRIDAY AFTERNOON 12:00—Dinner Bell 12:15—Markets and Livestock News 12:30—NEWS 12:50—Inquiring Farm Reporter 1:00—Young Doctor Malone 1:15—Life Can Be Beautiful 1:30—Ma Perkins 1:45—Judy and Jane 2:00—NEWS 2:15—Al's Rhythm Rangers 2:30—Ladies Be Seated 3:00—TIME VIEWS THE NEWS 3:15—The Gospel Singer 3:30—Your Neighbor Lady 4:00—Afternoon Reces 4:30—To be announced 4:45—Hop Harrigan 5:00—STANLEY DIXON NEWS 5:15—Off the Record 5:30—Jack Armstrong 5:45—Perry Mason	SATURDAY AFTERNOON 12:00—Dinner Bell 12:15—Farm Topics 12:30—MARKS 12:50—Inquiring Farm Reporter 1:00—Saturday Matinee 3:30—NEWS 4:00—Disk Ellington Concert 5:00—STANLEY DIXON NEWS 5:15—4-H Round Up 5:30—Fun Canteen
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PROGRAM SCHEDULE SUBJECT TO CHANGE						

Program from WNAX, Yankton, S.D., dated 15 June 1945 (courtesy Dick Hill).

MELLIE DUNHAM: "MAINE'S CHAMPION FIDDLER"

By Paul F. Wells

[Paul F. Wells has been researching extensively the New England fiddle tradition. He is presently editing an album of New England fiddle music, including material from the 1920s through the 1970s, for the JEMF. It should be available next spring.]

In 1926, the country was seized by a mania for old time fiddling. A tremendous number of fiddle contests were staged that year, several fiddlers had brief careers as vaudeville performers, and many made phonograph records. All this uproar was generated in a very unlikely fashion. It was not, as might be expected, the result of a promotional scheme on the part of any of the record companies that were engaged in recording and marketing old time music, nor was it caused by any colossal effort on the part of folklorists to bring traditional music to the public's attention. Rather, this sudden and widespread interest in fiddling was due to the coming together of two men - industrialist Henry Ford, and a Maine farmer, snowshoe maker and fiddler, Alanson Mellen, or "Mellie", Dunham.

Although their meeting cannot be described as one of pure chance, the circumstances which led to it and the events precipitated by it, could hardly have been foreseen.

Ford had a long-standing interest in old time dances, dating prior to World War I, and he and his wife had organized private parties featuring such dances. As early as 1923, he had begun to seek out and patronize old time fiddlers. One of the first fiddlers to achieve some notoriety through Ford's ministrations was Jasper, or "Jep," Bisbee, of Paris, Michigan, whom Ford and Thomas Edison had met in the summer of 1923. Bisbee later recorded several sides for Edison. (An article on Bisbee is planned for the future.) Ford's interest in fiddling and dancing stemmed from his strong feelings against jazz, which was sweeping the country at that time and which Ford felt had a demoralizing effect on Americans. He thought that by encouraging and promoting old time dancing, he could "help America take a step...toward a saner and sweeter idea of life that prevailed in pre-war days."¹ He apparently never stopped to think about the considerable influence that he himself had had in changing the country's life style.

Mellie Dunham was a lifelong resident of the small town of Norway, in southwestern Maine. He was born there on 29 July 1853, and made his living by working the family farm and by making snowshoes. He had gained a certain degree of fame through this latter trade, as he had made the shoes used by Commodore Robert Peary in his

expedition to the North Pole in 1909. Mellie also fiddled for many dances at the Heywood Club in Norway.

Acting on a dare from a friend, Mellie entered a fiddle contest held at the Armory in nearby Lewiston in the fall of 1925. He apparently made a great hit with the audience and the judges, and earned himself the title of champion fiddler of Maine. Though this in itself was no mean feat, it was paltry compared with what was to follow.

At this point, the news media entered the picture. A Boston newspaperman named Os Brown, who was also from Norway, heard of Mellie Dunham's contest victory. He also knew of Henry Ford's interest in fiddling and sent the car manufacturer a clipping about Mellie. Just what Brown's motive was for doing this is unknown, but it can be supposed that he was hoping to generate some publicity for his home area. At any rate, his action obtained results, for in mid-November of 1925, Mellie received an invitation from Ford to come to Dearborn and play the fiddle for him.² There was nothing unusual in this invitation, as Ford had entertained thirty-eight fiddlers prior to Mellie. However, none of these previous visitors attracted the fanfare that Mellie did. Newspapers carried stories about Ford's invitation and Mellie's reply ("I don't want to come before December 1, but if you really want me before then, say so and I'll drop everything and come right away."), and related nearly every step in the proceedings thereafter.

Ford sent railroad tickets for Mellie and his wife Emma (who became "Gram" in all the news stories) to travel to Michigan. On 7 December, amid a large farewell gathering, the Dunhams left Norway. They journeyed to Detroit by way of Montreal, and were accompanied by newspaper correspondents for the entire trip. They arrived at Detroit the next day and were escorted to Dearborn to meet Henry Ford. Ford himself was amazed and somewhat chagrined at the amount of publicity which Mellie and Gram attracted. Nevertheless, he and the Dunhams apparently took an immediate liking to one another and Ford entertained the Down-East couple in grand style.

Mellie "played for his supper" though, as he and the Ford Orchestra furnished the music

for a dance in Dearborn, Friday night, 11 December. Despite his reservations concerning the publicity which surrounded Mellie's trip, Ford must surely have welcomed the exposure which this gave to his movement to revive old time dancing. He took advantage of the circumstances, and made his first public demonstration of these dances in Detroit, on 12 December, with Mellie and the Ford Orchestra once again supplying the music.

Mellie was scheduled to stay in Dearborn for several more days, but he received an offer to appear in vaudeville in New York City. He cut his visit short, and on 13 December, he and Gram departed for New York.

Upon their arrival, they were treated to a tour of the city, and reportedly the stock exchange even shut down for about a minute to greet the Dunhams.⁵ On the 16th of December, Mellie played for a reception held at City Hall, at which Mayor Hylan, a native of the Catskill region of New York state, called the figures of the dances. That same day, Mellie signed a \$500-a-week contract for a vaudeville tour on the Keith-Albee circuit, and shortly thereafter, headed for Boston to begin the tour.

Mellie opened at the Keith house in Boston on 22 December and created such a sensation that the act, which was originally scheduled to run for a week, was held over for two additional weeks, often playing to capacity crowds. The stage act, which was the creation of Bart Grady, featured a simulation of a barn dance. Mellie, accompanied by the house orchestra, played before a backdrop depicting the interior of a barn. A group of dancers, some reportedly imported from Maine and others drafted from the ranks of available professional and semi-professional companies, also appeared on stage. Mellie's solo fiddle was apparently inaudible above the orchestra much of the time, but from all accounts, he enjoyed himself on stage and was little affected by the large size of the audiences. Mellie's appearance, which led some writers to describe him as a "sawed-off Mark Twain," was almost too perfect for the part, and this has probably contributed to the popular conception of how an old time fiddler should look. His personality won him great favor with his audiences, and this, combined with the novelty value of the act, contributed to his success.

After Boston, Mellie returned to New York (where he and Gram were met at Grand Central Station by a horse-drawn sleigh), and opened at the Hippodrome on 11 January, 1926. He again received much acclaim and was held over for a second week. His tour subsequently took him to most of the major cities in the northeast, and even carried him as far west as Michigan again. (A complete listing of cities, theaters and dates follows this article.)

The effect of Mellie's fame upon other fiddlers was immediate. Quite frankly, he was a fiddler of only average ability, and many other

musicians felt that his fame was undeserved and that they could do as well or better. Another fiddler from Maine, John Grant of Long Island, Casco Bay, who was described as "Mellie Dunham's challenger for the fiddlin' championship hereabouts," played a successful one-week engagement at the Strand theater in Portland, with an act similar to Mellie's.⁴ In February, a 7-year-old fiddler expressed a desire to meet Mellie "or any other 70-year-old violinist, for a contest of skill in the playing of popular or classical music or old-time dance tunes."⁵ Adin Harper, an Ohio fiddler, turned down a \$250-a-week vaudeville contract when someone told him that Mellie was making \$1000 weekly (twice the amount which was disclosed at the time of Mellie's signing), and stated, "I'm just as good as Mellie."⁶

Mellie's most famous challenger was Tennessee's Uncle Jimmy Thompson, who had already been a featured performer over WSM in Nashville for nearly a month when Mellie began his vaudeville tour. Actually, Mellie may have been the challenger in this incident. Charles K. Wolfe cites an article in an unnamed Boston newspaper (which I have not seen), which reported that Mellie was "tiring of the challenges and criticism heaped upon him by other fiddlers throughout the country," and hearing of Uncle Jimmy's famous victory in a Dallas, Texas contest, decided that he would like to meet the Tennessean in a two-man contest.⁷ Uncle Jimmy was eager for the showdown, and WSM offered to broadcast the competition and allow the radio audience to determine the victor. However, for unknown reasons, the contest was never held.

A rash of fiddle contests did occur in the first few months of 1926, many of which offered a "Ford Cup" as first prize. One large event held in Lewiston, Maine in April of that year, was billed as the "World Championship" (as were many smaller contests), and attracted fiddlers from great distances. Among these were James Scott Skinner, the famous Scottish fiddler/composer from Aberdeen (who became dissatisfied with the accompanist provided at the contest, and walked off stage part way through his performance), and Joseph Allard, legendary French-Canadian fiddler from Quebec.

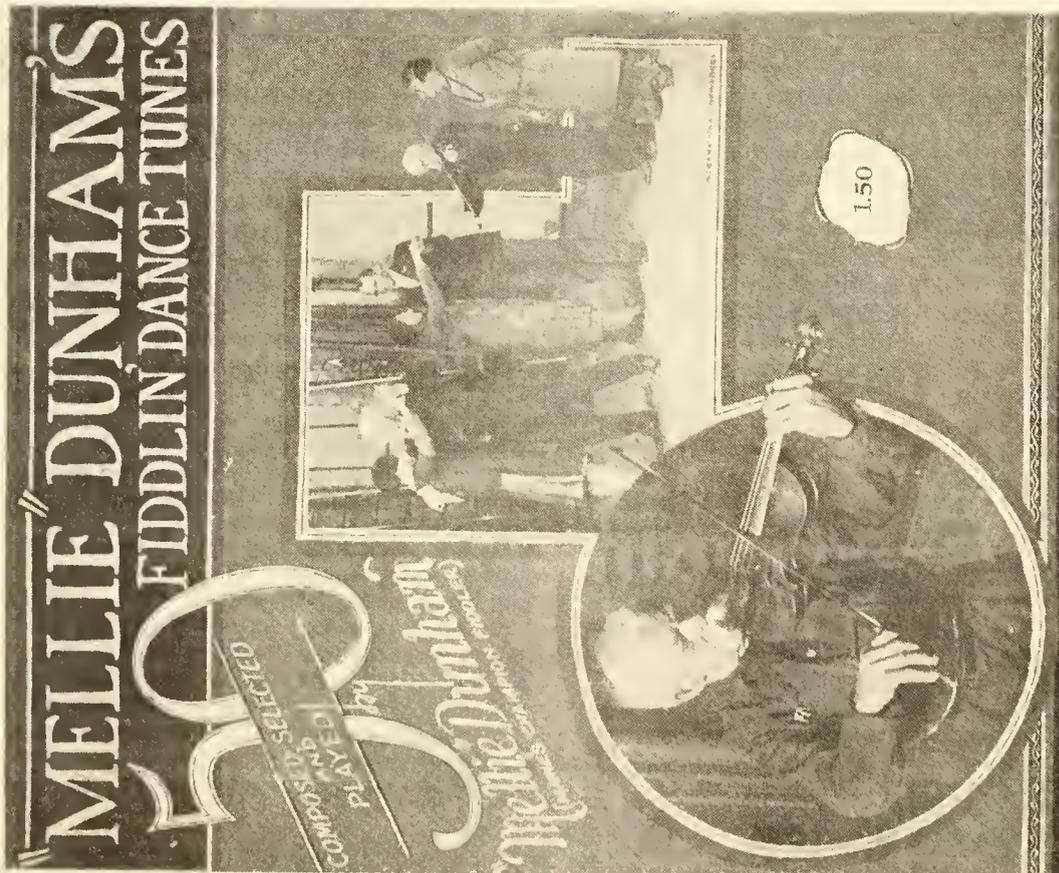
Other contests of this time brought forth many fine fiddlers, including Bunt Stephens of Tennessee.⁸ The interest in fiddling generated by Dunham had a particularly important impact on his home region of New England, as the only other Yankee fiddlers (to my knowledge) who made 78s, Joe Shippee of Connecticut and John Wilder, Calvin Coolidge's uncle and leader of the Plymouth Vermont Old Time Barn Dance Orchestra, also came to prominence at this time.⁹ Guthrie T. Meade has, for many years, been gathering information on the 1926 fiddle contests, and it is hoped that the full story of this phenomenon will one day be presented.

Mellie's tour on the Keith-Albee circuit

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Cover page and Contents from Dunham's 1926 book of fiddle tunes. The phrase, "composed, selected and played" is somewhat misleading, since the book contains four original compositions by Mellie--"Rippling Waves Waltz," "Happy Hours Waltz," "Norway Schottische," and "Haywood Schottische"--and 46 older tunes. As it stands, however, it is a good grouping of standard New England tunes, and probably represents Mellie's repertoire fairly well.

came to an end in May of 1926, and he and Gram returned home to Norway. In addition to the vaudeville contract, Mellie's fiddling had gotten him involved in some other commercial ventures. He made four records for the Victor Talking Machine Company in January 1926. (A discography follows this article.) He received an initial payment of \$1,200 for the eight sides cut, and earned an additional \$2,000 in royalties.¹⁰ It is not known if Mellie ever appeared on radio, but he apparently made some efforts in this direction, as *Variety* reported that he was "propositioning the radio broadcasters for a \$100 fee for 15 minutes of broadcasting."¹¹ Mellie had a book of fiddle tunes published by Carl Fischer, Inc., which included four tunes that he wrote, as well as other more standard pieces.¹² Although it has been common practice for Country singers to have folios published which contained songs connected with them, Mellie, to my knowledge, is the only United States fiddler to have an "artist folio" published. (Many of the popular Canadian fiddlers such as Don Messer, Bob Scott, King Ganam and Graham Townsend have, however, had many such folios published.) One of Mellie's original tunes which was published in this folio, "Rippling Waves Waltz," was a favorite of Henry Ford. Mellie also recorded this tune, which earned him additional royalties.

The excitement may not have been all over for Mellie after the Keith-Albee tour. In July 1926, just two months after he had returned home, *Billboard* reported that he had signed a contract to play several cities in Maine and New Hampshire during the summer season.¹³ Almost a year later, it was reported that he had been booked by another agency for "six weeks of barnstorming in New England and Canada," beginning 23 May 1927.¹⁴ This

same article mentions the money that Mellie had made the previous summer, which serves to confirm that engagement, but no further evidence of the 1927 tour has been found.

Mellie and Gram apparently survived their venture into the limelight with true Yankee spirit, and were little affected by their brief celebrity. Mellie continued to play for dances at the Heywood Club, much as he had done before he received the momentous invitation from Henry Ford.¹⁵ Although Mellie had planned to use the money he had earned for the support of his nine grandchildren (whose mother, the Dunham's only child, had died while giving birth to the ninth baby), he may not have been able to do so. While he was on tour, an unauthorized person had signed checks on Mellie's bank account, and although Mellie reportedly knew who it was, he refused to prosecute. He also helped several relatives pay off the mortgages on their farms. In the winter of 1930, Mellie and Gram had their house destroyed by fire. In addition to the financial loss which this entailed, virtually all of the mementoes of their days in the public eye were consumed.

On 27 September 1931, just a few years after his sudden rise to fame, Mellie Dunham passed away in Lewiston, Maine, after a short illness. This small fiddler, without even trying, had thrust upon the nation an awareness of traditional fiddling. Although he is little remembered today, he was, for a time, one of the most influential figures in American music.

FOOTNOTES

¹"Ford Party Dances to Dunham's Music," *New York Times*, Dec. 12, 1925, p. 2, col. 2.

²"Ford Invites A Fiddler," *New York Times*, Nov. 19, 1925, p. 26, col. 3.

³"Fiddled for Ford, Now Sees New York," *New York Times*, Dec. 15, 1925, p. 27, col. 6.

⁴"Another Old Fiddler," *Variety* 81 (Dec. 30, 1925), 6, and "Maine," *Variety* 81:8 (Jan. 6, 1926), 53.

⁵"7-Year-Old Fiddler Challenges 'Mellie'," *Billboard* 38 (Feb. 20, 1926), 12.

⁶"\$250 Weekly Not Enough for Old Fiddler," *Variety* 82 (Mar. 24, 1926), 1, 52.

⁷Quoted in Wolfe, *The Grand Ole Opry: The Early Years, 1925-1935*, (London: Old Time Music, 1975), 57-58.

⁸For an account of Stephens' career, see Don Roberson, "Uncle Bunt Stephens: Champion Fiddler," *The Devil's Box*, 12 (May 25, 1970), 2-6. Reprinted in *Old Time Music*, No. 5, (Summer 1972), 4-6.

⁹Only two sides by each of these fiddlers are known to exist. Two medleys by "Uncle Joe" Shippee, "Miss McCloud's Reel," "Peel Her Jacket," "Pigtown Fling" and "Irish Washerwoman," "Turkey In the Straw," Arkansas Traveler," were issued on Pathe 21163 and Perfect 11326. "Lady Washington's Reel" and "Portland Fancy" on OKeh 45073, were recorded by the Plymouth Vermont Orchestra. One side of each will be included on a forthcoming anthology of New England fiddling, produced by the JEMF. Readers having knowledge of additional releases by these or other Yankee fiddlers are requested to write to the author in care of the JEMF.

- ¹⁰"Fiddle Enriches Dunham," *New York Times*, April 25, 1927, p. 7, col. 5.
- ¹¹"Fiddler Wants To Talk," *Variety* 81 (Jan. 20, 1926), 4.
- ¹²"Mellie" *Dunham's 50 Fiddlin' Dance Tunes* (New York: 1926). This was still available as of 1973.
- ¹³Vol. 38 (July 17, 1926), 17.
- ¹⁴"Fiddle Enriches Dunham," *op. cit.*
- ¹⁵For a good account of Mellie's career by a fellow Norway musician, see Vic Whitman, "Fiddler for Henry Ford," *Down East* 14 (Mar. 1968), 59-61. Reprinted in *Old Time Music Gazette* 1 (Aug. 1975), 8-10.
- ¹⁶I would like to express my thanks to Patricia A. Wells, who read the manuscript and offered valuable suggestions concerning wording and other matters.

SCHEDULE OF MELLIE DUNHAM'S TOUR ON THE KEITH-ALBEE CIRCUIT

Information compiled from the weekly listings in *Variety* and *Billboard*. Given is the date of opening and the name of the city, followed by the name of the theater in parentheses.

22 Dec. 1925	Boston, Mass. (Keith)
11 Jan. 1926	New York City (Hippodrome)
25 Jan. 1926	Philadelphia, Pa. (Keith)
1 Feb. 1926	Newark, N. J. (Proctor)
8 Feb. 1926	Brooklyn, N. Y. (Albee)
15 (?) Feb. 1926	Providence, R. I. (Albee)
22 Feb. 1926	Baltimore, Md. (Maryland)
1 Mar. 1926	Washington, D. C. (Keith)
8 Mar. 1926	Cleveland, Oh. (Keith or Palace)
15 Mar. 1926	Detroit, Mich. (Temple)
22 Mar. 1926	Indianapolis, Ind. (Keith)
29 Mar. 1926	Cincinnati, Oh. (Keith)
19 Apr. 1926	Cleveland, Oh. (105th Street) or Toledo, Oh. (Keith)
22 Apr. 1926	Grand Rapids, Mich. (Empress or Romona Park)
26 (?) Apr. 1926	Pittsburgh, Pa. (Davis)
6 May 1926	Syracuse, N. Y. (Keith)
10 May 1926	Lowell, Mass. (Keith)
17 May 1926	Portland, Me. (Keith)

MELLIE DUNHAM DISCOGRAPHY

Master numbers, dates, locations and personnel are from Rust, *The Victor Master Book*. All releases have been confirmed. Label credits read either "Mellie Dunham's Orchestra" or "Mellie Dunham and His Orchestra." Titles in brackets [] are the titles of the tunes being played where they differ from the label titles, as the latter seem, in some cases, to refer to the dances being called rather than to the music. Tune titles have been supplied from the titles used in Mellie's folio of dance tunes, or from common usage. Personnel in all cases is Dunham, fiddle; M. A. Noble, violoncello; and, Cherrie Noble (Mellie's granddaughter), piano. Dance calls, where noted are by M. A. Noble. It is possible that Rust has made an error, either in location or date, in regard to the two parts of the "Medley of Reels," as it seems unlikely that Dunham recorded in both New York and Camden on the same day, especially since he also had to play a date in Newark, New Jersey that day.

19 January 1926, New York City

34338-1	Chorus Jig (w/calls)	Vi 40131
34339-2	Lady of the Lake [Portsmouth Hornpipe] (w/calls)	Vi 19940
34340-3	Mountain Rangers [Haste To the Wedding] (w/calls)	Vi 19940
34341-1	Hull's Victory (w/calls)	Vi 40131
34344	Boston Fancy (w/calls)	unissued

26 January 1926, Camden, New Jersey

34344-7 Boston Fancy [The Tempest] (w/calls) Vi 20001,
MW M-8137*

34440-2 Rippling Waves Waltz Vi 20001

3 February 1926, New York City

34440-4 Medley of Reels** Vi 20537

3 February, 1926, Camden, New Jersey

34528-4 Medley of Reels** Vi 20537

*This was a coupling of Mellie's "Boston Fancy" with a number by the Crook Brothers String Band, under the title "Barn Dance On the Mountain," parts 1 and 2, of which Mellie's cut was part 2.

**Titles of individual tunes contained in the two medleys of "reels" ("Irish Washerwoman", etc. is actually a set of jigs) are given on the labels, but it is not known which group belongs to which master. The two groups are: "Miss McCloud's Reel;" "White Cockade;" "Johnny Coakley" and "Irish Washerwoman;" "Lannigan's Ball;" "Campbells Are Coming."

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- "Ford Sends Tickets to Maine's Fiddler," *NYT*, 2 Dec. 1925, p. 12, col. 5.
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- "Big Ovation For Mellie," *Bb*, 38 (2 Jan. 1926), p. 16.
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- "Keith's Boston," *V*, 81 (6 Jan. 1926), p. 13.
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- "Hippodrome," *V*, 81 (20 Jan. 1926), p. 15.
- "Hippodrome," *Bb*, 38 (23 Jan. 1926), p. 15.
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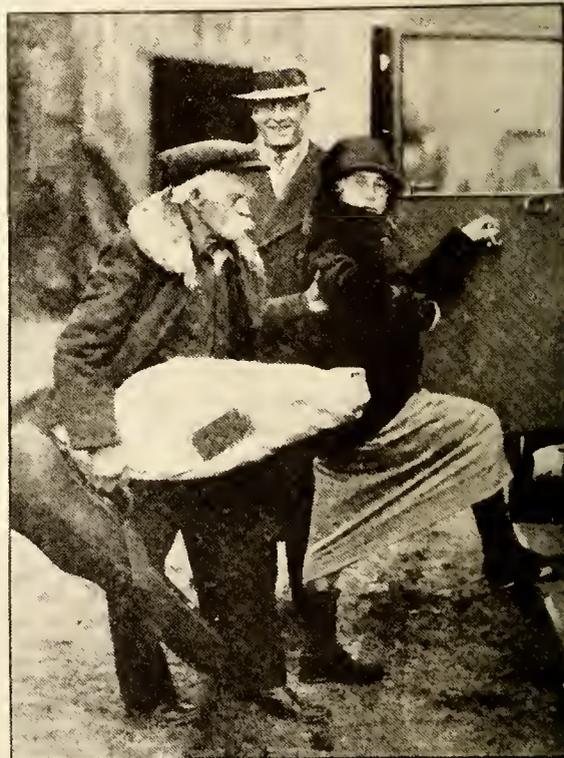
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-- John Edwards Memorial Foundation



WHOOPIING IT UP FOR THEIR OLD MINISTER

And the demonstration by the kiddies of the little town was a very one that... possibly... out of which Maine's change a fiddler started F. D. ...



FARING FORTH ON THE PATH OF FAME

The fiddler is missing the pair of snow-shoes he was afterward to present to Henry Ford.

Two photos from "Fiddling to Henry Ford," *Literary Digest* (2 Jan. 1926); photo on left from p. 36, photo on right from p. 38.

SUN RECORDS: AN INSIDER'S VIEW

By Barbara Sims

[Barbara Sims was employed by Sun Records between 1957 and 1960. She has since returned to academe and is currently on the faculty of the English Department at Louisiana State University. The following is the text of a paper delivered at the Sixth National Convention of the Popular Culture Association in April 1976 in Chicago.]

I would like to begin by thanking Bill Malone and Charles Wolfe for inviting me to participate in this meeting. It seems that some sort of poetic justice prevails in my coming here to speak about my association with Sun Records, since this is my first visit to Chicago since 1959, when I attended a convention of the Music Operators of America as a representative of Sun. There seems to be a good deal of excitement generated at conventions by just seeing and being seen. As I was reading over the program and anticipating seeing some of the people whom I have only previously heard about, I began thinking of the several MOA conventions I attended in Chicago and how impressed I was to meet the other independent record manufacturers, who, along with my boss, Sam Phillips, had turned the record business around in the late '50s - the period when I was in sales and promotion with Sun. Among these were Phil and Lennie Chess of Chess Records of this city, Herman Lubinsky of Savoy, Sid Nathan of King in Cincinnati, and Jerry Wexler of Atlantic.

Before these men and others like them came along, the record industry was controlled by a few major labels, and their brand of Tin Pan Alley popular music dominated radio and juke boxes, as we all know. Feeling that such music was too stereotyped, Sam Phillips began his record business with the idea of producing something different. He turned to black R&B. Such music was only played on so-called "race" stations, and so its market potential was limited, despite the fact that Sam had some genuinely talented artists such as B. B. King, Rufus Thomas, Little Junior Parker, Ike Turner, and Roscoe Gordon.

Sam began to dream of finding a man who was white but who could sing like a Negro - someone who could convey a soulful and elementally sexual aura. He found that in Elvis Presley, and we all know what happened.

It was after Elvis had been sold to RCA for

the sum of \$40,000 that my first-hand observations of Sun began, in 1957. Having gotten enough capital by that sale to go into business in a real way, and having discovered some other hot properties, Sam was at that time in the process of rapid expansion. He had hired his brother Jud to be national sales manager, and they were busy lining up independent record distributors, eventually 43 in number, who would promote and sell records in the major cities and outlying territories of the United States. An affiliation for overseas distribution of Sun Records was formed with London Records. Publishing and management agreements were entered into with Hill and Range Songs and the William Morris Agency, respectively. Jud began to cultivate the powerful D. J.'s, once he found out who they were.

At this point a big event - Sun's release of its first two albums - was about to happen, but there was one hitch. Although they knew of a commercial artist who could prepare the front cover, there was no one handy to write the liner notes. That is where I came in...The albums in question were Sun 1230: *Johnny Cash With His Hot and Blue Guitar* and Sun 1235: *Dance Album of Carl Perkins*. The first contained "Folsom Prison Blues," the best tune Johnny ever recorded, in my opinion, and the latter contained Carl's big hit, "Blue Suede Shoes," which was the first single ever to make the Pop, R&B, and Country Charts - all three, in *Billboard* magazine, before such designations grew to be obsolete.

For a number of months I free-lanced for Sun, and during this time Jerry Lee Lewis appeared on the Steve Allen Show. His frenetic manner of kicking the piano bench across the stage, along with his flowing blond mane, seemed to generate quite a bit of excitement among the teenyboppers and he began to get a lot of fan mail. I was again called in to deal with this new development. We designed a letterhead, planned a fan club organization, and began answering all the mail personally.

For some time I hesitated about going to

work for Sun full-time, and part of my reservations involved the physical plant. Located at 706 Union in Memphis at a busy intersection, Sun was a shotgun hole-in-the-wall wedged between a greasy spoon and a used car lot, and was completely surrounded by Cadillacs. There was a pale neon sign in front of the dusty and dilapidated blinds which read, Memphis Recording Service. Inside the door was a reception area with two desks, where the secretary, Sally Wilbourn and the stenographer, Regina Reese, worked. When Sam came in, he usually stood up or sat on the short sofa between the two desks.

Beyond this cubicle was the studio and behind that the control room. To the rear of this there was a very large, dark, and dirty storage room filled with boxes of returned records. There was clearly no space in this building for me to run a promotion office and that bothered me. Finally, Sam offered me a partitioned-off small space of the storage room and when it was equipped with a window air conditioner, a gas space heater, and an electric typewriter, I was in business. The only hitch, I discovered, was that the one and only rest room was separated from my office by a thin wall with a sizable window, so fairly often I would look up to find a musician peeping around the shade and over my desk.

Although a good bit has been written about the musical end of the recording industry, there has been relatively little published about the business end and the nuts-and-bolts details of operations. For this reason, Bill Malone suggested I make a few remarks about the actual process of making and marketing a record at Sun.

At the risk of offending my knowledgeable audience I must cite the seemingly obvious fact that the first and most important step in making a record is the audition. Potential artists and songwriters plugging their tunes had to see Jack Clement or Bill Justis, Sun's A&R men. After leaving Sun, Jack worked with Chet Atkins at RCA and later became an important independent producer. He was instrumental in launching the career of Charlie Pride, among many others, and has recently worked with Waylon Jennings and Jessi Colter. Bill Justis was the musical director at Sun, and was responsible for doing anything, such as writing lead sheets and arrangements, which required a theoretical knowledge of music. Bill had a big instrumental, "Raunchy" on Sun's affiliated label, Phillips International.

Jack and Bill, then auditioned musicians and songwriters, looking for suitable material. Unlike our larger competitors, Sun did not raid the stables of other labels and did not have scouts out searching for potential stars. I suppose Sam felt that if Elvis Presley, Johnny Cash, and Jerry Lee Lewis were discovered at walk-in auditions, it was a workable system and worth keeping. Considering Sun's ultimate stature in the industry, it seems that it was relatively easy to get an audition in those days. The most effective way was to come to the studio and hang around until some-

one finally agreed to listen.

At Sun, telephone calls from strangers were not returned. Tapes and lead sheets arriving by first class mail had an uncertain further destination. Anything sent by certified or registered mail was refused and handed back to the postman. The aspiring musicians would come and sit around the office for days at a time. Sometimes they wouldn't go away even after having their auditions. Sun's small space overflowed into Mrs. Taylor's cafe next door, and, mixed in with the employees, there were always a few studio musicians, frustrated song writers, and an assorted group of people wanting to sell Sam things like psychological services for the employees on a retainer basis or diamonds or zinc mines in Arkansas.

Once a musician was signed to a contract, he was guaranteed a certain number of sessions per year. There is a series of booklets edited by Hawkins and Escott in England called *The Sun Session Files*.¹ In a review in the Spring 1975 *JEMF Quarterly* John L. Smith wrote, "With the exception of *The Victor Master Book* (it is) the best in-depth history, through session material, on any label yet."² Anyone seriously interested in Sun will find a wealth of detail here about sessions. When Jack Clement had to schedule a session, he would write in his book "get pickers," and it was also necessary to notify the union of an impending session. In *The Sun Session Files*, Billy Riley has alleged that Sun ran a lot on non-union sessions, and perhaps he knows better than I, but in the time I was with Sun, I never knew of non-union sessions. Other studios, it is said, painted their windows black and recorded only from 2 to 5 a.m., but I honestly never knew non-union sessions to be a practice at Sun. Rather, I had the notion that the union was strong.

If the session was productive and a cut selected as the A side for a single, then usually a weak cut was picked out for the B side. As Greil Marcus has remarked in his recent book about Elvis and Sun,³ the B side of a rock-and-roll tune was often a hillbilly number. Royalties for B sides were just as lucrative as for A sides, so it was considered very desirable to have the back side, even if it was never played. Jack Clement had many of his songs introduced in this manner.

Tapes were increasingly overdubbed at Sun to add additional arrangement material, but many of Sun's early records were produced entirely on studio cuts. After the tape was ready, it was sent to Jack Weiner in Chicago (before Sun got its own equipment) for mastering. Then the records were pressed at three plants, located in Memphis, Philadelphia, and Los Angeles.

At this point, it was my duty to notify the distributors via a release sheet of the new record so that they could place their orders with the various pressing plants. These were followed up with phone calls to urge bigger and better orders, and promotional efforts on their

end. The phone company kept a list of our distributors, and on days when I had to call all the distributors, I called the sequence operator and she got my parties on the line one by one and called me when they were ready to talk.

If the record was a big one, ads were placed in *Billboard* and *Cash Box*. Reviews often appeared simultaneously. Jud was quite successful in getting exposure for us on national TV, especially on the Dick Clark shows in Philadelphia and New York. Regional TV shows, such as that run by Wink Martindale in Memphis, were popular, and often artists took off on circuitous promotional trips to appear on dance shows. I also edited two house organs, one for Sun and one for Phillips International, which went to all the radio stations on our list. Important disc jockeys - Dick Biondo, Bob Green, and Bill Randle were among the biggies then - were called to check audience reaction to air play.

Cleveland, then as now, was an important market in which to break records. We usually tried to break a record in a large Midwestern market and then fan the flames, so to speak, by follow-ups on the East Coast, then the West Coast, then through national coverage. The hinterlands either caught on or they didn't, which is not to say that we entirely neglected promotions to small stations. We had many small stations on our mailing list for promotional records and we would send records to almost any station which requested them, but everyone recognized that it was impossible to break a record without big city air play and push by the local distributors.

Sun suffered a number of set-backs during my later days with the company, beginning with Johnny Cash's signing with Columbia and Jerry Lee Lewis' marriage to his 13-year old cousin. Just at the time Sam began devoting most of his energies to the building of a fine new facility at 639 Madison, things began to look unpromising artistically. A

succession of A&R men, including Elvis' original guitar player, Scottie Moore, could not come up with the things Jack and Bill had done before they were relieved of their duties. An economic slump similar to the one we have been experiencing the last few years did not help. When I left in 1960 I had a feeling it was all over for Sun, and I was particularly saddened in 1969 when Sam told me he had sold the Sun catalog.

All my old friends were has-beens, even my favorite, Charlie Rich. My husband and I ran into him in Florida in the mid '60s. He had just played a one-nighter in Panama City and was holed up in the Holiday Inn, bugged because the promoter had not brought him his pay and fearful he had skipped out. I told my husband, "That's what happens to old broken-down musicians."

My pessimism was premature, of course, and no one has been happier than I that Charlie Rich finally made it. Many of the other Sun artists have made come-backs or have belatedly achieved fame. Even Edwin Bruce got a hit with "Mothers, Don't Let Your Babies Grow Up To Be Cowboys" in 1975. Sam Phillips is still expressing his creativity by building things. A couple of years ago it was a new studio in Tupelo, Miss., and presently I understand he is getting ready to put a new radio station on the air in Germantown, Tenn. At least one detailed history of Sun has been attempted and other works bearing on Sun's history have been numerous. It looks as if an assessment of Sun as one of the most, if not the most, influential record manufacturers of recent decades is coming about. In addition, at the 639 Madison studios in Memphis, Sam's son, Knox, is producing an interesting group called the Amazing Rhythm Aces, and their releases lead me to believe that soon there is going to be a sequel to the Sun story.

FOOTNOTES

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- ³Greil Marcus, *Mystery Train* (N.Y.: E. P. Dutton, 1975).

-- Louisiana State University,
Baton Rouge

WHO IS BRADLEY KINCAID?

By Loyal Jones

[Who is Loyal Jones? He's the Director of the Appalachian Center at Berea College. He is currently preparing a book in Kincaid, and has been working with other old-time musicians from Kentucky.]

*Me oh my, I get high on Bradley Kincaid.
Who, Who, Who, Who is Bradley Kincaid?
Who, Who, Who, Who is Bradley Kincaid? **

These words are a refrain from a recent song written by two young Nashville songwriters. Their question is the reason for this article.

Bradley Kincaid, born of poor parents in the foothills of the Kentucky Cumberlands, became one of the first and most popular radio performers in the country. At station WLS in Chicago, he received more than 100,000 fan letters each year. During his first four weeks at WLM, 50,000 people wrote to him. His songbooks sold more than 400,000 copies, and on his first personal appearance he found people in queues around the block at the theater where he was to appear. Most of our parents or grandparents knew who he is. Such persons as Doc Hopkins, Mac Wiseman, Scott Wiseman, Bill Monroe, and D. K. Wilgus have spoken of his influence on them.

What sort of man was Bradley Kincaid, and why was he so popular? We shall see.

"I was born in Garrard County, Kentucky right at the edge of the Cumberland Mountains, way back at the head of the holler, where the boulevard dwindled down to a squirrel's path and loses itself at the foot of a giant tree," he said.¹ Young Bradley came into the world on 13 July 1895, the 4th of 10 children. His parents were William and Elizabeth Hurt Kincaid, both Kentuckians from generations back. His father was a farm laborer whose heart was more in his fox hunting than in farming. Their home was near the Point Leavell community, eighteen miles from Berea on the pike between Lancaster and Paint Lick. The house they lived in was a former storehouse on the property of Bradley's Grandfather Hurt. When Elizabeth and William married, they clapboarded the log structure, added a lean-to and fixed up the roof. Grandfather Hurt's long two-story house with huge chimneys at either end, had only recently been upgraded from a log house to a clapboard house.

Both Elizabeth and William were singers, and it was from them that Bradley learned his first songs.

* "Who is Bradley Kincaid?" by Vince Matthews and Glen Sherley. Copyright, 1976 by Peer-Southern Organization.

My father was quite a singer. He led singing in church and Sunday School. We were Campbellites or Christian Church. I remember him very well getting ahold of a piece of music. He had one of these tuning forks. He'd hit that against something and get the tone, "Do, me, so, do, so me do"--get the pitch and off he'd go, reading those notes. A good many of the books had shape notes, and he could read those very well. That was my introduction to music, and all through the years I could remember hearing my father singing songs like "Two Little Girls in Blue," "After the Ball," "Kitty Wells" and songs like that.

But my mother, she went farther back. She sang the old English ballads. I learned a lot of ballads from her, like "Fair El-lender," "The Two Sisters" and any number of English ballads. I sang these as a kid. I didn't sing so much in church. Course I sang in Sunday School class, but I didn't do solos or anything like that. My mother never did show too much musical ability, though she used to--in a very lamentable voice--sing some of the old blood curdlers to me, and my hair would stand straight up on my head.²

His repertory of songs, then, began building early and naturally, entirely in the oral tradition, which was common at the time throughout the Appalachians and similar rural areas. He commented to a reporter years later that he had "picked up more than 80 songs and mountain ditties while he lived in the Kentucky hills."³

Mountain people have always been known as traders, a skill usually brought on by necessity. When no money was available, it was necessary to barter what you had for whatever you wanted. An important trade took place when Bradley was a young boy.

We lived in that country where there was a lot of fox hunting. You may have heard of the Walker fox hounds...I remember

I entered the sixth grade. I got a job waiting tables and odd jobs. I think they paid ten cents an hour then. After a while I got a job as head waiter at Ladies Hall, and I got a dollar and a half a week for that. I was paying \$1.35 for board and sixty cents a week for a room. I found it very easy to make my way. I began to get my eyes and ears open.

I was in the Foundation School, and I came in contact with that wonderful, wonderful Dean [Thomas A.] Edwards, who was one of the finest men Berea ever had. He knew grammar--English--like nobody else I've ever seen. He was the man who opened my eyes to the fact that Bradley Kincaid could be something. Up until that time, I was afraid to express myself because I had sense enough to know that I didn't understand English very well, and that I could make many mistakes. So I kept my mouth shut. He kind of opened my mouth. That was the beginning of me.

I remember how timid I was about going into that first class, because I was almost six feet tall and going in with little sixth graders. But when I got inside, I soon was calmed down because there was a big fellow across the isle from me who must have been six feet two, and he was twenty-three years old--came from way up in West Virginia.

Professor Ralph Rigby, John F. Smith and Gladys Jameson had influence on me. Miss Jameson--oh, she was wonderful. She was the first one that led me to believe that I could sing. She used to give me lessons--no fee for it or anything. She'd get me off to a piano and run notes, "See if you can go up here." I'd hit a high note, and she'd just beam. I could reach high D flat.

There are more names than I can think of, of people who were wonderful to me. H. E. Taylor. He gave me a job at Boone Tavern [the college hotel] at \$50.00 a month and my room and board. I had to get up at night to answer the bell. Taylor gave me a job as his secretary--to do stenographic work. I used to take letters on one of the first talking machines. Professor John Smith collected ballads and I helped him.⁸

He finished the sixth, seventh and eight grades in two years. By then the First World War was in full swing, and so he and his old friend Jim Ralston joined the army. He spent two years in service, one of them in France with the 84th Division. Ralston had been discharged from the army earlier than Bradley and had become a salesman for a tailoring company in Cincinnati. He persuaded Bradley to come with the company also, when he was discharged. This he did, but he quit after a few months and returned to Berea. "This decision," Ralston wrote, "I am sure, was a demonstration of Bradley's determination to be something more than a travelling salesman or

average person."⁹ He enrolled in the Berea Academy and finished in three years. "That doesn't mean I was particularly smart at all," Bradley said wryly, "but after all I had knocked around. I'd gone to Louisville, 125 miles away and worked in a wheel shop--so, I'd had worldly experience. Naturally, I got along a little faster than the students who were the right ages to be in the classes."¹⁰

Things were looking up for Bradley Kincaid, even though he was twenty-six when he graduated from Berea Academy. A high school certificate was not all he got at Berea. He fell in love with his music teacher, Irma Foreman, or as he put it, "Cupid came along and interfered with my progress. So I got married."¹¹ Irma Foreman was a native of Brooklyn, but she had moved to Oberlin, Ohio, with her family after the death of her father, so that she and the other children might get an education at Oberlin College. The person who had encouraged them to move to Oberlin was their pastor in Brooklyn, Dr. William J. Hutchins, who later became president of Berea College. When Irma graduated from the Oberlin Conservatory of Music, Hutchins invited her to come to Berea to teach.¹²

Bradley and Irma were married in 1922, and he went to work for the YMCA in Kentucky for two years. He was a district secretary, stationed at Lebanon. Then one day Irma said to him, "I see that you would like to have a college education." She knew that it bothered him some that she had a college education and he didn't. So after talking it over, they sold most of their belongings for "the munificent sum of \$412" and caught the train for Chicago. There he enrolled in the YMCA College, later to be renamed George Williams College. Irma got a telephone switchboard job until she was able to get a better job as women's activities director at the La Port, Indiana, YMCA, some sixty miles from Chicago, and Bradley also worked there part-time later on. Bradley eventually became a member of the YMCA quartet which sang at luncheon clubs, conventions and the like, traveling as far away as Milwaukee. Thus they made enough money to live on while Bradley studied.¹³

The quartet eventually took him to Radio Station WLS, which had gone on the air in 1924. Many of the early radio stations had turned to folk or country-type music in desperation because they did not have ready talent or had not thought ahead as to what kind of programs they wanted. As John Lair, later a program director at WLS said, "there was just nobody to put on the air." WLS started its National Barn Dance broadcast (first called the Aladdin Playparty) from the Sherman Hotel, on 19 April 1924. The music was mainly a fiddle band put together by a WLS janitor named Tommy Dandurand, augmented by a cowbell or two. Station manager Edgar Bill had written an announcement for the occasion, "This program is to be sincere, friendly and informal--planned to remind you folks of the good fun and fellowship of the barn warmings, the husking bees and the square dances of our farm communities of yesteryear and even today." Though

the Sears Roebuck Agricultural Foundation, which owned WLS, had dedicated the station "to serve the people of the farms of America," some of the Sears officials were shocked at the music they got that Saturday night. One demanded that the "disgraceful" program be stopped at once. However the letters poured in from across the country, saying such things as, "The barn dance brought back happy memories of our youth..." "Mother and I pulled up the carpet and danced for the first time in years..." "Why, I'd never heard that song since I was a little girl." The National Barn Dance grew from that meager beginning to a nationally-known show over NBC, with an impressive list of stars.¹⁴

The station had quite a variety in the kinds of music it presented by the time the YMCA quartet was invited to sing there in 1926. The manager of the quartet, knowing that Bradley knew many folk songs, insisted that he tell Don Malin, the musical director of the station, about them. He went, "rather diffidently," as Malin put it, and told him how he had learned such ballads as "Barbara Allen" and "Fair Ellender" from his mother. "I was brought up on them," he said.

"Well, how would you like to come down and sing a few of them on the Barn Dance on Saturday night?" Malin asked.¹⁵ Bradley admits that he wasn't too much interested in singing ballads because he had been taking voice lessons and studying semi-classical music. But he also knew that he needed to make a living, and so he agreed, after he learned he would be paid \$15. He had not brought his guitar to Chicago with him. In fact, he had not played it for years. He found a student at the college dormitory who owned one, and he borrowed it in time to practice a few chords.

"I went down there and sang 'Barbara Allen' and a few of the other old-timers for them," Bradley remembers. "And they were so impressed that they asked me to be on their regular staff for \$15 every Saturday night. Well, for a college student that only had donuts and coffee for breakfast, that was pretty good." The main reason the station managers were impressed was the mail response to Bradley. The mail impressed Bradley also.

So in the course of time, I got interested in it a little more. Here was the clincher. One day after I'd been singing there for three or four weeks, I went down one Saturday afternoon a little early, and the girl at the outer desk said, 'Bradley, there's some mail back there in the back room for you.' Well, it's never occurred to me that anyone would ever write and say anything about Bradley Kincaid. I went back there. You've seen these big laundry baskets about the size of a desk. Here was this basket full of fan mail. I took all I could carry home with me, and everywhere I read where they said, 'You're the best singer on the air,' I believed them.¹⁶

The last sentence was meant as a joke. Actually, he had doubted that many people would be interested in the old songs or him as a singer. It took the mail response to convince him that he was appreciated. He received more than 300,000 fan letters while he was at WLS and became the first big radio star in the country. There was something about his unaffected manner, his modest and simple style, his clear and sweet tenor voice and the old songs he presented that made him an instant success. His fans didn't just like him, they adored him and they depended on him. They never tired of hearing "Barbara Allen" and the other old ballads that he presented.

He became known as The Kentucky Mountain Boy. "They thought I was going to be popular," he said, "and they wanted to get a catchy name. They said, 'How'd you get started in this?' And I told them about my father trading a foxhound for the guitar. They said, 'That's it, Bradley Kincaid and his Houn' Dog Guitar,'"¹⁷

He wasn't just a singer. The station, which Sears-Roebuck later sold to *The Prairie Farmer* magazine, saw how well he related to rural people and hired him also as an announcer, after he had graduated from college. Some of his fans became alarmed that this new job might keep him from singing to them. The station manager, therefore, encouraged him to sing as a part of his Dinner Bell program at noon, and he continued to sing on the Barn Dance. In addition, he also ran a radio club for teenagers, called the Twelve and Twenty Club, stressing character and personality development. He also occasionally wrote inspirational pieces for *The Prairie Farmer* and other publications. His Berea and YMCA training was put to good use. As an announcer, Bradley gave farmers the best up-to-date and helpful information that could be mustered, on markets, weather, new techniques in farming, and the like.

The station at the time was run entirely as a public service, and for the good will that would accrue to its sponsors. There was no advertising. It's managers prided themselves on being able to answer any questions or requests that came in. Therefore, when people began writing in for the words and music to some of the old songs that Bradley sang, the manager, Edgar Bill, approached Bradley about putting out a songbook. Bradley doubted that there would be many people who would want to buy a book of the old songs.

Well, in order to please him, I sat down at the typewriter and wrote out about twenty-two of these songs that I knew from memory, and my wife, as I hummed the tunes for her, she wrote down the melody notes...I took them down and laid them on Mr. Bill's desk. He said, 'No, you get them fixed up, and I'll get a printer in here and get them to publish them. Maybe you can sell them for fifty cents and get your expenses back.' I said all right. So he brought in a printer, and

we made arrangements. He said, 'How many do you think you ought to get published first?' I said, 'Oh, a couple of thousand, maybe.' I was very hesitant. He said, 'No, get ten thousand, anyway.' I said, 'All right.' So, a couple of days before the songbooks came off the press, I announced a couple of times on the air that I had a little songbook if they'd like to have one--if they'd send fifty cents to me at the station....Two days later we had more than 10,000 orders. I called the printer...and told him to print another 10,000. He said, 'Why not 20,000?' Again I said yes. So then we got to printing in 50,000 lots.¹⁸

His first book was entitled *My Favorite Mountain Ballads and Old-Time Songs*. It went through six printings, the first in April of 1928 and the sixth in July of 1929. In a letter "To My Radio Friends," in his second book, *Favorite Old-Time Songs and Mountain Ballads*, published in 1929, he wrote that "more than a hundred thousand letters have reached my desk since my first songbook was published a year ago." In 1930, he published a third book. From comments he made, it appears that he sold around 110,000 of the first book. He commented in his third book that, "more than two hundred thousand copies of my first two songbooks have been sent out to enthusiastic listeners." He was the first radio entertainer to publish a songbook. Perhaps this is why the managers at WLS took little interest in it. But it was not long until they saw the money coming in. Edgar Bill asked Bradley, "Don't you think we ought to get in on that? How about letting the station publish these?" Bradley agreed to split the income fifty-fifty.¹⁹

George Biggar, who was farm and market editor at WLS in 1924 and later program director had this to say about Bradley's popularity:

Mrs. Biggar and I recall hearing Bradley Kincaid first on the National Barn Dance in 1926. We knew nothing about him but were impressed by his voice and the songs that he was singing, most of which were unfamiliar to us. I would say that Bradley introduced to the great Midwest many old English and Appalachian mountain serious 'story' songs, as well as lighter traditional melodies, unknown to the vast majority of rural and urban listeners. They became enamored with them in a short time.

It was Bradley's warm, friendly tenor voice with very good diction that was greatly responsible for popularizing these colorful, melodious and 'folksy' traditional songs. Bradley's appealing voice, unaccompanied by anything except his own guitar, made his 'story' songs really 'come to life.'

Showmanship employed in building Bradley Kincaid to great acceptance was a big factor in building him into exceptional popularity on WLS. Musical Director Don Malin scheduled

him during periods with greatest audience potential. He booked him for fifteen-minute periods 'across the board' daytimes, when possible.

On WLS National Barn Dance, Master of Ceremonies Harold Safford saw to it that there was a hush in the program - then Bradley's sweet tenor voice would come in with:

*In the hills of old Kentucky
Where the birds sing merrily....*

After his short theme - a real attention-getter in listening homes, Harold would introduce the singer in a manner similar to this, 'Yes, it's time for a visit with your favorite singer of folk and mountain ballads - Bradley Kincaid, the Kentucky Boy with his Houn' Dog Guitar....' Bradley would then introduce his own numbers, often on dialog with Harold Safford. The program would close with a fade-out of Bradley's theme.

This artist's fan mail was great - and he studied it carefully to build his programs around the numbers most favorably received and consequently requested.²⁰

Early radio spawned a new demand in entertainment--the personal appearance. When radio first became a popular entertainment medium, vaudeville declined. People stayed home to listen to radio. Soon, however, they grew curious about the new radio stars and naturally had a desire to see them in person. The WLS team of Ford and Glenn started personal appearances in 1924. Former WLS staffer Clementine Legg Segal wrote that their successful shows caused the station to form the WLS Artists Bureau, with which she became associated:

Then in the mid-1920s, radio shows were booked into theatres to supplement the generally mediocre silent motion pictures being shown....Bradley Kincaid's addition to the staff of WLS in 1926, his rapid growth in popularity with his appealing tenor rendition of the simple Appalachian folk songs soon created a demand for his personal appearance, not only in theatres near Chicago, but also in rural school auditoriums.²¹

Bradley remembered that after he had been singing for a while and after his first songbook proved so popular:

The bookers started calling on me. Well, I'd never made a public appearance in my life. They wanted me to go on stage. I said, 'Gee whiz, who'd want to see me on the stage.' 'Well, just let me book you in a couple of theaters and I'll show you.' 'What would I do?' I said. 'Well, you can think up a couple of jokes to tell and sing four or five songs.' So I said, 'All right.'²²

The town Bradley finally agreed to play was Peoria, Illinois. "When I walked up to the theater, there was a line several blocks long and people were being turned away. I walked across the street and asked a fellow what was going on. He said, 'Why, that radio singer from WLS is going to be here.'" He mentioned that he had approached that first personal appearance with "fear and trembling" but everything went well and he got either \$300 or \$400 for appearing.²³

It took him a long time to believe that this many people would come out to see him. He commented that the theater managers were reluctant to book someone whom they had never heard of.

*Well, the booker would say, 'How much do you do on an average day?' 'Well, a couple of hundred dollars.' He'd say, 'Well, you take the first two hundred, and we'll take the next two hundred and we'll split it.' So, he couldn't lose that way. He'd book it that way and maybe we'd do anywhere from \$600 to \$800 in a day....In addition, I'd take along the songbooks and sell hundreds at the door.*²⁴

Since times were hard, some people did not have the money to pay admission to the shows. "People would come back stage and want to shake hands with me and tell me that they listened to me on the radio and that they just wanted me to know that they knew I was in town but they just didn't have a quarter or fifty cents to go to the show." This observation indicated the personal feeling that Bradley Kincaid inspired in his audience. He became a close and important member of their circle of acquaintances. Mrs. Segal commented that WLS tried to be very personal in its relationship with its audience.

Mr. Edgar L. Bill, WLS Managing Director, always insisted that WLS artists project a handshake and a smile on the air and on their personal appearances. Bradley's warmth and friendliness on the National Barn Dance and his other radio programs were projected to his theater audiences whenever he appeared. After holding many audiences past the customary half-hour allotted to him to perform, he would meet his admirer's back stage or outside the theaters, cheerfully shaking hands and signing autographs until the next show. Bradley was approachable and the people loved him. He was like a next door neighbor whose welcome never wore out.

*Small wonder that his radio fans crowded streets, theaters and auditoriums whenever he came to town.*²⁵

Bradley explained his feeling about his radio audience in a later songbook:

When I sing for you on the air, I always visualize you, a family group, sitting around the table or the radio, listening and commenting on my program. Some of you have written in and said that I seem to be talking right to

*you, and I am. If I did not feel your presence, though you be a thousand miles away, the radio would be cold and unresponsive to me, and I in turn would sound the same way to you.*²⁶

He wrote also that he had considerable doubt at first that the radio public would accept the old folk songs of the Appalachians. "It has been a great revelation to me to know that radio fans all over the United States and Canada are eager for just this type of song." He went on to say that he had tried to give a true picture of the people of the mountains by singing their songs. "To me there is a character and dignity to be found in the old mountain ballads; they represent a certain type, and are just as distinctive as the Negro spirituals."²⁷

Obviously the old ballads and songs had a broader appeal than just giving a flavor of the mountains. They were either known by people throughout the country, or else they spoke of events and feelings that touched the common folk everywhere. Many persons commented that they had heard their parents or grandparents sing Bradley's songs when they were children. After the great changes during the 'twenties and during the upheaval of the 'thirties, people were comforted by the timeless ballads. Bradley Kincaid, a part of the new age of radio, was nevertheless reliably attached to the past and a strong tradition, which his listeners shared. They never tired of some of the songs. He sang "Barbara Allen" every Saturday night during the four years he was at WLS and it was expected on his personal appearance tours.

Some fans, however, weren't just moved by the old songs. They were enraptured by the performer. While the personal appearance shows were decorous compared to the reactions of fans to later stars such as Elvis Presley, nevertheless, there were some who grew decidedly amorous on seeing for the first time the person from whom that marvelous tenor voice emanated. When Bradley's first appearance in Peoria was announced over the air, a woman who had been writing expressive and affectionate letters to him at WLS, wrote in to say that "now at last we can be together." The star panicked and was on the verge of canceling out altogether. Finally he asked Dave Thompson of WLS to go along to protect his honor. He managed, according to Thompson, to escape his admirer without being compromised.²⁸

After the success of the songbooks and the personal appearances, Bradley began to see that there was money in the business that he had entered reluctantly and, he thought, temporarily. He developed a system, which he followed throughout his career and which others adopted. He sang on the radio to build up a listening audience. He sold songbooks over the air, and he went on tours to sing for his radio fans. It was a financially successful arrangement for the bleak days of the Great Depression.

After the success of the first songbook, Bradley "got into the business" of collecting and publishing the old songs. "I started to make a

profession of it," he said.²⁹

The first vacation I had from singing on the radio, I came back to Berea, and Dean [Thomas A.] Edwards and I made a trip way down in the mountains of North Carolina. That's where I first met 'Skyland Scotty' Wiseman [who later became a star at WLS through Bradley's influence]. I got several songs from him--like 'Cindy,' 'Pretty Little Pink' and a bunch of those. We'd find out from the old settlers who the people were who knew the old traditional songs. We would go--I'd find somebody who'd say, 'Now, Old Granny So-and-So up here in the hollow, she sings a lot of these songs.' Working with Miss Jameson and Professor Smith [at Berea], I'd learned to recognize the old English ballad. I'd say, 'Reckon I could go see her?' 'Well, I don't know. She's pretty timid.' So, I'd take my guitar and go call on the old woman or man. I'd say, 'They tell me you sing the old songs?' She'd say, 'Oh, I don't know'--beat around the bush that way. And I'd say, 'Did you ever hear so-and-so?' And I'd get out my guitar and start singing 'Sourwood Mountain' or something. They'd perk up and say, 'Oh, yeah, I've heard that.' I'd sing for them, and that would loosen them up. Then she'd say, 'Did you ever hear so-and-so?' And pretty soon she'd be singing it. I couldn't write down music, but I had a system of hieroglyphics, as it were, that I got down this and jotted down that, and when I got away, before it got cold, I would work it out on paper--get the tune straightened out, and before long I'd have another song. That's the way I collected these old ballads.³⁰

Scott Wiseman well remembers Bradley's visit to North Carolina. Bradley, as a Berea student, had roomed with Scott's older brother, Earl (now a surgeon). It was natural, therefore, that he visit the Wiseman home in his quest for songs. "I sang twenty or more," Wiseman wrote, "which his assistant, Carol Edwards, took down in notation." Carol Edwards was the daughter of Dean Edwards and was then a music teacher in Detroit. "While Bradley was there," Wiseman went on, "he sang at the local high school. I sat in the audience, enraptured with his smooth delivery, his clear voice, and the ease with which he handled himself on stage."³¹

Bradley's collecting trips took him to North Carolina, Georgia and Kentucky. He commented that he got the "really old-timers" further south, in North Carolina.³² In his third book, he emphasized his collecting trips and ran a picture of himself sitting with his cousin Sam Hurt on the porch of his country store while Sam fiddled for him and they both pretended to smoke cob pipes made by Hurt. He got several songs from Hurt, who kept a notebook

of "ballets." Another picture showed Bradley in Manchester, Kentucky, sitting by a man with the unusual name of Shortbuckle Roark and his four children while they sang songs learned from Mr. Roark's grandfather. On the way back to Berea, he learned "The House Carpenter" from Leslie VanWinkle at Clover Bottom, Kentucky.

Bradley had a sense of time passing and the old people dying with their songs. And so, during the summers he would go to seek out the old songs from those who would soon pass off the scene. He wrote,

Off the beaten trail, away from the traveled pike, in places hidden and obscure, may be the finest fountains of folk songs...For the mountaineer will welcome the Singer of Mountain Songs, and playing their instruments in time and tune together, they will trade song for song and tune for tune until the day darkens into night...They dig back deep in memory for the old songs that grandfather or grandmother taught them.³³

Fans also began to send him songs that could be added to his repertory, and he swapped songs with fellow performers, such as Doc Hopkins, from whom he got "The Fatal Derby Day." His letters and collection of sheet music as well as handwritten songs show that many of the songs sent in were from composers of topical songs who wanted him to boost their song on the air. Most of these composed songs held little interest for Bradley Kincaid. The major portion of his mail, though, was from people who knew and valued the traditional songs that were his stock and trade. He commented in his fifth songbook that "During the past five years I have received many encouraging letters from authors, professors and teachers interested in folklore, congratulating me upon the work I have been doing in this field." He is proud of his work as a collector, presenter and preserver of Appalachian ballads and songs. There is no question but that his interest in the material went far beyond his immediate business interest, although he prospered at a time when many were struggling to survive.

Bradley also began his recording career while he was at WLS. On 19 February 1928, he traveled to Richmond, Indiana, to cut two numbers, "The Fatal Wedding" and "Sweet Kitty Wells" for Gennett (Starr Piano Company). These recordings were made in a warehouse. "They just put me right in the middle of the floor, where there was one of these crystal mikes, and I just sat down and began reeling them off," he said.³⁴ On 25 February he returned to cut six more sides (including "Barbara Allen," "Methodist Pie" and "Froggie Went a Courtin'"). He did other Gennett sessions on 17 March and 12 July 1928, and in 1929 he had four other sessions, cutting a total of fifty-eight sides although only thirty-eight were released. Gennett also recorded four sides of the WLS Showboat program on which Bradley was a guest. The Gennett masters were also

released on the Champion, Silvertone, Supertone, Challenge, and Bell labels. Twenty-one sides in the Champion series were issued under the pseudonym of Dan Hughey without Bradley's knowledge. [See *discography following this article*]. Four sides carried the name of Harley Stratton. This practice of releasing records under a pseudonym was a common one in the early years of the recording industry.³⁵

Before he left Chicago, Bradley also did four recording sessions, all in 1930, for Brunswick and American Record Company, a total of forty-four masters. These were released under the Brunswick, Supertone, Melotone, Conqueror, Vocalion, Irish Decca, Australian Regal Zonophone, Polk, Banner, Oriole, Romeo, Perfect and Melotone-Panachord labels. Thus, by the time Bradley left WLS, after four years in the business, he had sixty-two songs on nineteen labels. These were all 78 rpm records with one number to a side.

For two years of the years Bradley sang at WLS, he was a full-time student at the YMCA College. He was editor-in-chief of the college newspaper, *The Association Collegian*. The issue of 15 December 1926 carries an inspirational editorial by Bradley, entitled "The Spirit of Christmas." He also worked part-time at the La Port, Indiana, YMCA, which was some sixty miles from Chicago. Those years must have been hectic, especially after he started personal appearances. When he graduated (with a degree in sociology), he was offered a job with the Pennsylvania YMCA organization, but he decided to stay on at WLS. He was given more responsibility at the station then, both as an announcer and a performer. His name appeared on the WLS letterhead as assistant for farm programs. He toured mainly over Illinois, Indiana, Wisconsin and Michigan, except for the summers when he threw in an occasional show as he traveled around collecting songs.

The Kincaid family began to grow in 1929. In fact, it doubled. They had planned to name their expected baby Barbara Allen, should it be a girl, in honor of the song that more than any other had made him a star. When identical twin girls were born, they split the name, calling one Barbara and the other Allyne, since Allen is not a proper girl's name. News of Barbara and Allyne was expected by the fans, and so Bradley obliged, over the air and in subsequent songbooks. One fan sent the girls a dog, which they called Trixie.

WLS continued to grow in popularity and influence during the years Bradley was there. Edgar Bill was the station manager, George Biggar was program director for a portion of the time, Don Malin was music director, and Ford Rush, Harold Safford and Steve Cisler were popular announcers. John Lair came about the time Bradley left, eventually to become music director. The performers included Ford and Glenn (Ford Rush and Glenn Rowell), Grace Wilson, Ralph Waldo Emerson, Zeke Clements, Arkie, the Arkansas Wood Chopper (Luther Ossensbrink), Rube Tronson, Tommy Dandurand, Walter Peterson,

Chubby Parker, Doc Hopkins, Cecil and Esther Ward, Gene Autry and George Gobel. John Lair, observing the success of Bradley's old songs, brought in more Kentucky talent: Karl and Harty (Karl Davis and Hartford Taylor), Slim Miller, Red Foley and Linda Parker, and formed a group called the Cumberland Ridge Runners.³⁶ Other long-time favorites at WLS were Lulu Belle and Scotty (Wiseman). Bradley had been much impressed with young Scott when he collected songs from him on one of his summer excursions. After he left WLS, he recommended Scott to George Biggar, who hired him. At WLS he met Myrtle Cooper (Lulu Belle) and they were married.

Bradley had received offers from WLW in Cincinnati after he graduated from college. In 1930 he decided to move to WLW although for a time he commuted back each Saturday for the WLS Barn Dance. Years later, he was to speak fondly of WLS and how well they had treated him. It appears that his popularity was at a peak there, judging from the numbers of songbooks he sold and the volume of the fan letters he received. "I went to Chicago with \$412 and four years later, I was graduated from college and had paid my way through college, had ten or fifteen thousand dollars in the bank and was driving the biggest car in Chicago."³⁷

"I was getting a feel for show business," he said. "I went there [to WLW] and told them that I didn't want a salary. 'I just want to get some time on the air and sell my songbook and make personal appearances, and I'll give you a percentage of what I make.' They said all right, so they gave me a nice spot at 7:45 in the morning. I went on the air every morning for a month before I made any appearances." During that first month, he received 50,000 letters, and when he made his first personal appearance, there was standing room only. "And it was that way all over Ohio, Kentucky, Indiana and West Virginia, Pennsylvania and Tennessee where I played," he commented.

"I don't know how many times I played Marietta and across the river in Parkersburg, West Virginia. I played there and played there and played there."³⁸

In 1931, he published his fourth songbook, *My Favorite Old-Time Songs and Mountain Ballads*, this one in a larger format. It included songs from the earlier three books that were popular with his radio audience, plus a dozen additional ones. It contained two articles on Bradley, one by WLW publicity director Natalie Giddings Halburton and the other by Berea College Alumni Director Charles T. Morgan. This songbook, published by WLW, went through four editions.

Apparently, in return for his free appearances on WLW, the station managed the personal appearance tour bookings for Bradley. James W. McConnell, who later became vice president of Acuff-Rose Artists Corporation in Nashville handled the bookings.³⁹

While Bradley and Irma were in Cincinnati, two boys were added to their family, Billy was born on 1 July 1929 and Jimmy on 31 May 1931, after Bradley had accepted a job at KDKA in Pittsburgh. The

songbooks continued to carry pictures of the Kincaid family, and Bradley regularly broadcast news of the children's development. He referred to Irma as "The Girl Friend" and gave her credit for the musical notations in his books.

For the next ten years he moved from one station to another, staying approximately a year and a half at most places, singing for a while on good time slots until the people in the station's area became familiar with him and then publishing another songbook and beginning personal appearances. George Biggar commented on this practice:

The showmanship methods developed at WLS were used whenever possible in the presentation of Bradley Kincaid's air programs on the other stations where he was featured.

Insisting upon 'across-the-board' 15-minute program scheduling was most important in building up Bradley's audience acceptance on all of the stations where he was featured. He no doubt did much to establish this scheduling practice as it concerned other 'traveling minstrels.'

The above method of building up acts with mass audience appeal was quite prevalent for several earlier years of radio. Stations were very much pleased to have good performers fill their time at little expense to them.⁴⁰

"He never went to one station and wore himself out," John Lair mentioned. "He never let it [the area] become saturated."⁴¹ This practice of moving from one station to another discomfited some of his true-blue fans. Some wrote to the effect, "Well, Bradley, at last we've found you. We've been searching for you on stations all over the country. How about staying put for awhile?"

From WLW he went to KDKA in Pittsburgh (which had established a barn dance show in January of 1924) and thence to WGY in Schenectady. His next stop was WEAJ in New York City and the NBC Red Network. From there he went to WBZ in Boston. He was to spend nearly ten years in the East, though he doubted at first that he would be popular so far from the Southern Mountains. He did personal appearance tours throughout the New England states.⁴²

Until the mid-'thirties, he had mostly traveled alone on personal appearance tours. But while he was in New England he teamed up with one Marshall Jones, a frailing-style banjo picker from Kentucky and Joe Troyan, who did a bashful country boy act. Marshal Jones sounded old, according to Bradley, even at twenty-four years old, so he began calling him Grandpa. He went on to become a popular performer on the Grand Old Opry and the TV show, "Hee Haw," still wearing the name and the high-top boots that Bradley had given him in New England.

After singing briefly at WTIC in Hartford, Connecticut, he returned to WGY in Schenectady, moved to WHAM in Rochester, and then returned to WLW. During these years he did not vary his method of opera-

tion--doing a radio show, selling songbooks and making personal appearances--until 1941, while he was at WHAM, he started the Circle B Ranch at Avon, New York and he also started a tent show. The ranch was really a fairgrounds rented by Bradley, with a performing stage, cowboys and occasionally bucking horses. The tent show idea consisted of various acts. For example, Foster Brooks, the comedian who does a drunk act, worked for Bradley out of Rochester. He was to continue the tent shows at other stations--WKRC in Cincinnati and WSM in Nashville.⁴³

Back at WLW in 1942, Bradley toured county fairs and theaters with the Boone County Jamboree. His fellow entertainers were Grandpa Jones, Curley Fox and Texas Ruby, Merle Travis, The Prairie Sweethearts, The Delmore Brothers, Roy Starkey, Hank Penny and Dolly Good. These shows were probably organized by John Lair and presided over by "Happy Hal" O'Halloran. Bradley was at WLW for three years. In 1944, he sang at WKRC in Cincinnati, before moving on to WSM and the Grand Ole Opry.

While he stayed longer at WSM than at any other one station except for WLS, he was not as happy, at ease and as popular there in comparison to the other Opry stars as he was at the other stations where he was always the most popular performer. Mainly, no doubt, this was because of the great changes that were taking place in country music at the time, which Nashville led. He had this to say about the Opry:

To tell you the truth, while I was there for five years, I never did feel at home on the Grand Old Opry like I did at WLS. When I went down there, there was Roy Acuff who had been established for years, and Ernest Tubb and a few others like that. They were so well established that nobody else could get in. At least that was the attitude I developed. I'd say that I was just fairly popular on the Grand Old Opry--not like I was on WLS. It may have been a change in taste, for I was very old-fashioned. But at the same time, Roy Acuff was doing the 'Wabash Cannonball. That was his candy stick--that and his yo yo.'⁴⁴

Both Roy Acuff and Eddy Arnold remember Bradley as a careful businessman. "Bradley didn't play out a lot," Acuff remembered. "He always seemed to be more of an executive. Most of the boys were trying to make it on the road, but very few thought about the business end the way Bradley did." Arnold remembered him as "an intelligent, educated man, who knew how to look at a profit-and-loss sheet and make his investments accordingly." Arnold went on to talk of Bradley's popularity and the fact that he had listened to him when he was a kid on the farm.⁴⁵

In spite of his feelings about his popularity, Bradley was the favorite at the Opry of the fans he had built up over the years as well as of many new fans, and he traveled all over the South on

tours while he was at the Opry. His letterhead from the time shows that he was still operating his tent show.

Bradley had continued to produce songbooks. Most were published privately by him, except for No. 4, which was published by WLW, and Nos. 8 and 12, which were published by Peer International Corporation and Southern Music Publishing respectively. There was no No. 10 as such, but Bradley remembers that a deluxe edition of his songs was brought out by Peer International in 1938, which Bradley counted as No. 10. It also contained songs of other performers, such as Jimmie Rodgers and Jimmy Davis. His last book, No. 13, was published while he was at the Grand Ole Opry.

He also continued to cut records. In addition to the companies listed previously, he was on labels of Decca, RCA Victor (including Bluebird, Montgomery Ward and Australian Zonophone), Varsity, Majestic, Capitol, Mercury, Bullet, Bluebonnet and McMonigle (See discography). He was also a special guest on the Purina Ralston Checkerboard transcriptions. The Varsity recordings were issued on an LP, Bluebonnet issued six LP albums, and the McMonigle album is an LP. It appears that Bradley recorded 216 songs on thirty-one labels during his career.⁴⁶

In 1950, Bradley decided to hang up his guitar. He bought an interest in WWSO in Springfield, Ohio, and moved there to take over management of the station. Five years later, he sold it and announced that he was retiring from show business. He played golf for a year, was bored by retirement, and decided to accept an offer to return to WLW. "I noticed my old guitar case was looking pretty bad," he explained. "I went down to a Springfield music store to get a new case and met one of the best salesmen I've ever seen. He sold me a new case and then talked me into buying the store."⁴⁷ The music store was named Morelli's, but eventually its name was changed to Kincaid's. He operated it for a time, but gradually turned it over to his son, James. Bradley continues to spend a couple of hours a day at the store, but most of the time he says, "I'm out playing golf or down at the YMCA jogging."

At this writing, Bradley Kincaid is a healthy, tanned, silver-haired gentleman of 81, who drives a convertible and cracks a fast joke. He serves on the Traditional Music Committee of Berea College and helps plan and appear on an annual Celebration of Traditional Music there. In 1974, he sang to a standing ovation at Mac Wiseman's Old-Time Music Festival at Renfro Valley, Kentucky. And he has agreed to sing at the Old-Timers' Grand Ole Opry in June of 1976. All of his fans marvel that his voice is as sweet and clear and friendly as it was when they first heard him.

He and Irma now have ten grandchildren. They still live in Springfield, but Bradley talks nostalgically of moving back to Kentucky.

Bradley made many fans during his career, and he influenced a lot of musicians, scholars, and

producers of musical shows, probably many more than ever acknowledged his influence. Several well-known persons have spoken of Bradley's effect on them. D. K. Wilgus, folk scholar at the University of California at Los Angeles wrote:

When I say that Bradley was the first person to stimulate my interest in American folksong, I am not really being personal. This kind of stimulation is the essence of Bradley Kincaid's contribution to the recognition of the value of folksong by those in mainstream American culture as well as to its continuing performance by traditional singers.

...my first real memory of him is being pulled out of a theater about 1931 in Portsmouth, Ohio, by my uncle, who finally found me as I was watching the third of Bradley's shows that day.⁴⁸

Wilgus goes on to comment that Grant Rogers, a folk singer from the Catskills, was influenced by Bradley, as were the Jacobs Family of Antigo, Wisconsin, who sing "Barbara Allen" as they learned it from him on the radio.⁴⁹

Scott Wiseman spoke in this way of Bradley:

Bradley had a great influence on me and is largely responsible for my decision to make a career in music instead of teaching....He and my brother were roommates at Berea. After Bradley had been on radio for a few years, he came to our home in North Carolina looking for songs to add to his collection....He told me that I was a good enough singer to be on radio and offered to take me back to Chicago and help me get started. While Bradley was there, he sang at the local high school. I sat in the audience enraptured with his smooth delivery, his clear voice and the ease with which he handled himself on stage. I became a fan at once and started copying Bradley's style....He talked with the program director at WLS Chicago and I eventually got on the barn dance a few years later.⁵⁰

Another Wiseman--Mac--of Nashville fame, also paid tribute to Bradley:

Bradley Kincaid had a big influence on me. I didn't realize it at the time, though. I just liked what Bradley did. It was beyond my wildest dream to be part of the business so I didn't try to copy anybody or copy a style. I'm afraid in later years I found I was more greatly influenced by what Bradley did in my creative ears than I ever realized.⁵¹

Another admirer was Doc Hopkins, a versatile singer from Renfro Valley, Kentucky, who followed Bradley at WLS and sang there and at other stations for many years:

Bradley Kincaid was my choice above all singers I heard in those days. I played the same style that he did and many of the same songs. I've been accused of sounding like Bradley...We were similar because we featured the same kind of genuine American folksongs and played a guitar accompaniment. Bradley was on the air a few years before I was, on the same radio station. I became acquainted with him and he introduced me to radio work.⁵²

Ralph Rinzler wrote that the Monroe Brothers acquired their early performing repertory from listening to Bradley Kincaid and other early artists on records and over WLS.⁵³

The fans wrote in by the thousand to sing Bradley's praises:

After you left WLS we have not been able to follow your programs, until recently I picked up your cheery voice from WLW...I did get you faintly from Atlanta, Georgia, and I wish to let you know how much I enjoyed it...Please do not make excuses for singing the sad songs. They are beautiful....

Radio programs are slipping, in my opinion. We do not get the really good music that we did a few years ago. There is so much jazz and silly jokes that it is a real treat to sit back and enjoy those beautiful, sad, sweet numbers....

Radio means so much to us rural people as we cannot afford expensive concerts or shows, thus radio brings entertainment to fill our long winter nights.⁵⁴

And the fan letters are still coming, such as these:

How well I remember the later twenties or early thirties when I was a high school teenager, and my father bought our first dollar down and a dollar a week radio. All the neighbors would gather in on a Saturday night to listen to the barn dance and your mountain ballads were the highlight of the evening. Also, I would hear you every morning before leaving for school. My mother ordered some of the little books that you published, and I wish so much that I still had them. That must have been at least forty-five years ago....

It would be wonderful to hear you singing those sweet songs again--so different from the so-called "Country Sounds" of today.

Remembering you so fondly and hoping that somehow this letter will reach you, I remain,

Still a Bradley Kincaid Fan.⁵⁵

I have admired you since your early days on radio at WLS. Then later at WSM

Nashville. It must be [because of] a combination of your life in the hills of Kentucky and the type of songs you sing, and I guess most of all the way only you can sing them....I am your best fan.⁵⁶

It is now forty years ago since I saw you on the stage of a theater in New Bedford, Massachusetts. I remember you coming out the side door after the show and I talked to you in person and I thought it was a great thrill to meet you there. I have never forgotten you...⁵⁷

I hope you will be able to understand the reason why I am writing to you, and forgive my boldness, but in 1930-32 I listened to you every afternoon--no matter what--at 3:30 p.m. when you would come on the air singing your theme, 'In the Hills of Old Kentucky.' I was a kid ten to twelve years old in love with those good old songs and country music....I've never forgotten the happiness your music brought...⁵⁸

I have wanted to write to you and let you know that I surely did enjoy your most wonderful voice and songs. You were always my favorite of all the artists, so I shall always have fond memories of the Kentucky Mountain Boy and his Houn' Dog Guitar...It seems that you just never did a bad song. I loved them all. I used to play a guitar, and I listened to your records and played them just as you did. I really felt proud when I played right with you on the records. When friends and I discuss the GOOD OLD DAYS on radio, your name always comes up and I tell that you were always my favorite, and always will be....⁵⁹

It is a difficult task to evaluate an artist's impact on his audience and harder still to analyze why he had an impact, especially thirty or forty years after the artist was at the height of popularity. There is no question but what Bradley Kincaid was the most popular singer at WLS and certainly one of the most popular at a number of other stations in different parts of the country where he played in the nearly twenty years after leaving WLS. The fan letters, the numbers at personal appearances, the sale of his songbooks and the numbers of records sold attest to this fact. Several persons have tried to answer the obvious questions about his popularity: Why did folks like him? Why were they so moved by the old songs he sang, even those who had not been brought up on ballads and sentimental songs? What was there about Bradley that was different from the other singers of ballads? What was there in the happenings of the late 1920s and the 1930s that may have been a factor in attraction to the old songs? How did his music relate to the developing country music? What was his influence? Here are some comments from knowledgeable people in response to some of these questions.

Dr. Cratis Williams, former Acting Chancellor, Graduate Dean and Professor of English at Appalachian State University, Boone, North Carolina, and a ballad scholar said:

There had been a little interruption in the routine of mountain life during World War I. Many mountain folk had gone out and come back, and many of them had touched the twentieth century as it was being lived then. And along came the Victrola that gave them a chance to renew their interest in their own traditions--plus the new radio stations. And everything was just ripe for it. The Depression came, and I think the emphasis shifted from urban to rural life on a national basis, and that in itself encouraged a revival of interest in the traditional.

People were buying country music of all sorts--Gid Tanner and the Skillet Lickers, and Charlie Poole. Those were great favorites. Doc Boggs appeared, and along came Bradley Kincaid with them, and people were already interested in finding on the radio or on records the songs they themselves had been singing all of their lives, or that they had heard or liked. Bradley had a fine repertory, to begin with, and had apparently done his research well. He always presented excellent variants of these songs. He brought a fine voice and skill with his instrument. He sang with vitality and verve, and there was a time, as I look back, that he was the foremost ballad singer, or country singer, in the country.

He could sing a folk song or ballad very well, and one who was in the tradition could recognize that it was well done. Now in contrast to that, I knew some other people attempting to sing traditional ballads, who presented them as if they were grand opera, and when they did that the folk did not respond because they were not in the tradition.

My recollection is that he was a man with a shock of curly dark hair and bright eyes--a handsome fellow--and I'm sure that this in itself added to his stage presence when he went around to present his programs. He had very fine enunciation. It was superb, which I thought probably was owing to more education than the average folk singer had.⁶⁰

Scott Wiseman, of "Lulu Belle and Scotty" fame at WLS, now living in Spruce Pine, North Carolina when they are not in Raleigh where Lulu Belle is a member of the North Carolina legislature wrote:

In my opinion there were a number of reasons for Bradley's tremendous success,

among them not the least is that he was in the right place, at the right time, and he was ready to make good use of opportunities. Radio was the new craze that was sweeping the country. Until Bradley brought his guitar to the studio and sang...there had scarcely been any 'country music' on the air. It was a happy discovery that this was the entertainment people of all ages and walks of life loved to hear in their homes. So Bradley was a pioneer, and he made the most of it. His fine voice, his poise, clean-cut good looks and friendly, outgoing personality helped a great deal. The Christian background and self discipline learned at Berea were big assets. His willingness to spend long hours collecting and memorizing songs and his ability to concentrate were marks of a true professional....Bradley made an immense contribution to folk and country music.⁶¹

Don Malin, former music director of WLS and now with Belwin-Mills Publishing Corporation in Melville, New York, wrote:

I do like to recall that it was through programs broadcast from WLS, Chicago, that Bradley brought to many Americans their first knowledge of the beautiful American and Anglo-American folk music which is the heritage of the South....

Bradley was always modest about his talents and achievements and best of all he preserved his respect for the integrity of these songs. When you heard him sing 'Barbara Allen,' 'The House Carpenter,' 'Sourwood Mountain' and many others you had the feeling that you were hearing authentic folk-music, not commercial 'Country-Music.'

So far as I know, Bradley has always maintained this sense of integrity so that the material he reclaimed supplements the collecting and editorial activities of such American Folksong authorities as George Pullen Jackson, Charles F. Bryan and others.

You will be correct in ascribing to Bradley Kincaid a considerable share of the credit for awakening the interest of Americans to their own folk music. He started a trend which, helped by others, had and still has considerable influence on the musical activities of America, particularly in our schools.

The interest in folk music expanded and ultimately led to what has now become an important American industry--Country Music. Bradley may thus be

considered as one of the pioneers in this field, although I suspect that he does not approve of all the features of the Country Music scene.⁶²

Karl Davis, of the "Karl and Harty" team at WLS, and who still works for WLS Radio, wrote:

Hartford Connecticut Taylor and I (Karl and Harty) had been picking the guitar and mandolin a lot and singing a little as we grew up in Mt. Vernon, Kentucky. In the spring of 1930 when the star of the famous National Barn Dance came to our hometown and asked us to come to WLS it was something you would only expect in a dream. Thus we had the great honor and pleasure of working with Bradley Kincaid.

Bradley Kincaid was so instrumental in heading folk and country music down the right paths toward the greatness it has reached. He was one of the first to sing folk songs on radio and when he sang them they sounded so good....He was big in the city and he was big in the country.

Bradley's voice was loaded with simple, plaintive appeal. I remember his being dignified and polished and his songs came out just that way. He resented the word 'hillbilly' and when he did he was only sticking up for our kind of music and all of us who were in it. He wanted our music and us to have a lot of respect and to be on a high level.⁶³

Reuben Powell, founder and operator of the Renfro Valley Tape Club for many years and a serious student of folk and country music, a native Kentuckian, now living in Springfield, Ohio, wrote:

I have always believed that his popularity was due to a combination of voice, type of material, and the 'right time' in history. He particularly had and still has a very good voice, particularly suitable for the type of song he sang. So his voice must be considered his greatest asset even though he never used it emotionally the way some performers do. Although I was, and am, one of Bradley's admirers of the first order, I always (even in 1928) felt like he was a popular song singer adapted to my type songs. His voice training I suppose was the reason for his style....

I think it is fairly certain that Bradley's popularity was not due to his personality, at least up close. He has always been aloof from his fans; however, that may not have affected his popularity for most of the thousands of fans couldn't have gotten very close to him anyway. His guitar playing certainly didn't influence many fans. He was considered a mediocre picker in the hey-day of his popularity.

It is true that Bradley was the first to being purely mountain music to radio. The songs were familiar to many in the audience even though they may have forgotten the words. The material reminded them of earlier times, somewhat a nostalgic reaction similar to that going on today. As to that period in history, the mountains of Kentucky, Tennessee, North Georgia, North Carolina, East and West Virginia have furnished much of the labor supply for the factories in the north for the past hundred years....I can testify that nothing makes a hillbilly more homesick than a familiar song of his youth when he is far from home. That reaction is double on an outdoorsman confined to a factory assembly line for economic reasons. I must say that I have no answer for his popularity on the plains and in New York State, where his popularity was very great.

As to his contribution to folk and country music, I think his gathering and publication, in addition to recording and performing the mountain ballads was a very great contribution to widening the distribution and understanding of mountain folk music. I think his contribution, although he was not the first to gather such material, and not the most scholarly, was as great, if not greater than any other living man. Although he did not sell as many records as the Carter Family, he was much better known in the early days due to his work on radio which reached a very wide audience. For that reason, and because he advertised his material as mountain ballads where the Carters tried to disguise their use of the material by changing words, phrases and tunes and taking credit for composing the material, I think his influence was greater than the Carter Family. I am sure many will take issue with me, but you asked for my opinion.

You cannot find a [folk-country] performer that started in the decade following Bradley that did not use some of his material in the beginning. Many of them will admit that Bradley influenced them....I suppose that Jimmie Rodgers was the most imitated man ever in the country field... but Bradley must have been just about as imitated because...Bradley worked some of the biggest stations in the United States and was as well-known as any performer of his time.⁶⁴

Stephen A. Cisler, who was the announcer for Bradley's shows at WLS, now in the electronics business in Louisville; Kentucky, wrote:

Simple melodies are usually the most beautiful. A new thing appears in its simplicity and catches public fancy if it is basically of quality. So it was with Bradley Kincaid and his bringing out of the early radios the simple beauty of mountain music.

This was new to radio in those days. It stood out from the ricky tick dance bands, the concert tenors and sopranos, and the talkers who made up the programs. So here was Bradley with a trained and pleasing voice. His songs were melodious. They told a story. His diction projected every word well. This was in sharp contrast to other programs. His small talk on the air added to his human attraction to the listener. He made no claims to having written the old songs. He was not surrounded by bands of fiddlers or

yodelers. He brought peaceful music to a growing new medium at the right time. Hence his popularity in early Chicago days. This expanded with his broadcasts from other major centers. No one man has done more to popularize or introduce sincere and genuine country music than has Bradley with his mountain songs....Yes, people like simple things...so they liked Bradley and his music...everywhere.⁶⁵

And so, this is who Bradley Kincaid is. His fans, friends and admirers have said most that is important about him. There is little point in summarizing what has already been presented. He was a person who took the gifts he had received from a culture that is generally thought of as deficient in many ways and, because he was in the right place at a fortuitous time, he turned those gifts into a remarkable career, and many persons and the music industry have benefitted richly from his career.

FOOTNOTES

- 1 Interview with Bradley Kincaid by Dorothy Gable, 12 Nov 1967. Courtesy of the Country Music Foundation, Nashville, Tennessee.
- 2 Interview with Bradley Kincaid by Ruth Wilson, undated. Courtesy of the Country Music Foundation.
- 3 "Old Ballads Hit on Radio," Jackson, Mississippi News (13 Sept 1929).
- 4 Gable interview.
- 5 Interview with Bradley Kincaid by the author, 24 Apr 1974.
- 6 *Ibid.*
- 7 Ed Ford, "Bradley Kincaid...The Man Who's Called Country Music's Pioneer," *Berea Alumnus* (Jan-Feb 1975), 5-7. Also author interview.
- 8 Author interview.
- 9 Letter from J. H. Ralston, 22 May 1975.
- 10 Gable interview.
- 11 *Ibid.*
- 12 *Ibid.*
- 13 *Ibid.*
- 14 George C. Biggar, "The National Barn Dance," *Country & Western Scrapbook*, edited by Thurston Moore, 14th edition.
- 15 Letter from Don Malin, 5 Jun 1975.
- 16 Gable interview.
- 17 *Ibid.*
- 18 *Ibid.*
- 19 Wilson interview.
- 20 Letter from George C. Biggar, 12 Apr 1975.
- 21 Letter from Clementine Legg Segal, Jun 1975.
- 22 Gable interview.
- 23 Ford, *op. cit.*
- 24 Gable interview.
- 25 Segal letter.

- 26 Bradley Kincaid, *Favorite Mountain Ballads and Old Time Songs*, 1932, 3.
- 27 Bradley Kincaid, *Mountain Ballads: Old Time Songs*, 1937, foreword.
- 28 James F. Evans, *Prairie Farmer and WLS: The Burrige and Butler Years* (Urbana: University of Illinois Press, 1969), 216-17.
- 29 Gable interview.
- 30 Author interview.
- 31 Letter from Scott Wiseman, 18 Apr 1975.
- 32 Author interview.
- 33 Bradley Kincaid, *Favorite Old Time Songs and Mountain Ballads*, 1930, 8.
- 34 Wilson interview.
- 35 Information from discographies prepared by John Edwards, D. K. Wilgus, and Reuben Powell.
- 36 Bill C. Malone, *Country Music: USA* (Austin: University of Texas Press, 1968), 71 and Biggar, *Country & Western Scrapbook*.
- 37 Author interview.
- 38 *Ibid.*
- 39 Robert Shelton and Bert Goldblatt, *The Country Music Story* (Secaucus, New Jersey: Castle Books, 1966), 221.
- 40 Biggar letter.
- 41 Interview with John Lair, 30 Apr 1974.
- 42 Gable interview.
- 43 Letter from Bradley Kincaid, 31 Mar 1976.
- 44 Author interview.
- 45 Joe Derek, "Bradley Kincaid is Legend in Grand Old Opryland," *Springfield Sun* (24 Mar 1975).
- 46 Edwards, Wilgus, Powell discographies.
- 47 Ford, *op. cit.*
- 48 D. K. Wilgus, "Bradley Kincaid," *Stars of Country Music: Uncle Dave Macon to Johnny Rodriguez*, edited by Bill C. Malone and Judith McCulloh (Urbana: University of Illinois Press, 1975), 86.
- 49 *Ibid*, 93-94.
- 50 Wiseman letter.
- 51 Tom Henderson, "Mac Wiseman," *Pickin'*, (Aug 1975), 5.
- 52 Interview with Doc Hopkins by Sidney Farr, 25 Oct 1975.
- 53 Ralph Rinzler, "Bill Monroe," *Stars of Country Music*.
- 54 Letter to Bradley Kincaid from Mrs. Dora M. Pernot, Basco, Wisconsin, 8 Dec 1934.
- 55 Letter from Mrs. J. B. Cothran, Greenville, South Carolina, 1975.
- 56 Letter from Floyd Murphree, Besemer, Alabama, 18 May 1975.
- 57 Letter from Clarence J. Anderson, Falmouth, Massachusetts, 27 Sept 1975.
- 58 Letter from Mrs. H. B. Duncan, Beaumont, Texas, 8 Apr 1975.
- 59 Letter from Ms. Hope Hinds, Dixon, Illinois, 13 Nov 1975.
- 60 Interview with Cratis D. Williams, 19 Mar 1976.
- 61 Wiseman letter.
- 62 Malin letter.
- 63 Letter from Karl Davis, 24 Apr 1975.
- 64 Letter from Reuben Powell, 24 Apr 1975.
- 65 Letter from Stephen A. Cisler, 17 May 1975.

Because of the length of this article, the accompanying discography and song title checklist will appear in the next issue of JEMFQ.

COMMERCIAL MUSIC GRAPHICS: #38

CHULAS FRONTERAS

By Archie Green

For some years blues and bluegrass festivals alike have been enhanced by documentary films about folk and folk-like music. The term "documentary" includes factual, objective, or authentic attempts to represent reality. As well, it covers television travelogues, propaganda releases, and even fictive creations employing straight cinematic techniques. A related term, more precise, is "ethnographic film" used to identify close, sequential descriptions of particular processes or enactments. Examples are shorts focused on rug weaving, cattle branding, harvest festivals, mums' parades, story telling sessions. In filming a happening from an anthropological or folkloric perspective the maker must be careful lest Hollywood stunts intrude, rationalized by the desire to "dress up" the product. This is not to suggest that movies about Leadbelly, Guthrie, or any other aspect of American folk music are without value or quality. Rather, I stress that makers and audience together ought to understand the distinctions in intent between make-believe movies, documentaries, and ethnographic films.

Those of us who enjoy traditional music welcome films of all types. Beyond passive viewing, we can help film makers by developing a body of criticism about their efforts. One excellent response which has already appeared in the *JEMFO* is David Whisnant's *Between Two Cultures: One Viewer's Response to "Earl Scruggs: His Family and Friends"* (#22, pp. 49-52). During the decade of my graphics series, I have avoided reviews of any sort. However, a film is now at hand to which I am impelled to give special praise. In the summer of 1976 filmmaker Les Blank and record producer Chris Strachwitz released a new documentary, "Chulas Fronteras" ("Beautiful Borders"), dealing with Texas-Mexican music. Previously, Les had made a series of sensitive films about blues and Cajun music, and Chris had issued several hundred LPs of folk and folk-like music on Arhoolie and sister labels. "Chulas Fronteras" marked their first collaborative effort. For their joint work they established a new company name, Brazos Films, and put together a fine accompanying sales/rental kit. The title "Chulas Fronteras" is also used for an LP (Arhoolie 3005) holding sixteen of the sound-track's numbers. A sixteen-page study guide transcribing the film's songs and dialogue into Spanish and English is used as the LP's insert brochure. Drawn from this attractively designed and illustrated commentary is a separate (six-page)

promotional brochure. Finally, Brazos Films had made available a press package of twelve 8 x 10 glossy film stills. In this feature I shall reproduce two of these glossies and go back into time for other graphic items on early Mexican-American recorded music.

"Chulas Fronteras" is the best folksong documentary I have seen! In terms of academic credentials, neither Les nor Chris is a ballad scholar and they may wince at my modifying "documentary" with "folksong." Technically, the film deals with people in a special border region, their music and speech, their work and play, their bi-cultural existence. The film could have stressed language, ritual, politics, economics, or religion. All these disparate matters are touched, but an hour-long musical thread runs through and integrates the production.

I do not mean to suggest by this figure a synthetic thread of singing strings to provide mood for a vacuous film. Instead, I mean that "Chulas Fronteras" is tightly focused on several creative musicians and their expressive lives. Music is this film's pulse and dominates the vision of its makers. To "Tejanos" (Mexican-Americans in the Long Star State) this "Norteno" (Northern) music is as familiar as is contemporary soul or country to fellow Texans. To most "Anglos" in Texas and, by extension, to the majority of people within the United States the music of "Chulas Fronteras" is unknown, if not alien. Conscious of cultural and political barriers, Les and Chris want their fellow "Anglos" (perhaps "strangers to the Spanish language" is a better formulation) to hear and enjoy "Tejano" music, and eventually even to feel familiar with its song types such as "rancheras," "polkas," "canciones," and "corridos." Further, they desire that fans of folk, country, bluegrass, and blues come to appreciate "conjunto" music. (The word "conjunto" translates literally as a group or band of musicians, but it is also extended to a type or category of music.) Because the makers of "Chulas Fronteras" are sharing a new pleasure with many strangers, the film holds an implicit missionary note -- one which tells us, outsiders all, that "Tejano" music need not be outside our own consciousness.

"Chulas Fronteras" might be tagged a "popular ethnography" in which academic folkloric concerns are present but unstated. Neither Les nor Chris



10341 San Pablo Ave.
El Cerrito, Ca. 94530

LOS ALEGRES DE TERÁN

Eugenio Abrego, accordion
Tomás Ortiz, bajo sexto

Photo by Susan Titelman

From the film

CHULAS FRONTERAS



Photo by Chris Strachwitz

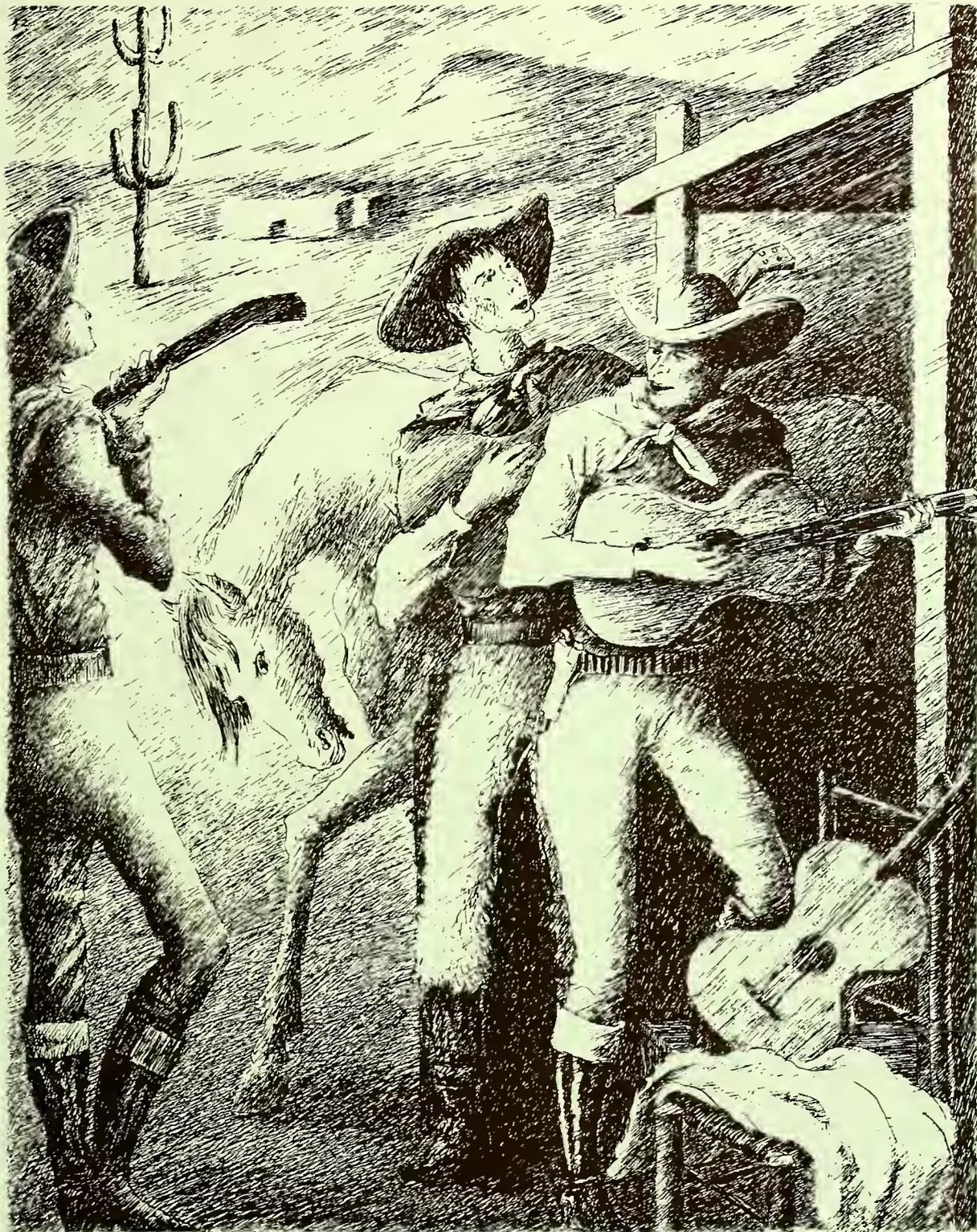
From the film

CHULAS FRONTERAS

P.O. Box 1
EL CERRITO,
CA. 94530



BRAZOS
FILMS



14 TRADITIONAL SPANISH SONGS
FROM TEXAS • TRANSCRIBED BY
GUSTAVO DURAN MUSIC DIVISION
PAN AMERICAN UNION 1942

Corridos



Rosenhouse

FW 6913

folkways records service corp. n.y.

pauses to label any numbers as folksongs, nor do they raise formally questions of origin or classification. Music in this film is played in a variety of natural settings and performers comment on their histories as musicians, as well as on their status in a bicultural region of the United States. Most folklorists would identify "Tejanos" as members of a folk society analogous to Pennsylvania Dutch or Louisiana Cajun. Les and Chris may share this defining concept but it does not surface in their film. Instead, they are drawn to specific types of folk material by their keen esthetic sensibilities. Both seek the details and patterns which describe music's function within a community. Both are fascinated by the interaction of machine technology (phonograph recording process, radio broadcasting) and traditional culture. Both appreciate the kinds of questions which have been posed by students of Franz Boaz and Robert Redfield. I am not trying here to compliment the "Chulas Fronteras" producers into backdoor membership in an anthropological society. Rather, I assert that this imaginative film caps years of effort in which Les and Chris have said of themselves only that they were "turned on" by "down-home" music.

Hopefully, *JEMFO* readers soon will see "Chulas Fronteras" and listen to its companion LP. Here I reproduce two Brazos Film stills in exact size, retaining their promotional captions. A still can come directly by the process of enlarging a single frame (making static an image within a flowing sequence), or by a specially posed or action photograph taken of the actors or scenes on location. Los Alegres de Teran, (The Happy Folk from General Teran [near Monterey, Mex.]) an influential "conjunto" band, based at McAllen, Texas, is seen in one shot at a ranch barbeque near Reynosa, a Mexican city in the Rio Grande Valley. The photo is especially useful for its clear focus on two key instruments in "Tejano" music, the bajo sexto and the accordion.

The still of the "campesinos" (migrant field hands) unsacking onions into a portable conveyor belt is but one of many similar work scenes in "Chulas Fronteras." In recent years trade-union partisans have made several hortatory films of farmworkers' organizational struggle. "Chulas Fronteras" includes considerable footage of work in the fields but is not a farmworker film. I do not wish to force an artificial distinction between a portrayal of "campesinos" and one about the music they and their peers create and cherish. My central notion is that Les and Chris have made a film to share and explain a proud and exciting music. Accordingly, in selecting but two out of twelve film stills I have chosen one of "conjunto" performers and one of audience. The onion handlers are obviously not listening to music at a picnic or party. But the whole film reveals that field hands, truck drivers, construction men, and factory women all listen to music by Los Alegres and their fellows. In this sense the farm laborers caught in Chris' photo are recipients of music -- record purchasers, radio listeners, dance-hall revelers.

We can also use "Chulas Fronteras" to see farmworkers as the inspiration of "corridos" (ballads) sung by "conjunto" musicians. The film includes a full range of "Tejano" songs -- love, joy, fate, loss, death -- and a few which make explicit political statements. The songs within "Chulas Fronteras" dealing with universal themes are obviously connected to the large world of folk and popular music. One need not be of any particular ethnic cast to appreciate Lydia Mendoza's "Mal Hombre" ("Bad Man"), which opens: "I was still a young girl/When, by chance, you found me/And with your worldly charms/You took away my innocence." It is left to journalistic ballads, however, to comment on the specific social and economic experiences of Mexicans within the United States. Although many "corridos" deal with fighting heroes and outlaws, or with local tragedies and events of wonder, I quote from "Rinches de Texas" ("Texas Rangers") to return to the still of farmworkers portrayed in "Chulas Fronteras." Composer Willie Lopez reports: "In the year of 'Sixty-seven/In Star County/There was blood spilled/Right by the Rio Grande...Those hated Rangers/Were sent by the governor/To protect the melons/Of a conservative rancher."

My appreciation of "Chulas Fronteras" is cast in the form of a commentary on two film stills, with additional brief quotes from a lyric song and a ballad. To criticize a film is to face the challenge in converting a texture of light and shadow to printed text -- of shifting visual imagery into formal language. Film criticism is complicated because we have come to expect movies both to congeal and dissolve our deepest emotions, but not to disturb our thought. We must recondition our perceptions of cinema if we are to offer reviews as insightful as the best documentaries available to us.

"Chulas Fronteras" is not automatically distinguished because its subject, music, is exciting or beautiful. Rather, it is a major film because Les Blank *sees* the beauty in aural music. Essentially, his hearing and sight are fused as he is pulled to the esthetic experience of his subjects. Les does not contrive screen beauty in the cutting room, for he sees it as it is felt by those within his films. Consequently, he lingers over a family portrait on a wall, or a water bucket at a field-row's end. I stress this matter because some documentaries are marred by the heavy imposition of the maker's artistry. If the wall's paint is flaking, the family portrait is either blocked out or the peeling flakes are turned into symbols of poverty. When field work is judged to be exploitive, the helping bucket is either censored out or turned into a metaphor for salvation. An ethnographer is not charged to make a cloying or a polemical film, but if he is a skilled craftsman and intellectually disciplined he strives to illuminate accurately the esthetic senses which are alive within individuals and communities he visits.

Every film goes in recollection finds a particular memorable portion -- often a scent of intense natural appeal. When my mind's eye goes back to "Chulas Fronteras," however, it does not see a mesquite silhouetted against the sky, but rather the crowded garage-studio of Salome Gutierrez in San Antonio where he manufactures discs for his own DLB label. By Nashville standards this operation must be one of the most primitive remaining in the world. Seen through Les Blank's eyes and heard through Chris Strachwitz' ears, Señor Gutierrez's hissing, quaking, stamping machines are not pressing plastic alone but, more importantly, are shaping messages which bond together a tradition-oriented people. In memory, a little of me still hovers in that garage. I salute Les and Chris for a complex artistic work. They have enriched us through their enthusiasm and energy.

An important concern of *JEMFQ* readers and researchers is the process of discovery of traditional music by record producers, publishers, and other figures in the entertainment industry. For years we have labored to reconstruct the story of Ralph Peer and other pioneer A & R men who first produced and sold race and hillbilly records in the 1920s. We are just beginning in the 1970s (in the work of Pekka Gronow, for example) to see parallels between this body of material and "foreign" recordings distributed to immigrant enclaves in the United States. An article on how Les and Chris came to explore "Tejano" music would be immensely valuable, as would be other articles on their predecessors.

At this juncture I shall offer a few additional graphic items only to hint at the long, long trail behind "Chulas Fronteras." I shall assume that readers to whom Mexican-American, "Tejano," "Chicano," or "Latino" music (however tagged) is new will seek out for a start the indispensable books and articles by Professor Americo Paredes. Elsewhere, I have asserted that *With His Pistol in His Hand* (1948) is by far the best book-length study of an American folksong in the tight interweaving of a ballad and its large historical context. In this *JEMFQ* issue his new book, *A Texas-Mexican Cancionero*, is reviewed by Philip Sonnichsen. Dr. Paredes' two books, in turn, refer bibliographically to the rich world of scholarship in Mexican-American folk music.

We know that recordings of Spanish-language music, including folksongs presented by concert artists, occurred in Mexico after 1900, and that late in the 1920s some discs were cut of Mexican-American music in San Antonio, Texas. In a series of Folklyric LPs, holding good insert brochure and back liner notes, Chris Strachwitz has reissued many such records dating from 1928 to 1948 (reviewed elsewhere in this issue of *JEMFQ*). "Tejano" recordings continue to be marketed to this day and are especially rich in ephemeral 45 rpms offering contemporary broadside ballads. In time, the conjunction between this body of Mexican-American recorded music and Anglo-and Afro-American recordings will be fully explored.

Here, I shall note only a few early uses of "Tejano" discs by persons outside the record industry. I cannot assert when the pioneer scholars of Spanish-language music on both sides of the Mexican-American border (such as Vincente Mendoza, Arthur Campa, and Aurelio Espinosa) first heard or commented in print on phonograph records, but I can cite an early anthropologist who did: Manuel Gamio's *Mexican Immigration to the United States* was published by the University of Chicago Press in 1930. In a chapter "The Songs of the Immigrants" (pp. 84-107), Gamio turned over material he had collected to Margaret Park Redfield for translation and presentation. She selected more than a dozen pieces and prepared English and Spanish texts, but revealed no sources (singer, broadside, disc). However, for one item, "The Life, Trial, and Death of Aurelio Pompa," she wrote "that it is bought on phonograph records by Mexican laborers in many cities of the United States." I assume that a few of Dr. Gamio's songs were transcribed directly from records, but I do not know why he or Mrs. Redfield overlooked discographic references.

While Manuel Gamio was engaged in study, Paul S. Taylor was also at work on a multi-volume, eleven-part *Mexican Labor in the United States* (University of California Press, 1928-1934), and *An American-Mexican Frontier* (University of North Carolina Press, 1934). This tome was based on wide field work, 1927-1929, in the Imperial, Rio Grande, and South Platte valleys, as well as industrial communities in the Chicago-Calumet steel district and Bethlehem, Pennsylvania. In his travels Taylor heard "corridos," purchased them on printed slips and phonograph records, and used three items to illuminate research: "Corrido de Robstown" (a cotton town near Corpus Christie), "El Enganchado" (a worker hooked by a labor contractor), and "Corrido Pensilvanio" (a worker's journey north). Taylor first heard the latter sung by two Mexican troubadours on a train trip from San Antonio to a Chicago recording laboratory. He liked their ballad well enough to seek it out after it was pressed and to use it in the Bethlehem portion of his study (published 6 June 1931).

Here, the song (and its headnote) from *Mexican Labor in the United States* is reproduced with music by Lorena Sauer, the wife of the University of California's distinguished geographer, Carl Sauer. In Taylor's note on "Corrido Pensilvanio" he wrote that between his chance encounter with the troubadours and the appearance of this part of his study, the song had come out on Vocalion 8278 and Okeh 16383. Hence, we can identify the artists as Pedro Rocha and Lupe Martinez, also called Los Trovadores Regionales. It is good to know that their song was reissued last year by Chris Strachwitz on *Texas Mexican Border Music, Volume 2: Corridos, Part 1* (Folklyric 9004). The time span between Taylor's purchase and use of the Rocha/Martinez disc and its reissue on Folklyric is more than 44 years. (In a personal vein, Dr. Taylor was my first professor of labor economics at Berkeley, 1938, and I

CORRIDO PENNSILVANIA

The *corrido* is a ballad. "Current happenings" or "events of the time" which catch the imagination of the people are readily cast into doggerel verse and sung to a catchy refrain. A common form of folk-music in Mexico, it continues among the emigrants, who use it as a vehicle to express their thoughts and emotions toward various aspects and events of their migration. *Corridos* may or may not be printed and often they bear no author's name.

I first heard *Corrido Pensilvanio* sung by two Mexican laborers—troubadours—en route from San Antonio to the recording laboratory of a phonograph company in Chicago. It has since appeared as Vocalion record no. 8278 and as O.Keh record no. 16383.

In this *corrido* of the trek of the Mexicans to the northeast are mirrored, from the purely personal viewpoint of participants, some of the major aspects of the migration. Sweethearts and families are separated, for this was a movement of *scots*; northern industry has less place for family labor than has agriculture. But European immigrants in this instance, *Italians*—may offer opportunities for the social contacts left behind. Industry lures the wandering agricultural laborer with hopes of more stable and lucrative employment, and there are no regrets that picking cotton is to belong to the past. But to those accustomed only to labor in the fields, the first sights, sounds, and movements of machinery in a modern steel plant are terrifying; some, unable to endure them, depart, "running eighty miles an hour."

Corrido Pensilvanio

Lively

Arranged by L. Sauer

Al fin. 80 - 100 millas por hora

80 - 100 millas por hora

CORRIDO PENNSILVANIA

El 28 de Abril

A las seis de la mañana
 Sabimos en un enganche
 Para el estado de Pensilvania.

Mi chinita me decía,
 Yo me voy en esa agencia—
 Para lavarle su ropa
 Para darle su asistencia.

El enganchista me dijo,
 No lloves a tu familia
 Para no pasar trabajo
 Es en el estado de West Virginia.

Para que sepas que te quiero
 Me dejas en Fort Worth
 Y cuando ya estás trabajando
 Me escribes de donde estás.

Cuando ya estás por allá
 Me escribes, no seas ingrato,
 En contestación te mando
 De recuerdo mi retrato.

Adiós estado de Texas,
 Con tu vas tu plantación;
 Yo me voy para Pensilvania
 Por no pisar algodón.

Adiós Fort Worth y Dallas,
 Por no de mucha importancia
 Yo me voy para Pensilvania
 Por no andar en la vagancia.

Al llegar al steel mill worque,
 Que vemos la locomotora
 ¡Y salimos corriendo
 Ochenta millas por hora!

Cuando llegamos allá
 Y del tren nos bajamos,
 Preguntan las italianas,
 ¡De dónde vienen, Mexicanos!

Responden los Mexicanos
 Los que ya saben "inglear"
 Y vinimos en un enganche
 Del pueblo de Fort Worth.

Estos versos son compuestos
 Cuando yo venía en camino
 Soy un muchacho Mexicano
 Nombre das por Contestino.

Y con ésta me despido
 Con mi sombrero en las manos
 Y mis fieles compañeros
 Son tres cientos Mexicanos.

CORRIDO PENNSYLVANIA

On the 28th of April

At six o'clock in the morning
 We set out under contract
 For the state of Pennsylvania.

My little sweetheart said to me,
 "I'm going into that office—
 And say I'll wash your clothes
 And take care of you."

The contractor said to me,
 "Don't take your family
 Or you'll pass up this job
 It's in the state of West Virginia."

"So you'll know that I love you,
 When you leave me in Fort Worth,
 And you have started working,
 Write me from where you are.

"When you are there
 Write me, don't be forgetful;
 In reply I will send you
 My picture as a 'forget-me-not'."

Goodbye, state of Texas,
 With you goes your plantation
 I'm going to Pennsylvania
 But not for picking cotton.

Goodbye, Fort Worth and Dallas,
 You're not much to me now,
 I'm going to Pennsylvania
 To be a vagrant no more.

When we got to the steel works
 We saw the locomotive
 And we came out running
 At eighty miles an hour!

When we arrived there
 And got off the train
 The Italian girls asked us,
 "Where do you come from,
 Mexicans?"

The Mexicans reply,
 Those who know how "to English,"
 "We came out under contract
 From the town of Fort Worth."

These verses were composed
 When I was on the way;
 I'm a Mexican boy,
 Call me "Contestino."

And with this I take my leave
 With sombrero in my hands,
 And my faithful companions,
 Three hundred Mexicans.

am happy that I can now salute him for the standards he set.)

It is especially important to recognize Manuel Gamio and Paul Taylor for their early use of commercial recordings as scholarly tools if we are to establish any perspective in folksong discography, and if we are to share our credits with others. We need their skills as they need ours. Folklorists make much of the distinction between field and studio recordings. Sometimes this separation hinges on the disc's contents and at other times on a question of intent -- was the disc made for archival deposit or for public sale? With the passage of time we may accord commercial recordings of the 1920s-1930s the status of field documents.

To suggest that early Mexican-American recordings were pressed only by commercial firms is misleading, for between 1934 and 1939 John Lomax made a rare group of Spanish-language field discs in Texas for Library of Congress deposit. During 1942 Alan Lomax at the Library's Archive of American Folk Song issued for public sale a selection of these pieces on a twelve-inch 78 rpm disc. Subsequently in 1956 this handful from Texas was re-released on an LP, *Bahaman Songs, French Ballads and Dance Tunes, Spanish Religious Songs and Game Songs* (AFS L5). I believe that these John Lomax recordings of "Tejano" music were the first of their kind (field) to be made available to an "Anglo" audience. Also, in 1942, Charles Seeger, Chief of the Pan American Union Music Division, issued a handsome lithographed folio, *Fourteen Traditional Spanish Songs From Texas*. This exemplary work was produced by Gustavo Duran who transcribed, translated, and commented on John Lomax's field discs. The folio sold for 30 cents and was clearly designed to make "Tejano" field recordings known to the general public. Its cover (with an original drawing by Antonio Rodriguez Luna) is reproduced here (slightly reduced from original size).

Two selections indicate the folio's breadth: a song from the traditional Christmas play "Los Pastores" performed by the children of the Church of Our Lady of Guadalupe, San Antonio, 1934; the "Corrido de Jose Mosquera" sung by Jose Suarez, a blind street singer from Brownsville, Texas, 1939. Dr. Paredes had identified Suarez as "the best known singer and guitarrero along the lower Rio Grande border during the first third of this century." Fortunately, we can hear Suarez singing "La Batalla de Ojo de Agua" on the Library of Congress LP (AFS L5). His "corrido" narrates a raid in 1915 at a village near Mission, Texas. Not only is it a compelling narrative, but it offers an important benchmark as we trace the development of "corrido" vocal style from early field discs to the present-day ballads heard in "Chulas Fronteras."

This graphics commentary is intended to stimulate folk music fans and record buffs to reach territory which excited Manuel Gamio and Paul Taylor in the 1920s and continues to excite Les

Blank and Chris Strachwitz. I cannot compress within a few pages the full richness of "Tejano" music nor the challenges it offers collectors. In going back from "Chulas Fronteras" to two graphic items (1931 and 1942) I have deliberately overlooked many persons and events of significance. One additional recording, however, cannot be overlooked.

During 1956 Moses Asch issued a ten-inch LP, *Mexican Corridos* (Folkways FP 913; subsequently renumbered FW 6913). This LP holds eight ballads, all recorded originally in Mexico in the 1920s and 1930s for the Columbia label. The insert brochure includes a brief introduction by composer Henry Cowell, texts in Spanish and English by translator Arthur Keess, and a dozen Posada illustrations, from the collection of Norman Granz. These drawings and engravings deserve special praise, for Jose Guadalupe Posada (1852-1913) was a giant in Mexican art. His prints decorated countless ballads, proclamations, slips, songbooks, chapbooks, periodicals. Few artists of any time or place mastered street literature as did Posada; none was closer to the broadside tradition than he. [The cover of the Folkways LP, utilizing one of Posada's drawings, is reproduced here.]

To the best of my knowledge this Folkways "corrido" reissue of commercial recordings was the first ever directed to an English-language audience and deserves special credit as a groundbreaker. I know nothing of the circumstances behind its release. Who conceived the production? Who provided the original Columbia recordings? Had any similar "corridos" been reissued previously on LP within Mexico? A hundred such questions come to mind. While we explore old paths, "corrido" and "conjunto" music continues its vitality wherever Mexican-Americans live. Hopefully, students in the decades ahead will discover and rediscover this music in print, disc, and film. My graphics commentary suggest a linear development linking Gamio, Taylor, Lomax, Duran, and Asch to Blank and Strachwitz. Such a line, full of slides and flourishes, is helpful only as a construct to explicate an already rich music. See the film "Chulas Fronteras." Listen to its companion Folklyric LP. Ask Les and Chris for more!

-- San Francisco, Calif.

JOAN BAEZ: A BIBLIOGRAPHY

By Wendy Caesar

[While the main share of space in JEMFQ has been devoted to hillbilly and country music, we try to reserve some space for articles in parallel fields of commercially recorded and published folk and folk-derived music. The folk-song revival, though often the object of scorn among folk music scholars on the one hand and dyed-in-the-wool country music fans on the other, also deserves more documentation than it has been getting, both in JEMFQ pages and elsewhere. We would welcome further contributions, whether bibliographical, discographical, historical, or otherwise, from others interested in this subject.]

The compiler of this Bibliography, currently a graduate student at the Waldorf Institute in Detroit, holds a degree in art history from Smith College and has been involved in folk music, folk dance, and folk arts, sometimes on a semi-professional level, for many years.]

The revival of interest in folk music in the United States during the 1960s was quickened by the remarkable voice and personality of a young girl named Joan Baez (1941--). Ironically, she was not "folk" in background. Her father was a physicist, her mother a minister's daughter and dramatics teacher. When the family moved from California to the Boston area, Joan came into contact with folk music in the local coffee houses and began to build her repertoire.¹ A brief, unscheduled appearance at the Newport (Rhode Island) Folk Festival in 1959 resulted in national prominence by the following year. Her middle-class audiences found it easier to accept her renditions of folksongs than to listen to the rougher, less sophisticated versions sung by true folk performers. Her extraordinarily pure voice complemented the old English ballads with which she began her career. Topical and protest songs were gradually added to her selections as her political involvement increased. During the mid-1960s she curtailed her concert and recording schedules to devote most of her energies to the causes of civil rights, free speech, and nonviolence. This dedication took on a more personal nature with her marriage to activist David Harris in 1968. A son, Gabriel, was born while David was imprisoned for draft resistance but within a year after his release the marriage was dissolved.

Baez's prominence lent clout to the grass-roots political movements of the past decade; when her presence was added to a civil rights march or an anti-Vietnam War rally, the stature of the occasion was magnified. Now these causes have lost their popularity and drive but her belief in the need for peace is still proclaimed both by deeds and by songs in that unforgettable voice. Her commitment to her own Institute for the Study of Nonviolence has recently been supplemented by heavy involvement with Amnesty International, an organization dedicated to the relief of political prisoners. She has also championed the cause of Cesar Chavez and journeyed to Hanoi with others who were concerned about the welfare of war victims.² Music is still important to her but she has said that music alone is not enough. One must act for one's convictions, as well as sing about them.

Joan Baez's influence on the folksong scene was enormous. In addition to fostering public acceptance of folk music, she befriended Bob Dylan at the start of his career, giving him continuous exposure and encouragement by performing his songs and by inviting him to sing at her concerts. Whatever she did was news: if she was to appear at a folk festival, that was newsworthy; if she was excluded from a group concert, that was also significant and remarked upon. Her refusal to sing on the ABC Hootenanny show unless Pete Seeger was also invited to perform encouraged other folksingers to follow suit in support of the principle of civil liberties. She was accepted as the standard for a top-notch female folksinger against which all others were judged.

A complete bibliography of such a woman would be very difficult to compile. References to her crop up in innumerable sources on a variety of topics: folk music, student activism, Bob Dylan, civil rights, anti-war activities, and reviews of other folksingers, to mention a few. As a result, limitations had to be placed on the scope of this search. All daily newspaper articles were omitted except those which were cited in anthologies used; these articles alone would constitute an enormous work. Record jackets were also excluded, as were a number of sources which proved to be impossible to track down. Only sources actually read appear in this bibliography. Their arrangement is as follows: works by Joan Baez; publications in which her name appears; reviews of books, concerts, movies, and records by her or in which she participated. All are listed alphabetically by author, or by title when no author is given. The page numbers cited are those on which she is specifically mentioned. The Spring of 1974 was chosen as the cut-off date for information considered.

FOOTNOTES

¹ Irwin Stambler and Grelun Landon, *Encyclopedia of Folk, Country and Western Music* (New York: St. Martin's Press, 1969), p. 20.

² Nancy Faber, "Joan Baez: Singing of Fewer Causes Now," *People*, 29 April 1974, pp. 54, 56.

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- _____. +**"Early Country Music in Knoxville: The Brunswick Sessions and the End of an Era" OTM 12 (Spring 1974) 19-31. *A history of the Knoxville music scent and recording. Mention of many fiddlers including Roy Acuff.*
- _____. +**"The Tennessee Ramblers: Ramblin' On" OTM 13 (Summer 1974) 5-12. *Short account with photos of a string band that recorded in the late 1920s, and who still play music today.*
- _____. +**"Making Western Swing: An Interview With Johnnie Lee Wills" OTM 15 (Winter 1974/75) 11-21. *With photos and partial discography.*
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 3 part 2, No. 8 (Dec. 1967) 54-58 Pinson, Bob "Tapescripts: Interview With Bill Helms."
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 27-30 Meade, Guthrie "From the Archives: 1914 Atlanta Fiddle Convention."
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 7 part 4, No. 24 (Winter 1971) 158-162 "Roberts-Martin-Roberts Discography, Part 3: Starr Recordings."
 163-170 Greene, Clarence H. Jr. "'Fiddling Clarence' Greene: Mountain Musician."
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 11 part 3, No. 39 (Summer 1975) 117-124 Cohen, Norm "Clayton McMichen: His Life and Music."
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 16-19 Smith, William R. "Hell Among the Yearlings: Some Notes on Cowboy Songs, Fiddle Tunes and Fiddlers."
 21-22 Pinson, Bob "Musical Brownies Discography."
- No. 6 (Autumn 1972) 20-22 Leadbitter, Mike "Harry Choates, Cajun Fiddle Ace."
- No. 7 (Winter 1972/73) 8-11 Davis, Stephen F. & Keith Titterington "'Sleepy' Johnson: Western Swing Pioneer."
 16-17 "TVOTFAC 6"
 20 Russell, Tony "The South Georgia Highballers."
- No. 8 (Spring 1973) 8 Russell, Tony "The Roane County Ramblers."
 14 Russell, Tony "Magnolia Blossoms: Mississippi Stringband Music of the 20s/30s."
 15-19 Russell, Tony "The Feeny Story."
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 6-9 Wolfe, Charles K. "Man of Constant Sorrow: Richard Burnett's Story."
 10-14 Rattray, Bill with Jack Cartwright "The Cartwright Brothers' Story."
 16-21 Coltman, Bob "Look Out! Here He Comes: Fiddlin' John Carson. One Of A Kind, And Twice As Feisty."
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 16 West, Barbara Jean "1st Annual Mid-Tennessee Championship Fiddlers Convention '74."
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 18 Rorrer, Kinney "Back Track: The Four Virginians."
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- DUNCAN, CLYDE H. + "Kiowa Man Makes Violins." The McAlester Democrat, 31 Oct. 1970, 8. *Sir Cearley, violin maker.*
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VI FILMS & VIDEOTAPES

Al Sanderson [Videotape]

Producer: Seattle Folklore Society in cooperation with KCTS-TV, Seattle, Washington
Location: John Ullman, Seattle Folklore Society
Fiddler performs a number of tunes. Currently on videotape, to be transferred to film

Benny Thomasson [60 minutes - 1-inch reel videotape - b & w - 1976]

Producer: Michael Mendelson
Location: John Edwards Memorial Foundation
Texas fiddler playing hoedowns, waltzes, rags, cross-tuning, etc. Not available for distribution

The Country Fiddle: No. 1 [18 minutes - 16 mm - b & w - 1959]

Producer: Pete & Toshi Seeger/Folklore Research Films
Distributors: Film Images
Audio Brandon Films
Pennsylvania State University (Order #31711 - rental only).
Oklahoma fiddling contest; short segments of French-Canadian Jean Carignan; other fiddlers.

Creative Hands [12 minutes - 16 mm - color - 1972]

Producer: Sargon Tamina
Distributors: Filmfair Communications
University of Iowa (Order #30308 - rental only)
Three folk artists: one who makes dolls; one sculptor; one who makes musical instruments.

The End of An Old Song [30 minutes - 16 mm - b & w - 1970]

Producer: John Cohen
Distributor: Audio Brandon Films
Focuses on Dillard Chandler, ballad singer with banjo and fiddle.

The Fiddler [25 minutes - 16 mm - color - 1974]

Producer: Tom Doades & Marshall Riggan
Distributor: Counterpoint Films
riale making and playing.

Fiddler's Grove [25 minutes - 16 mm - color - 1974]

Producer: Dana Hodgson
Distributor: Northwestern University Film Library
Old-Time Fiddler's and Bluegrass Convention held in Union Grove, North Carolina in the spring of 1973.

Fifty Miles From Times Square [45 minutes - 16 mm - color - 1973]

Producer: John Cohen
Distributor: John Cohen
Life in Putnam County, focusing on local history, fiddle music and square dance callers as related to the changing lifestyles of the 1970's.

Instruments for Folk Songs [21 minutes - 16 mm - color - 1959]

Producer: Housing Foundation
Distributor: University of Michigan (rental only)
Jimmie Driftwood demonstrates use of fiddle, guitar, "mouth-bow", and how early Americans made their own music. From Jimmie Driftwood series.

Le Reel du Pendu [58 1/2 minutes - 16 mm - color - 1972]

Producer: National Film Board of Canada
Distributor: National Film Board of Canada
Available in French only. Filmed in Louisiana, Acadia and Quebec. Fiddle, guitar, harmonica and accordion players.

Mike Seeger [Videotape]

Producer: Seattle Folklore Society in cooperation with KCTS-TV, Seattle Washington.
 Location: John Ullman, Seattle Folklore Society
A few fiddle tunes. Currently on videotape, to be transferred to film.

Music Makers of the Blue Ridge [48 minutes - 16 mm - b & w - 1966]

Producer: NET
 Distributors: Indiana University (Order #RS-697)
 Pennsylvania State University (Order #50248 - rental only)
Samples of song, dance, tunes of the Blue Ridge Mountains of Western North Carolina. Bascom Lamar Lunsford is host.

Music of Williamsburg [40 minutes - 16 mm - color - 1961]

Producer: Colonial Williamsburg Foundation
 Distributor: Colonial Williamsburg Foundation
Re-creates the musical life of colonial times. Also available in a short version (29 minutes) from McGraw-Hill Films (Order #600502-X).

Say, Old Man, Can You Play the Fiddle? [20 minutes - 16 mm - b & w - 1971]

Producer: Bess Lomax Hawes & Barbara Lapan Rahm.
 Distributor: Film Images
Earl Collins, championship fiddle player, performs six fiddle tunes.

Shadows of the Long Ago and Far Away [3 reels - 16 mm]

Producers: Pete & Toshi Seeger
 Distributor: Pete & Toshi Seeger, Box 431, Beacon, N. Y. 12508
Music and folklore, including fiddling.

Sittin' On Top of the World: At the Fiddlers' Convention [24 minutes - 16 mm - color (sepia) - 1973]

Producer: Sandra Sutton & Max Kalmanowicz
 Distributors: Phoenix Films
 Viewfinders, Inc. (Rental only)
Documentary of the oldest and largest bluegrass music festival in the United States, held in the Smokey Mountains of North Carolina.

Timepiece: A Recollection of Rural Faces [20 minutes - 16 mm - color - 1971]

Producer: James Alvis
 Distributor: Texas State Historical Association
Six vignettes of disappearing rural life, including one on an old-time fiddler.

Tommy Jarrell [30 minutes - 1-inch reel videotape - b & w - 1975]

Producer: Nancy Dols
 Location: John Edwards Memorial Foundation
North Carolina fiddler performing a number of tunes. Not available for distribution.

Tomorrow's People [25 minutes - 16 mm - color - 1973]

Producer: Appalshop
 Distributor: Appalshop
Mountain culture, including music.

The Violin Maker [30 minutes - 16 mm - color - 1973]

Producer: Southern Illinois University
 Distributors: ACI Media, Inc.
 Southern Illinois University
Work and life of Jack Blatts, violin maker of Johnson City, Illinois.

Violin Maker (In Praise of Hands) [12 minutes - 16 mm - b & w - 1972]

Producer: Zagreb
 Distributor: BFA Educational Media (Order #11204)
Portrays an artisan at work; an old man building a violin.

West Virginia State Folk Festival [60 minutes - 3/4-inch cassette videotape - color - 1974]

Producer: Carl Fleischhauer/WWVU-TV, Morgantown, West Virginia
 Distributor: Public Television Library
Fiddle, banjo, singing, recorded at Glenville, West Virginia, June 1973.

"SONS OF PIONEERS DAY" FETE BRINGS JEMF \$1000

On 24 September 1976, Los Angeles Radio Station KLAC sponsored "Sons of the Pioneers Day" in Hollywood. The day's activities included a morning ceremony marking the placement of a star for the western singing group in the Hollywood Walk of Fame on Hollywood Blvd. In the evening a sellout audience attended a concert at the Hollywood Palladium featuring all the living Pioneers, past and present, and many other well-known names in the history of western music in Southern California. The Friends of the JEMF sponsored two awards: The Uncle Art Satherley award, given this year to Roy Rogers for contributions to the country music industry; and the new Gene Autry Award, given to the Sons of the Pioneers for their contributions to western music. From the evening's proceeds, KLAC's station manager Bill Ward donated \$1000 to the JEMF.

BOOK REVIEWS

A TEXAS-MEXICAN CANCIONERO, FOLKSONGS OF THE LOWER BORDER, by Américo Paredes (Urbana: University of Illinois Press, 1976), 194 pp., \$9.95.

There is something very satisfying in seeing the lifelong interests and efforts of a dedicated scholar bear fruit in a meaningful book -- a book which should be on the reading list of anyone with an interest in the Southwest. Américo Paredes has finally issued his *A Texas-Mexican Cancionero*. A *cancionero*, by definition, is a song book, but this song book is really an excellent short course in Texas-Mexican relations, the songs reflecting the feelings and attitudes of the Border people. Paredes is more than just a casual observer of the border region; he is the product of it. And when he states, "This song has been in my own family for several generations. I learned it from my mother, who learned it from my paternal grandfather," the reader begins to appreciate the author's sense of history and his commitment to the cultural expressions of his people.

Paredes divides the book into five chapters: "Old Songs from Colonial Days," "Songs of Border Conflict," "Songs for Special Occasions," "Romantic and Comic Songs," and "The Pocho Appears." An epilogue, notes to the songs, a glossary, bibliography and index are also included.

Five songs constitute his first section, "Old Songs from Colonial Days." Each song is Spanish in origin but well known on the Texas-Mexican border. *La pastora* (The Shepherdess), originally a romance from the fifteenth century, details the efforts of a young, beautiful maiden as she tries, alas in vain, to seduce a shepherd whose mental capacity does not seem to extend much beyond his flock; *La ciudad de Jauja*, which describes a mythical land where "The churches are made of sugar, the friars of caramel, the acolytes of molasses candy, and the altars of honey;" two tall tale ballads about a fat ram and a fat hog respectively, *El borrego gordo* and *El marrano gordo*, the ever-popular *Delgadina*, which tell of a cruel king's incestuous intentions toward his beautiful daughter; and *Elena*, a ballad which deals with adultery, and after her affair in the garden, our heroine meets her demise with three pistol shots from her husband.

"Songs of Border Conflict," the second chapter in the book, is a Paredes speciality. He has long been regarded as the accepted authority on the subject since publication of his book on Gregorio Cortez, *With His Pistol in his Hand* (Austin: 1958), the definitive statement on a border hero. As Paredes points out, "Intercultural conflict, after all, has been the most important characteristic of the Texas Mexican Border even before the Rio Grande became an international boundary line."

There are thirty-four songs in this chapter, more than half the number in the book. He begins with *Los inditos*, which "preserves the *ranchero's* memory of raiding Indians," a memory softened somewhat by its transformation into a children's song. Paredes notes, "Indian raids were a terrible thing to the frontier Mexican, but they did not create an 'ethnic' resentment against Indians, such as was caused by Anglo penetration. Individual raids might be remembered with grief and rage but the general feeling was that since Indians were 'natural' beings it was in their nature to fight and raid. Anglo-Americans, on the other hand, claimed to be *cristianos* and approached you with an overbearing sense of moral superiority." As much as anything else, it was this superiority that created the border conflict of which the songs in this chapter speak. Paredes' sympathies clearly lie with the residents of Nuevo Santander (the name by which the region was originally known) and their descendants, but he gives us a clear and reasonably dispassionate appraisal of the situation along the lower border, an appraisal essentially devoid of the rhetoric that frequently clouds the issues in certain contemporary Chicano writing.

The oldest folksongs that have come down to us from the turbulent period of roughly 1848 to 1930 "...are about the first man to organize Texas-Mexican protest against abuses on the part of Anglos who controlled the Border power structure after 1848." *El general Cortina* celebrates Juan Nepomuceno Cortina, one of the earliest of Chicano heroes. *Los Franceses*, from the 1860s, is "a series of derisive *coplas* or loose stanzas directed at Maximilian and his French troops; while *A Zaragoza* (a native son from Goliad, Texas) honors the leader of the Mexican troops who defeated the first French invasion on 5 May, 1862 -- the famous Cinco de Mayo.

Perhaps no *corridos* are more famous and were more widely sung than *Kiansis* and *La Pensilvania*. In discussing the former, Paredes points out that "The cattle drives to Kansas furnished the subject for the oldest complete *corridos* from the Lower Rio Grande Border -- among the oldest in Greater Mexican tradition." "Everyone has heard of the famous cattle drives to Kansas," Paredes observes, "what is not so well known is that it was cattle owned by Mexicans and Texas-Mexicans (some legally obtained from them and some not) that formed the bulk of the herds driven north from the Nueces-Rio Grande area, the so-called cradle of the cattle industry in the United States." He also notes that "not all the cattle that went north were driven by Anglo cowboys. Many of the trail drivers were Mexicans, some taking their own herds, others working for Anglo outfits." He gives us two variants, the first generally sung by men born in the 1860s, the second by younger men.

The United States has always represented the land of opportunity, and to the Mexican, that always meant, *al norte*, initially driving cattle as noted with *Kiansis*, but later in the fields, the mines, the railroad yards, and eventually in industry. In the spring of 1923 the steel industry in Bethlehem began hiring men and the *corrido La Pensilvania* documents the migration of men to this new and challenging industry. [Editor's note: A text of this *corrido* is reproduced in Archie Green's Graphics feature in this issue of JEMFO.]

Paredes gives us a representative selection of *corridos* from the period of the Mexican Revolution (roughly 1910-1920) and an explanation of their significance along the lower border with its more settled, rurally oriented population than that which might be found in the more urban setting of El Paso and Juarez where Mexicans (and not infrequently their Anglo counterparts) were on their way to seclude else and just passing through "the pass of the north."

From the moment an international boundary was established between the United States and Mexico smuggling has been a thriving (albeit a somewhat risky) business. And quite naturally, *corridos* have been written on the subject -- and on the results when the smuggler is caught. *Mariano Reséndez* is about a member of a respected border family who took an interest in the smuggling of textiles on mule trains from the United States into Mexico and who "killed sixty officers and carried their names on a list," or so goes the *corrido* bearing his name which dates from the turn of the century. With the prohibition act of 1919, a variety of independent *contrabandistas* saw a distinct advantage in supplying hard liquor to thirsty *Americanos*. *Los tequileros* and *Dionisio Maldonado* stress the cowardice of *los rinches* (technically the Texas Rangers, but a term which may be applied in a broader sense to any U. S. lawman) while the well-known *El contrabando de El Paso* speaks not so much of smuggling but rather laments the fate that often awaits the smuggler when the law catches up with him. The chapter concludes with three prisoners' songs.

Although the songs of border conflict are perhaps the best known and the songs most widely associated with the border area, Paredes widens our perspective with his third chapter, "Songs for Special Occasions." *Las posadas* and *Los aguinaldos* are from the Christmas season while *Señora Santa Ana* is a cradle song and *Don Pedrito Jaramillo* pays homage to the most famous of all Southwestern *curanderos* (healers). With *La realidad*, Paredes turns to the "wheel of fortune" theme, one of a number of songs usually written when misfortune has befallen the writer or someone he knows (or someone in his imagination). The ever-popular *El huerfano* follows this theme as the words pull on the heartstrings of the listener. Paredes notes that "Wheel of fortune songs are found in many contexts and are sung by all kinds of singers," however he stresses "It would be a mistake to paint a full sized portrait of the Mexican-American's behavior on the basis of songs like *La realidad* and *El huerfano* or other folklore genres related to them...Wheel of fortune songs do not give us the Border Mexican's total world view by any means but they do portray a significant aspect of it. This is the way the world looks when one is thoughtful or dejected -- a long, long avenue of sighs and sorrows." The entertaining *La Chiva* (The Nanny Goat), a chain song similar to "The Farmer in the Dell" and *El Charamasquero* (the occupational song of a candy vendor) conclude the special songs in this chapter.

In part IV, Paredes presents eleven "Romantic and Comic Songs." *Trigueña hermosa* and *La negrita* speak of Mexican and Border attitudes toward skin color and ethnic/racial attitudes. One wishes Paredes had elaborated more in his explanation. In *La tísica* and *A las tres de la mañana* we find parallels with the Lord Randall type of folksong and "a glimpse into...the feminine world in the river-bank settlements during the nineteenth and early parts of the twentieth centuries." Five courtship songs follow. In the first, *Andándome yo paseando*, Paredes explains that though the supposed symbols of *machismo* are there, the commonly associated attitudes are not. It is an interesting point clearly revealed in the song that might be overlooked without the author's explanation. Other songs are those of a rejected suitor, songs of disdain, one song borrowed from the *carpa* (small traveling circus) tradition and songs in which the pueblo pokes good natured fun at itself.

Part V, "The *Pocho* Appears," is really a book in itself and a second volume focusing on this subject, contrasting the recorded and non-recorded tradition, should be a future Paredes project. The significance of this chapter, though only seven songs are included, demands some elaboration.

Pocho, the Americanized or semi-Americanized Mexican, has been the subject of criticism and non-acceptance by both Anglos in the United States and Mexicans in Greater Mexico. Paredes observes, and correctly so, in this reviewer's opinion, that "The first forty years or so of Anglo-American occupation in the Southwest saw little change in the culture of the new U. S. citizens of Mexican descent. The majority of them remained very much as they had before 1848, except for having to cope with an alien authority and an alien tongue...Around the turn of the century Mexican migration into the united States began on a large scale. These migrants were more open to Anglo influences than were the older Mexican residents of the Southwest. They came from areas in Mexico where Anglos at that time were practically unknown; consequently, they were not imbued with a tradition of cultural conflict as were the Southwest Mexicans. The migrants, furthermore, came with great illusions about the abundance of the United States and therefore with greater receptivity toward Anglo-American culture. Finally, they came expressly to work for American farmers and ranchers. Consequently, they were much more open to acculturation, especially in their contact with American employers.

This individual became the *pocho*, and later the *pachuco* and the contemporary Chicano in succeeding generations, in varying degree, of course, depending on where and the conditions under which he lived and worked and his adaptability and flexibility toward acculturation and change. Paredes feels that during the time of the Revolution "Mexiquitos" in the larger cities of the Southwest exhibited two contrasting states of mind. "One was a truly refugee state of mind, cultivated especially by the middle-class Mexican but adopted by all older Mexicans according to which the Mexican's life in the United States was to be insulated from Anglo influences and activities and devoted to the dream of returning to Mexico. Another state of mind was found among the younger people in the *barrios*, who were being forced to adapt to the environment of Anglo cities and who found acculturation an inevitable product of their fight for survival. It was the *barrios* that produced the *pocho*, the early version of the Chicano...But whatever his degree of Americanization, the average Mexican-American of this period continued to think of himself as possessing a 'pure' Mexican culture. It was always the other fellow who was an *agringado*, not him."

Unlike many European immigrants to these shores who came to seek a permanent home, many a Mexican intended to return to his homeland after he had seen to his needs in the United States. Even today it is very common to see Mexican immigrants (and illegals) scraping and saving to send money home to wives, children, parents, and an assortment of needy relatives. The first song in this section, *Bonita esta tierra*, expresses the Mexican mine worker's love for his homeland, a man who would like "...to cross these mountains in one long flight, to be out of this jail and to be in my land." In *Desde Mexico he venido*, the Mexican visitor discovers that the American law says the woman is boss and that the cigar-smoking Yankee is his friend at election time, but after the election is over...*Los mexicanos que hablan ingles* is a very funny exercise in early bilingualism, "*En Texas es terrible por la revoltura que hay*" (In Texas it is terrible how things are all mixed up.)

In introducing *Ya se va la television*, Paredes devotes several paragraphs to explaining media (radio and television) influence on the Mexican-American. In the song that follows, the singer tells of a defective TV set, but perhaps more significantly of the installments that are hard to meet, "even on the easy-payment plan."

Finally Paredes turns to a matter that has long concerned him and which really serves as a summation of all of the songs and his comments that have preceded. He speaks of Mexican-Americans coming of age in the fifties, of their adaption to and acceptance by the dominant culture, of terminology (Spanish, Latin, Mexican and their variants, and Chicano). *Tex-Mex Serenade*, the concluding song in the collection, "...is a vivid expression of the dilemma faced by the type of Mexican-American who yearns for complete acculturation into the WASP society -- the 'white Mexican,' as he calls himself in his more ironic moods."

You go to a curio shop,
There you buy much as you can;
When you look at all curios,
They'll be marked "Made in Japan."
Let's go down south of the Border,
Just to buy some souvenirs;
But when you get back to Texas,
They'll be twice as cheap at Sears.

There is a great interest in studying the ethnic minorities in our country these days. Chicano Studies classes attract Anglo as well as Chicano students. The sociological and literary anthologies that are used as texts have a certain degree of validity and usefulness, but this book of Paredes would be highly effective in "rounding out" the assigned texts. The songs give the perspective of the *pueblo* and the author's enlightened comments give us the understanding of that perspective.

Finally, there is the Epilogue, a page and a half that should be required reading for every Chicano Studies class -- the attitude and philosophy of the present day Chicano, recognizing that

"The Mexican himself is living in a society shaped more and more by WASP values. For the Chicano, this 'new' Mexico has little to offer in a cultural sense. He has taken to his heart the Mexico of the revolutionary period, which the country's cosmopolitan youth has rejected and now derides as a world 'behind the cactus curtain.'" It is a painful statement to the "concerned" Chicano, particularly when Paredes concludes, "So, in a very real sense, the Mexican-American still is in search of himself."

-- Philip Sonnichsen
Los Angeles

THE GREAT AMERICAN POPULAR SINGERS, by Henry Pleasants (New York: Simon & Schuster, 1974), 384 pp., photos, index, glossary, \$9.95.

One can trace, in the history of serious interest in vernacular music, a succession of orientations. Scholars of the first wave were essentially antiquarians, drawn to folk music (in Europe and in particular in Great Britain) as the vestigial remains of a near-extinct activity. Other viewpoints followed: the musicians and musicologists were struck by the melodic beauty (and also, to an extent, by its archaism) social historians saw in balladry an untapped source of information about society and the common folk. Folklorists naturally saw folk music as a repository of ancient beliefs and customs, apart from being an archtypical genre of folk expression. Students of English extolled the poetic beauty of, first the classic Scottish and British ballads, then the blues of the 1920s, and more recently, the new arts of Bob Dylan, Paul Simon, and their peers. More recently sociologists and psychologists have championed their own particular points of view, now analyzing folk or popular music as an interpersonal communication in which audience and performer are equal partners in the two-way exchange, now in some other mode.

The perspective that has been most singularly lacking has been that of the vocal art of the vernacular singer. Record jackets and reviews, as well as scholarly books, can dwell on instrumental styles, on poetic beauty, and on significance of thematic content; but rarely do comments on vocal styles rise above the level of emotion, subjectivity, and rhetoric.

Any reader who shares this viewpoint of mine will find Henry Pleasants' collection of essays an exciting and mind-expanding stimulus. Pleasants, trained as a classical musician and for over thirty-five years a critic in the domain of "serious" music, brings to the study of vernacular singing the practiced ear of one who has listened to Enrico Caruso and Leontyne Price as well as to Bessie Smith or Jimmie Rodgers; more importantly, he brings the established terminology and objectivity that others, who may have a more thorough knowledge of country, folk, or blues music, lack. Pleasants starts from the fascinating premise that the arts of today's popular singer (he includes "pop," "country," "blues," "gospel," and "jazz" under this rubric) is "closer...to the art of those who established the esthetic objectives, the techniques, the terminology and the appropriate criteria of Western singing in Italy in the seventeenth and eighteenth centuries" than that of the contemporary classical or operatic singer (p. 34). And the popular singer comes closest to the early Italian models in his "acceptance of song as a lyrical extension of speech" (p. 35); in placing the melody in a subsidiary role to the text and to the meaning of the text. Pleasants' other introductory remarks, given in the Introduction and in the opening chapter, "The Art of the American Popular Singer," have a bit of the tone of one who is trying to justify to his classical music colleagues his lengthy excursion into such dubious territory; but even for devotees of blues, pop, or country music his observations can greatly increase the awareness of just what it is that one likes, and why.

Following his general remarks, Pleasants treats in successive chapters twenty-two singers he considers great (and he is careful to share his criteria with the reader). They span five decades--from Al Jolson and Bessie Smith to B. B. King and Barbra Streisand. Country music enthusiasts will be most interested in the chapters on Jimmie Rodgers, Hank Williams, and Johnny Cash. In each essay, Pleasants discusses in careful terminology the singer's art and style, noting what makes him/her great, unique, important, or influential. Frequently he cites other critics of the singer under discussion, or, when such remarks are available, the singer's own evaluation of himself. These musical portraits are rounded out with biographical background, with particular attention given to those factors that seem to have influenced the singer's musical development. In his biographical information, Pleasants necessarily relies heavily on the researches of other writers, but he is sufficiently familiar with the scholarship in the various fields of music to know on whom to rely and whom to doubt.

Henry Pleasants is such an engaging writer and illuminating commentator that one longs to sit him down before the phonograph and play for him examples of ones own favorite singers. What would he say, for instance, about Fiddlin' John Carson, or Clarence Ashley, or Alfred Karnes?

I have but one small complaint about the book, and that is the lack of discographical references to recordings discussed in the text. Naturally one wants to listen to the numbers Pleasants discusses, and compare his comments directly with the recording, but in too many cases the necessary information is not provided. This apart, reading *The Great American Popular Singers* is indeed a rewarding experience.

-- Norm Cohen
JEMF

BIBLIOGRAPHIC NOTES

A SAILOR'S SONGBAG: An American Rebel in an English Prison, 1777-1779. Edited with an Introduction by George C. Carey (Amherst: University of Massachusetts Press, 1976), x + 164 pp., bibliography, index. This collection of 58 songs was taken from a manuscript of Timothy Connor, an American sailor during the Revolutionary War whose ship was captured at sea in 1777. During the two years he was a prisoner in Forton Prison, Portsmouth, he kept a notebook in which he entered songs that he heard or read. George Carey has transcribed the manuscript copy and provided annotations to the songs, giving references, wherever possible to other versions in broadside collections and elsewhere. In his introduction, Carey gives the history of the manuscript, its compiler, and the historical circumstances surrounding its compilation.

POPULAR SONGS OF NINETEENTH-CENTURY AMERICA: Complete Original Sheet Music for 64 Songs, selected, with an introduction and commentary, by Richard Jackson (New York: Dover, 1976), xiv + 290 pp., facsimiles, references; \$5.95 paperbound. There is nothing so useful as the facsimile reproduction of the original sheet music for purposes of observing the evolution of a popular song as it enters oral tradition. Most of these songs have appeared both in field collections and on hillbilly discs. Jackson, head of the Americana collection of the New York Public Library Music Division, provides 27 pages of notes on the songs that make this volume significantly more than just a collection of sheet music.

Old Time Music #19 (Winter 1975/76) includes "Melvin Robinette" by Charles K. Wolfe & Tony Russell, an account of a Virginia fiddler who made a few commercial recordings in 1939 with Byrd Moore (pp. 4-7); "Music From Round Peak" by Ray Alden, focusing on Tommy Jarrell, Fred Cockerham, Kyle Creed, and Ernest East (pp. 8-16); "West Virginia Home Folks: The Bailes Brothers," by Ivan Tribe (pp. 17-22); and "Some Rare Labels," a brief discussion, with photographs, of a handful of very rare 78 rpm labels from the 1920s and '30s, by Frank Mare (pp. 23-24). #20 (Spring 1976) is devoted to Mississippi old-time musicians, with articles, all by Tony Russell, on the Carter Brothers & Son (pp. 8-10); "Pep-Stepping with the Mings" (pp. 11-16); "The Mississippi Possum Hunters" (pp. 20-21); "Doc Bailey, Talent Scout, Winona" (pp. 22-23, 25); "The Collier Trio" (pp. 25-25); "The Leake County Revelers" (pp. 26-35); and "Mississippi Directory of Recorded Artists, 1927-36," a survey of the above and other groups that were probably from Mississippi, with discographic data (pp. 36-42). The issue also includes a useful index to all record reviews appearing in issues 1-20 (pp. 63-64).

The Devil's Box 10:2 (June 1, 1976) includes "A Country Dance in Tennessee in 1886," by Charles Wolfe, No. 12 in a series, "From the Fiddling Archives" (pp. 8-12). The 1886 account is taken from Will Allen Dromgoole's novel, *The Sunny Side of the Cumberland*. Also included are part 1 of a Challenge Records Numerical (pp. 28-31) and a Decca Australian X1000 Listing, continued from the previous issue (pp. 32-36). The two listings were compiled by Charles Wolfe and David L. Crisp, respectively. The Challenge listing includes only title and artist (and has numerous gaps); the Decca has master numbers as well. The following issue, 10:3 (Sept. 1, 1976) continues the Challenge listing (pp. 38-41). Also included are "Old Time Fiddling: An Interview with R. P. Christeson" (pp. 14-20), reprinted from *The Missouri Friends of the Folk Arts* 2:2 (June 1974); "'Over the Waves': A Brief History," by Charles Wolfe, No. 13 in the series, "From the Fiddling Archives" (pp. 25-26); and "Robert Burns: Fiddler and Poet," by Gene Wiggins (pp. 32-37).

Record Research No. 142 (Sept. 1976) includes, in Raymond R. Wile's column, "Edisonia," a selection of comments from Edison's trial books (auditions of potential recording artists, both live and from previously recorded discs) from 1924. Included are comments on blues and hillbilly artists (Samantha Bumgarner, Ernest Thompson, Uncle Dave Macon).

Bluegrass Unlimited 11:3 (Sept. 1976) features "Earl Taylor: One of the Bluegrass Greats," by Tom Ewing (pp. 10-14); "Broomsage Musicians: The Morris Brothers [David and John]," by Donna Maynard (pp. 17-21); and "Talking With the Stars: Two Interviews from 'A Bluegrass Hornbook,'" by Leon Smith,

recounting interviews with Bill Bolick and Jimmy Martin (pp. 22-25). 11:4 (Oct. 1976) features "The Pinnacle Boys," by Kathy Kaplan (pp. 10-14); "Alan Munde," by Bruce Powell (pp. 18-21); and "Mac Odell: The Ole Country Boy," by Ivan M. Tribe (pp. 30-34).

RECORD REVIEWS

TEXAS-MEXICAN BORDER MUSIC, VOL. 1. An Introduction: 1930-1960 (Folklyric 9003). Selections: El Relampago (huapango; by Narciso Martinez); Contrabandistas Tequilero, Pts 1 & 2 (corrido; Rocha y Martinez); Luz (polka; El Ciego Melquiades); Pero hay que Triste (cancion; Lidya Mendoze); La Cucuracha (cancion; Orquesta Pajaro Azul); La India Bonita (vals; Banda Tipica Mazatlan); Que me gano con Llorar (ranchera; Trio San Antonio); Cancion Mixteca (ranchera; Los Donnenos); El Muchacho Alegra (cancion; Los Nortenos con Mariachi); El Guero Estrada (corrido; Alegres de Teran); A Punaladas (ranchera; Hermanos Prado); Vete de mi (bolero; Los Tremendos Gavilanes); El Chicano (ranchera; Los Nortenos de Nuevo Laredo).

TEXAS-MEXICAN BORDER MUSIC, VOL. 2. Corridos, Part 1: 1930-1934. (Folklyric 9004). Selections: Gregorio Cortez, Pts 1 & 2, Jesus Cadena Pts 1 & 2, Corrido Pensilvanio (Pedro Rocha and Lupe Martinez); Corrido de Juaquin Murrieta (Pts 1 & 2), Hermanos Sanchez & Linares); El Deportado Pts 1 & 2, El Lavaplatos Pts 1 & 2, Corrido de Juan Reyna Pts 1 & 2 (Hermanos Banuelos); El Corrido de Texas (S. Ramos & D. Ramirez); Suicidio de Juan Reyna (Pts 1 & 2; Nacho & Justino).

TEXAS-MEXICAN BORDER MUSIC, VOL. 3. Corridos, Part 2: 1929-1936 (Folklyric 9005). Selections: La Tragedia de Oklahoma, Pts 1 & 2 (Ramos y Ortega); Fidel Espinoza, Pts 1 & 2 (Hermanos Chavarria); Corrido de los Hermanos Hernandez, Pts 1 & 2 (Hermanos Sanchez y Linares); El Huerfano, Pts 1 & 2 (Trio Matamoros); Capitan Charles Stevens, Pts 1 & 2 (Pedro Rocha y Lupe Martinez); Corrido de los Bootleggers, Pts 1 & 2 (Montalva y Berlanga); Corrido de Bonifacio Torres, Pts 1 & 2 (Hermanos Banuelos); La Zenaida, Pts 1 & 2 (Los Madrugadores).

TEXAS-MEXICAN BORDER MUSIC, VOL. 4. Norteno Acordeon, Part 1: First Recordings (Folklyric 9006). Selections: La Liebre Ligera (Estanislado Salazar y Hermanos Mier); Adelita (R. Rodriguez y C. Mendoza); Flor Marchita, Salvador, El Tecolote, Las Perlas (Narciso Martinez); La Cucuracha (Flores y Montalva); La Bien Polviada (J. Casiano); Los Siete Pasos, La Cascada (B. Villareal); Dispensa el Arrempujon (El Flaco); La Nopalera (S. Jimenez); El Zacatal, La Petacona (J. Rodriguez); El Golfo, La Gardenia (L. Cavazos).

TEXAS-MEXICAN BORDER MUSIC, VOL. 5. The String Bands: End of a Tradition (Folklyric 9007). Selections: Cielito Lindo (Orquesta Colonial); La Cuatro Milpas (Mariachi Coculense Rodriguez); Tamaulipeco (Trovadores Tamaulipecos); Peor es Nada, El Poder del Amor (El Trio Alegre); Ojitos Chinos y Negros (Mariachi Acosta); La Respingona (Santiago Morales); Adios Amor Mio (Orquesta Fronteriza); Panchita (El Ciego Melquiades); Mancornadora de mi Corazon (Cuarteto Menterrey); Marosovia (Los Alegres); Andale, Vamos Platicando (Medina River Boys); Buscare quien me Consuele (Santos Guerrero y Quirino Garcia); El Jarabe Veracruzano (Andres Huesca y su Trio Huracan); Panchita, Se Murio la Cucaracha (Lydia Mendoza).

Regular readers of *JEMFO* are aware, through articles by Pekka Gronow, of the extensive series of American foreign language recordings that were released in the United States beginning in the 1920s. It is hardly surprising, considering the proximity of the heart of Mexican culture, that the most enduring of these foreign language musical idioms has been the Spanish language tradition of the Texas-Mexican border; any visitor to Austin or San Antonio cannot fail to note that the tradition still thrives today. Such music is available in many U. S. cities with Spanish speaking populations in small local record stores, but the material is not generally available through the usual channels available to the folk music connoisseur. This series of albums produced by Chris Strachwitz (proprietor of Arhoolie, Folklyric, and other labels) provides an excellent introduction to this neglected idiom. Most of the 78 selections included on these five LPs were originally recorded in the 1930s (though half of the first volume dates from the 1950s and 1960s) by the major labels-- Columbia, RCA Victor, RCA Bluebird, Vocalion, and Decca. Like the other ethnic foreign language series (and the hillbilly and race records of the 1920s) they were distributed almost exclusively in the region in which the recordings were made and where there was an obvious market that required little prodding.

Vol. 1 of the series is an introductory survey of the types of border music recorded--corridos, canciones, rancheras, and various dance tunes (huapango, vals, polka, bolero). A 16-page brochure includes an introductory essay, transcriptions and translations of all the song texts, biographical notes on the performers, a selected discography of currently available Tex-Mex border music, a list of local record producers, and an outline chronology of principal events of the border region from 1748, when rancheros were encouraged to settle along the Rio Grande, to 1970.

Vols. 2 and 3 focus on the tradition of the corrido--ballads in the broadside style, recounting events of local significance or interest. A 32-page brochure by ethnomusicologist Philip Sonnichsen includes notes on the corrido form, song text transcriptions and translations, and backgrounds on the events recounted in the corridos, as well as notes on the recorded history of corridos by Strachwitz.

Vol. 4 samples the accordion (generally button, as distinguished from piano accordion) music of the border area--canciones, corridos, and a variety of dances (schotis, vals, polka, mazurka) that echo the diverse ethnic backgrounds of the 19th century settlers of the Texas area.

Vol. 5 samples the more varied instrumental elements--steel guitars, violins, harps, mandolins, flutes--that were common in South Texas prior to about 1940, since which time they have been largely supplanted by accordion-based music. (This is the only one of the five LPs that does not include even approximate recording dates for the selections.)

All in all, this is an excellent series of reissues, expertly edited and informatively packaged, and presented with obvious appreciation of, and respect for, the traditions of the culture represented.

CHARLIE POOLE & THE NORTH CAROLINA RAMBLERS, Vol. 4 (County 540) Reissue of 12 numbers originally recorded 1925-30 for the Columbia label, two of which (underlined) not previously issued, even on 78 rpm discs: *Honeysuckle*, *Coon From Tennessee*, *Flying Clouds*, *I'm the Man that Rode the Mule 'Round the World*, *Kiss Waltz*, *Jealous Mary*, *Southern Medley* (Poole & Harvey only), *Falling by the Wayside*, *Just Keep Waiting Till the Good Time Comes*, *The Girl I Left in Sunny Tennessee*, *Mother's Last Farewell Kiss*, *You Ain't Talkin' to Me*.

Charlie Poole's band (perhaps one should say, *bands*, as the personnel varied from time to time) was justly one of the most popular stringbands of the 1920s in the Southeast, and has also been one of the most admired and emulated among latter day folksong revivalists. Poole's repertoire was typical early hillbilly, in that it drew upon the older Anglo-American ballad and fiddle tradition as well as the later minstrel stage, the Tin Pan Alley songbag of mostly Victorian sentimentalia, and finally then-contemporary pop songs. Notably absent from his recorded work was any trace of religious material. What Poole didn't have in his blood from birth he learned from his sister, his fellow musicians, and from newspaper and magazine song columns and other printed sources. Items on this LP with identifiable origins include *Just Keep Waiting* (= *Baby Rose*, by Christie & Weslyn, 1911), *Girl I Left* (= *The Girl I Loved...*, by Braisted & Carter, 1899), and *Falling by the Wayside* (= *Fallen...*, by C. K. Harris, 1892). *Jealous Mary*, published in folksong collections as *Annie Lee* or *The Finished Letter*, probably dates from the early 1870s. *I'm the Man that Rode the Mule* is a variant of *I Was Born 4000 Years Ago*, and is doubtless of minstrel origin, probably from the 1840s. *Coon from Tennessee* is probably much later; here there is an interesting textual problem. In the unsigned liner notes, the refrain of this song is given as, "I'm gonna live in the highways 'til I die..." Poole's characteristically imprecise diction could as well be interpreted as "I'm gonna live in Iowa..." Charlie Poole Jr., when queried about the phrase, asserted that it was "I'm gonna live in the highwood." To live in high wood, in the 19th century, meant to lie low and keep quiet; so the refrain would then mean, I may have lived it up before now, but from now on I'm gonna lay low--practically the opposite of the more usual interpretation that "I'm gonna live a life of rambling and recklessness." *Southern Medley* is a banjo/guitar duet in which Poole demonstrates how much he learned from Vess Ossman, Fred Van Eps, and other classical banjoists of the day.

While most of Poole's best songs have already been skimmed off on the previous LPs, there is still enough of interest on this album to recommend its purchase. In fact, there are not many old time bands that recorded so much consistently good music. There is enough unreissued Columbia material for another full LP, with the additional possibility of some more unissued test pressings turning up, so we can still look forward to a Volume 5. We can also still look for a more thorough biography to be published. A lot of useful and revealing information has been published, primarily in liner notes (the notes to this LP paint a warm picture) and in Kinney Rorrer's 1968 pamphlet, but enough has come to light in recent years to justify a fresh approach to Poole's life and career. Rorrer, nephew of Poole and his fiddler, Posey Rorer, and a member of the New North Carolina Ramblers, would seem to be the proper person to do it.

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Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$8.50 (or more) annual membership dues. Individual subscriptions are \$8.50 per year for the current year; Library subscription rates are \$10.00 per year. Back issues of Volumes 6-11 (Numbers 17 through 40) are available at \$2.00 per copy. (Xerographic and microform copies of *JEMFQ* are available from University Microfilms, Ann Arbor, Mich.)

The *JEMF Quarterly* is edited by Norm Cohen. Manuscripts that fall within the area of the JEMF's activities and goals (see inside front cover) are invited, but should be accompanied by an addressed, stamped return envelope. All manuscripts, books and records for review, and other communications should be addressed to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California, Los Angeles, CA., 90024.

JEMF QUARTERLY

JOHN EDWARDS MEMORIAL FOUNDATION



VOL. XII

WINTER 1976

No. 44

LETTERS

Sirs:

In regard to your "A Preliminary Porky Freeman Discography" on page 35 of the *JEMFO* #37, I would like to note an error. I have a copy of ARA 133 the discographic data for it are as follows:

"BOOGIE WOOGIE BOY" (Freeman)
 "PORKY" FREEMAN TRIO Vocal by Merle Travis
 ARA 133-A (ARA-1084-2B)
 "TIGER RAG" (Dixieland Jazz Band - Costa)
 "PORKY" FREEMAN TRIO
 ARA 133-B (ARA-1083-1D)

You will note that I have included side lettering and composer credit as they are given on label. Also I have put master number as it is found in wax. Note the error of Tiger Rag on 131 and the wrong inclusion of Porky's Boogie on 133. I hope that this is of help to you. I will keep an eye out for others.

I am doing a discography on Tommy Duncan. If you have any information on him I would be most appreciative to receive it. Biographical as well as discographical data are hard to come by.

-- Steve Hathaway
 Mountain View, California

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Sir:

Perhaps your readers might be interested in some additional information about Orin Blackstone, pioneer discographer, referred to briefly in Archie Green's Graphics feature in *JEMFO* #40 (pp. 184-190).

Orin Blackstone is a name known to few young record collectors of today; however, he was one of the first jazz discographers. His importance is based not only on the mass of information on jazz, blues and gospel records he gathered but also on his method of arranging his data so that they were readily found by phonograph record collectors who used his book. It was intended to be a useful tool rather than history or biography. His *Index to Jazz* has served as a model for other discographers. Even today few improvements in organizing have been made, and these were often hinted at by Blackstone in his discography or other writing. His ideas can be appreciated only when one reviews previous discographies. Blackstone saw the simple solutions

which are so beautifully helpful because of their simplicity that they go unnoticed. He got rid of the clumsy method because he grasped the needs of a collector. His insights were based on his caring himself. He avoided the critical approach, omitting no record that fitted his limits.

He organized his volumes alphabetically by performer's and band's names. Each record by a particular performer or band was then listed chronologically, and sources for his information and cross-references were sometimes given. When possible, Blackstone checked every entry by listening. About 1950, he warned me that we should not take accepted personnels for granted, even for such well-researched groups as King Oliver's Creole Jazz Band. Blackstone's years as a newspaperman trained him to be skeptical.

The first edition of the *Index* was intended as a rough draft in order to allow other researchers to send him corrections and additions. Each bit of data was checked by comparing it with other contributions and Blackstone's own research. Unfortunate financial problems forced his stopping at the letter E of the second edition.

In addition to this monumental work, Blackstone also edited an excellent magazine aimed towards the collector, first named *Jazzfinder*, but later changed to *Playback* as some misread the original title to refer to an unmusical jazz. He also was a partner in New Orleans Records, a small record company, and New Orleans Record Shop, which was a haven for record collectors from all over the world and musicians, such as Johnny Wiggs, Jim Robinson and Raymond Burke. Blackstone is now retired in Slidell, Louisiana where he moved from New Orleans twenty-one years ago to return to the newspaper business.

As one who learned most of what I know about records and music from him and the local musicians, I feel that this modest man has never received the tribute he deserves. His careful, orderly research, his informative writing, his diligent editing, and his patient instruction of the greenest music lover reflect his deep dedication and understanding.

-- Richard B. Allen
 Tulane Jazz Archive
 New Orleans, Louisiana

Sir:

I just received my *JEMFQ* #42, I notice Archie Green's article about Thomas Hart Benton's Folk Musicians [p. 74]. I enjoyed this, and I thought you might be interested to know that [my brother] Homer and I posed for Benton's "Missouri Musicians" in the summer of 1931.

Our cousin, Neville Oatman, was there also, and Benton posed the three of us near an old Model T Ford, with Neville holding accordian, Homer the fiddle, and I, guitar.

This picture is in Whitney Museum and also in Benton's Monograph No. 4.

We met Benton a few days before this when we played for a party at his brother Nat's house near Republic, Mo.

I am glad to know Benton's work is in Nashville. This is very appropriate.

-- Wilbur Leverett
Lamar, Missouri

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Sir:

I'm writing to correct an error in an article of mine you were kind enough to publish in *JEMFQ* #40 ["WNAX: Country Music on a Rural Radio Station, 1927-1955."]. In the introduction, you state that I "wrote" the American Folklife Act. If I gave this impression, I wish to apologize, especially to Archie Green, Jim Hightower, and David Voight, all of whom had a far greater role in writing it than I. My principal part was in persuading Senator Abourezk to become the principal sponsor of this bill. Archie in particular deserves credit for almost singlehandedly lobbying this important legislation through the Congress, though of course many people helped in the total effort.

--Bernard G. Hagerty

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Sir:

Re Simon Bronner's article on Woodhull's Old Tyme Masters (*JEMFQ* #42) and the author's desire to learn more of commercial recording of old time music from New York - at least one traditional fiddler from that state, John A. McDermott of Cortland, did appear on records. Two discs are known to me:

	Virginia Reel Medley,	Br 20050(12")
	Part 1	
	Virginia Reel Medley,	Br 20050
	Part 2	
EX21084	Happy Bill Daniels	Br 20053 (12")
	Quadrille, Part 1	
EX21085	Happy Bill Daniels	Br 20053
	Quadrille, Part 2	

The latter two sides were recorded in New York City, 30 December 1926. Master numbers and re-

ording dates for the first two sides are unknown. Piano accompaniment on the Quadrille was provided by Floyd Stanton. McDermott is described on the label as a "Pioneer fiddler and caller" and is apparently calling the dances himself. Information on McDermott's origin comes from an article in the *New York Times* of 10 July 1927, sect. II, p. 7, entitled "Old-Time Fiddlers to Compete at Fair." McDermott is mentioned as having been chosen to help judge a fiddle contest at the State Fair in Syracuse.

Two other fiddlers who may have been from New York are Colonel John A. Pattee and Frank E. "Dad" Williams. *Record Research* #64 (November 1964) reprinted Pattee's obituary from the *New York Times* of 28 December 1924. In the obituary, it was mentioned that Pattee had played over WEAJ, a New York City radio station. A discography was printed in *Record Research*, listing two issued and two unissued sides, Williams recorded at least two sides for Brunswick on 30 January 1929, in New York:

E29256 A,B	The Dutchman's Serenade	Br 306
E29257 A,B	Money Musk, Intro-	Br 306
	ducing Opera Reel	

The first of these sides is a comic monologue in pseudo-"Dutch" accent, with fiddle imitations of animals and other sounds. The second side is a medley of reels performed in traditional northeast style, and judging from this, I am guessing that he is from either New England or New York.

Additional information on all of these fiddlers is sought.

-- Paul Wells
JEMF

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Sir:

Please inform your readers that a fan supported publication called "The Pioneers" will have its first issue in the early part of January.

The purpose of the publication, which will be issued every two month in the beginning, is to allow fans of the Sons of the Pioneers a way to obtain information and material relating to the group.

The cost is \$1.00 per issue. In addition to general information on the Pioneers, there will be a buy-trade-sale column. Any fan wishing to place an ad, send \$1.00 for a ten line placement.

Send all inquiries to: Barton Clark
276 Black-Hawk Circle
Henrietta, New York
14467

RILEY PUCKETT: "KING OF THE HILLBILLIES"

By Norm Cohen

The realm of country music is saturated with royalty. There are doubtless more kings and queens than footmen and chambermaids. My subtitle is an epithet that was frequently applied to Puckett in advertisements and news articles from the 1920s and 1930s, but I have no intention of justifying the title as belonging to him alone. Nevertheless, Puckett's influence and popularity were so widespread during the halcyon years of his career that superlatives in his case are not wholly without justification. Hardly a professional country musician who grew up in the southeast in the period between the two World Wars did not listen to Puckett's music and feel his influence--at least, this is the impression I have formed from numerous interviews, my own and those of others, in the past dozen years or so.

Puckett was not one of the legion of recording artists who enjoyed a spurt of popularity and faded during the depression, never to regain the limelight. He was but fifty-two years old when he died, and still quite active in the world of country music. But, he died before interest in country music took a serious turn, and I have found no interviews of him--either by journalists or academics.

John Edwards was the first country music historian to try to piece together the story of Riley Puckett's career. His brief biography, published in *Disc Collector* in 1959,¹ drew principally on an account in a song folio, *Bert Layne and His Mountaineer Fiddlers with Riley Puckett and Richard Cox*, reproduced here;² on brief Columbia catalog blurbs; and on a few tidbits from Edwards' American correspondents: Clayton McMichen, Gid Tanner, Bill Bolick, Bob Hyland, Wilbur Leverette, and others.³ Inasmuch as, *JEMFO* has never reprinted any of John Edwards' writings, it is perhaps appropriate to reprint here his short *Disc Collector* article. It follows my own account as an Appendix.

My own early interest in Riley Puckett was a consequence of an enthusiastic response to hearing recordings by the Skillet Lickers nearly fifteen years ago. I leaped into print in 1965 with a study⁴ of the Skillet Lickers because D. K. Wilgus, editing the special "Hillbilly Issue" of the *Journal of American Folklore*, lacked one article to round out the issue. My account, resting more on enthusiasm than knowledge, was published several years before it should have been, and for years after I intended to put together a proper study of this band, one of the most important in the early years of hillbilly music on record. So much has been written about the members of this assemblage in recent years that I do not feel pressed

anymore to set the record straight; other writers have done much of that for me. And after country music historian Donald Lee Nelson visited Riley Puckett's widow, Blanche H. Bailey, two years ago, I felt that I could confidently leave the task of revising the Puckett biography to his hands. Unfortunately, ill health has prevented Don Nelson from continuing the fine series of studies that he had been writing for *JEMFO*; therefore, I have decided to use some of Nelson's findings to amplify and correct the account that I wrote in 1965. I am grateful to him for the material he has made available to me, and regret that he has not been able to sketch out the Puckett story himself.⁵

George Riley Puckett was born on 7 May 1894 near Alpharetta, a small town about fifteen miles northeast of Atlanta, Georgia. His father, James Puckett, died when Riley was young. He and his one brother, James Jr., were reared by his mother, Octavia, who was not particularly musical. When Riley was still an infant, a doctor treated an eye ailment with sugar of lead solution, which caused near-total blindness. He could, according to his widow, distinguish light from dark, though some accounts denied even this. In about 1901, his mother placed him in the Georgia Academy for the Blind in Macon; there he was given some lessons on the piano. Blues writer Simon Napier had once speculated that Puckett and Blind Willie McTell had crossed paths, as McTell had also attended the Macon Academy for the Blind; in fact, he even suggested that McTell was the "old darkey" Puckett mentioned in his spoken introduction to his bottle-neck style guitar solo of "John Henry." However, as McTell did not attend the Macon Academy until the 1920s, there is little basis for that speculation--apart from the more general fact that both musicians frequented the Atlanta area.⁶

Puckett's doings between his leaving the Macon Academy and 1922, when WSB began broadcasting, are very hazy; his musical associates have no recollection of him during those years, and his wife did not meet him until 1925. The sketch in the Bert Layne folio states he learned to play banjo when he was about twelve years old, and then learned to play guitar. His wife claimed that he could play piano, mandolin, and violin as well, but on record he played only guitar and banjo--and the latter only on some of his early recordings.

Riley always made his living as a musician, playing on street corners, in concerts, and at parties. He did a little carpenter work;



RILEY PUCKETT, "King of the Hill Billies"

Riley was born in Alpharetta, Georgia, he was blinded at the early age of three months through some mistake of using the wrong medicine in doctoring a minor ailment of sore eyes. We all know that being blind is one of the greatest misfortunes that could happen to anyone.

Riley went through the blind school at Macon, Georgia. Although Riley is blind he is very jolly, full of wit and loves to joke and scarcely ever says anything about his great misfortune.

In his early life he moved to Atlanta. When he was about twelve years old he learned to play the old fashioned five string Banjo and he later learned to play the Guitar.

Riley made some of the first Hill Billy phonograph records, for Columbia Recording company, and was one of the greatest sellers of Hill Billy records the country ever knew. He did all the Guitar playing and singing for the Old Skillet Licker Band. One of his first records by himself was "Rock All Our Babies to Sleep", and "The Little Old Log Cabin in the Lane." Millions of his records were sold over the United States, and foreign countries.

Riley has a sweet tenor voice and seems to hold a crowd spellbound. He has received thousands of letters from both Radio and Recording fans that never knew he was blind, saying he is the worlds greatest Hill Billy singer.

He first played over Radio Station W.S.B., Atlanta, Ga., back in the early twenties, when radio was in it's infancy. Since then he has played over many stations and has always been a great favorite of thousands of radio fans.

Riley can hardly tell daylight from dark. He does not know what anything looks like therefore he has to feel the object to know what it is. He has a very keen ear, once he learns your voice he never forgets it. He has a wonderful range to his voice. He can sing any four parts of a quartette.

Riley is married and has one little girl six years old, her name is Blanche, she was named after her mother, who was a Georgia girl.

Riley asks you to tell others of his misfortunes and to buy one these little song books, which may help to regain his eyesight. God bless all of you.

BLIND RILEY PUCKETT.

he could read Braille, and also knew telegraphy. He built himself a crystal radio set and used to listen to popular songs of the day. His widow recalled that he would whistle fragments of 50 or 60 different songs during a day. He could identify friends and acquaintances by the sound of their footsteps.

In March 1922 the Atlanta *Journal* opened station WSB, the first commercial broadcasting unit in the South.⁷ On 9 September, Fiddlin' John Carson became the first (to our knowledge) traditional rural musician to broadcast over the airwaves. Two weeks later, the Hometown Boys, a band including Clayton McMichen, Miles and Charles Whitten, and (perhaps later) Ted Hawkins and Boss Hawkins, made their first appearance, much to the delight of the listening audience. On 28 September Riley Puckett joined the band on radio, and the *Journal* noted the following day,

"On the Home-Town boys' fine program were the "Old Cabin" song, a wonderful yodeling solo, by Riley Puckett; "Ring Waltz," "Sweet Bunch of Daisies," "St. Louis Blues," "Wabash Blues," and other hits. Already favorites at WSB, the Home-Town outfit scored a knockout by introducing Mr. Puckett as one of their stars Thursday night."

How he first got involved with the band I have not been able to determine. Blanche Bailey felt that he had teamed up with Ted Hawkins sometime after leaving the Macon Academy. Lowe Stokes also recalled that Puckett and Hawkins and some fiddler played together around Atlanta at bars, picnics, and on the streets.⁸ Although the picture is hazy, it does seem clear that the musicians such as the Home-Town band were trying to make a reputation in the idiom of contemporary music of the day as much as with older traditional material. On the other hand, such already well-established musical fixtures in Atlanta as Gid Tanner and Fiddlin' John Carson were definitely of an older musical generation--a distinction that Clayton McMichen was to draw many times and with much feeling in his later years.⁹ How, then, Tanner and Puckett happened to go together to New York City to record for the Columbia Phonograph Company in March of 1924, I do not know. Late in February they made test recordings in Atlanta, and were invited to New York the following month. In two days (March 7-9) Tanner and Puckett recorded seventeen numbers: two by Tanner alone, six by Puckett alone, and the balance by the two together. All but one of Puckett's solos were pop songs from the 1890-1920 period. Tanner's selections, and the duets, were of a much older vintage. The first release (Columbia 107-D) from this session, Puckett's vocal and guitar on "Little Old Log Cabin in the Lane" and "Rock All Our Babies to Sleep" (with Tanner's fiddle added on the former title) was issued in the regular pop music series on 20 May 1924--Columbia's first venture into the hillbilly music field. Altogether, fourteen of the seventeen

numbers were released between May 1924 and June 1925.¹⁰ The initial response must have been quite favorable, as in September 1924 the pair was invited back to New York for a three-day recording session (10-12 September) at which thirty-seven numbers were recorded, twenty-six of which were soon released. Puckett dominated this session: ten of the numbers were by him alone, and another ten featured him with uncredited fiddle accompaniment by Tanner. Only four were solos by Tanner. This trip was also significant in that Puckett brought banjo as well as guitar with him; these were his only recordings on any instrument other than guitar.

Very early the following year, Riley was in a serious automobile accident with Ted Hawkins (and possible others). Hawkins required hospitalization for some six months; Puckett needed special care while he convalesced at home in Thomaston, Georgia. His nurse was to become his wife, though both of them were engaged to others at the time they met. They were married on 18 May 1925. The newlyweds were given a honeymoon trip to New York by Columbia that June, and on the 15th through 17th Riley recorded twenty selections, only seven of which were issued.

In the following years, Blanche drove him countless miles by car to numerous engagements throughout the southeast. They would, for example, leave Macon at midnight and drive straight through to Nashville, some 350 miles distant. On 25 November 1930 a daughter was born; she was named Blanche, after her mother. Clayton McMichen asserted that Riley and his wife quarreled frequently, and that eventually she left him; but Blanche assures me that this was not at all true. In general, in his later years McMichen bore Puckett much ill will, and criticized his musical skills and his character on several occasions.

Puckett's guitar playing was unique, both in sound and in style. In fact, on the basis of sound alone I feel certain that he is the uncredited guitarist, on Columbia recordings, for comic singer Oscar Ford, for the stringband identified on record as McCartt Bros. and Patterson, and for blues singer Virginia Childs. His principal musical hallmark was his use of bass runs, often long, often double-or-quadruple-time; seldom chromatic. How he played the guitar seems to have been a matter of considerable interest--and also disagreement. In this 1959 article, John Edwards wrote that Puckett probably played left-handed. The evidence for this may have been--at least in part--a Columbia catalog photo inadvertently printed in reverse. Also, Bill Bolick may have written Edwards to that effect; when I spoke with him in 1965 about Puckett he told me that Puckett played left handed, but with the guitar strung normally. The bass runs, he said, were played by his index and middle finger, picking upwards. Doc Hopkins told me at the same time also that



Columbia "New Process" Records
REG. U. S. PAT. OFF.

RILEY PUCKETT

RILEY PUCKETT was blinded in an accident early in life, but this did not daunt him. Instead, he turned to expressing himself in songs, with his own guitar accompaniment. Now he is one of the South's most celebrated artists, and Columbia gets numbers of wonderful letters from his admirers. He has taken many prizes at Fiddlers' Conventions.

Mr. Puckett is self-taught, and proud of it. Sometimes he's happy, sometimes he's sad. He understands folks, and sings straight to their hearts.



RILEY PUCKETT

- | | |
|---|---------|
| McKINLEY
DON'T LET YOUR DEAL GO DOWN — Vocals — Guitar
Accomps. } | 15448-D |
| WAITING FOR A TRAIN
I'M UP IN THE AIR ABOUT MARY — Vocals — Guitar
Accomps. } | 15408-D |
| CAROLINA MOON
WILL YOU EVER THINK OF ME—Vocals—Guitar Accomps. } | 15393-D |
| DON'T TRY IT FOR IT CAN'T BE DONE
I'M GOING WHERE THE CHILLY WINDS DON'T BLOW
—Vocals—Guitar Accomps. } | 15392-D |
| I'M GOING TO GEORGIA
ON THE OTHER SIDE OF JORDAN — Vocals — Guitar
Accomps. } | 15374-D |

VIVA-TONAL RECORDING. THE RECORDS WITHOUT SCRATCH

[5]



Upper left: Oscar Ford, Riley Puckett, ?.

Lower left: Page from Columbia Old Time Tunes Catalog (Oct. 1929).

Upper and lower right: Riley Puckett and Smokey Jinks.

Puckett made his bass runs with two fingers.¹¹ Mac Compton, a Dallas fiddler, told folklore student Lewis Wills (in the Summer of 1968) that he had travelled on tour with Tanner and Puckett in the late 1920s and early '30s, and that Puckett played without his thumb, using his index finger for the bass runs, picking upwards like flamenco guitarists. Fred Stanley, another musician of that period who occasionally played with the Skillet Lickers, wrote me that ". . . I never saw anyone pick guitar like Riley Puckett. He used a steel pick on his fore finger of the right hand and he got the bass runs with his middle finger. . ."¹² Clayton McMichen told me that Puckett played with a finger pick on one finger and picked upwards.¹³ Bert Layne agreed that he used a steel pick on his forefinger.¹⁴ On the other hand, Lowe Stokes told me that Puckett used finger and thumb picks. Dwight Butcher told Gene Earle that Riley used a thumb pick to make his bass runs, and Charlie and Obed Pickard Jr. stated that, according to their father, Dad Pickard, Riley used only a thumb pick, and picked both upwards and downwards with it.¹⁵ J. Laurel Johnson, another Dallas fiddler, told Lewis Wills that Puckett picked downward with the thumb and then brushed downward with his fingers. Asa Martin told me that Puckett played with a thumb pick, and only occasionally in concert used finger picks.¹⁶ It strikes me as remarkable that so many musicians, several of whom I have other reasons to believe generally reliable in such matters, could have such different views on how Puckett played. One might conclude that he played in several styles, but the sound of his playing is so consistent on record that such a possibility seems untenable. Can we conclude no more than that he made his bass runs with either his thumb or with one or two fingers, picking either upwards or downwards? So it seems, for the present.

The question of Riley's guitar playing inevitably leads to his status as a back-up guitarist for fiddlers. The two fiddlers who probably played more with Puckett than anyone else did--Clayton McMichen and Lowe Stokes--spoke (to me and others) slightly of Puckett's back-up work; that his timing was bad, that he would often throw the fiddler off; that it was difficult to play with him. Bert Layne, McMichen's brother-in-law and another fiddler who played frequently with Puckett, had no such recollections. And other musicians who either played with Riley or at least heard him offered no complaints. Doc Roberts, another outstanding old-time fiddler, reminiscing about Puckett, noted tersely, "And don't you think he couldn't follow a fiddle."¹⁷ Perhaps all parties are correct. I have witnessed many disagreements in recent years, when bluegrass guitarists first began adopting the lead-guitar work of Doc Watson, Clarence White, and a few others, about the propriety of such a style for back-up. Surely when the rhythm is held by a solid bass fiddle, the guitarist can indulge in a little fancier picking than he should dare if he were providing the only rhythm foundation. Was the Skillet Licker's banjo, played by Tanner or Fate Norris--which everyone

agrees was deliberately placed far from the microphone because it would otherwise drown everyone else out--providing a rhythm foundation? However one is inclined to respond to this disagreement, I think that the ultimate test of the effectiveness of Puckett's guitar back-up should be the recordings that he made. And the evidence, Stokes' and McMichen's complaints notwithstanding, is that both of them were able to produce some outstanding fiddling even with Puckett's unorthodox back-up.

I have alluded to McMichen's comments on Puckett's character. He recalled that Riley was unreliable; that when they went out on recording or concert dates, he would always be off chasing some woman. Lowe Stokes recalled that Riley was "the crabbiest guy you ever saw." Asa Martin had quite a different opinion. He first met Riley while he was working on WHAS and Riley and Clayton were on WCKY, in Covington (probably in about 1934). They all had rooms in the same rooming house. Once in a while on a night when they weren't working Mac and the other boys would go out for a night on the town. But Riley, Asa recalled, was a good family man, and never went out. One morning, after Asa had heard Riley play "Alabama Girls" he said to him that he liked the runs Riley had put in it. After a moment's silence, Riley asked gruffly, "Well, what of it?" and was silent again for a while. Then he asked Asa what were the chords that Asa had used in "Tiptoeing Through the Tulips." They exchanged musical ideas; after that, Asa recalls, they were very good friends.

Whatever the inner tensions that beset the Skillet Lickers--and I have only touched on some of the problems here--to the fans, such difficulties must not have been apparent. The Skillet Lickers were one of the most popular of the bands of the late 1920s, and even McMichen acknowledged that Puckett was largely responsible for their popularity. Of course most fans were not enthused primarily by his guitar playing; it was his singing that won so many admirers. Puckett had a strong, clear, pleasant voice; he enunciated clearly and was easily understood. His range was about an octave and a half: from B below low C to G above middle C, though in falsetto (as in his yodelling) he could easily reach high C. He did not have a highly decorated style, as did his fellow North Georgians, John Carson or, to a lesser degree, Gid Tanner. Nor did he have the almost conversational presentation that Clarence Ashley or Dock Walsh could slip into. He did not sing nasally, nor did he have a pronounced accent. His voice was, though less mellow and more piercing, practically that of a pop singer of the day. And in that regard, it fitted his repertoire. Of the slightly over 100 recordings he made by himself for Columbia, over half were pop songs from 1880-1920. Many of those were quite contemporary. The distribution of his nearly 100 recordings for RCA Bluebird in 1934-1941 is similar. On the other hand, there were some

surprises in his repertoire. His version of "Casey Jones" was quite unusual, and not at all like the standard vaudeville version. But when I asked his widow what his favorite songs were, she mentioned "Let Me Call You Sweetheart," "Red Sails in the Sunset," and "If I Could Hear My Mother Pray Again," the first two pop hits of 1910 and 1935, respectively; the third, a not very old gospel song.

In the five years following his marriage to Blanche, Riley recorded extensively for Columbia. In September 1925, at Columbia's first out-of-town recording session, held in Atlanta, he recorded fourteen guitar/vocal solos. In April 1926, he and Tanner were joined by Clayton McMichen and Fate Norris and made their first recordings as the Skillet Lickers--eight selections were made and issued. At the same spring session, Puckett recorded eight solo numbers and four duets with McMichen, who was credited only on one of the labels, and then under the pseudonym of Bob Nichols. Two times each year thereafter, through 1931, Columbia sent a recording unit down to Atlanta and other southern cities to wax their ever-growing roster of blues, hillbilly and jazz artists. In November 1926 the foursome, now well-known on disc as Gid Tanner and His Skillet Lickers, with Riley Puckett & Clayton McMichen, recorded ten more tunes. (McMichen's name was added after these November sessions as a consequence of his complaining that he was not getting deserved credit.) In addition, a new group consisting of McMichen, Puckett, and clarinettist K. D. Malone recorded four songs as McMichen's Melody Men; Puckett recorded four solos, and Puckett and McMichen recorded four duets. Blues singer Virginia Childs was backed up for four tracks by Puckett (and possibly McMichen) at this session.

In March-April 1927, the Skillet Lickers recorded ten numbers; McMichen (as Bob Nichols) and Puckett recorded fourteen (joined by Bert Layne, fiddle; on a few); and Puckett recorded two guitar instrumental solos. Also at this time the whole gang--Tanner, McMichen, Puckett, Norris, and Layne recorded the first of many extremely popular skits, "A Fiddlers' Convention in Georgia," issued in two parts. In October-November 1927, Puckett made six solo recordings, three duets with Bob Nichols (McMichen), eight tunes with the Skillet Lickers, eight with McMichen's Melody Men, and two duets with singer/guitarist Hugh Cross. The first two sides of the Corn Licker Still series were recorded on this trip. Issued in December 1927 (Columbia 15201-D), this disc sold just over a quarter-million copies--probably the best selling item in the entire Columbia hillbilly 15000-D series.

In April of 1928, the Skillet Lickers recorded eight tunes, and in addition Puckett recorded six solos, five duets with McMichen/Nichols, four duets with Hugh Cross, two titles with McMichen's Melody Men, and six skits. In October were six more by the Skillet Lickers, four duets with Cross, five solos, four skits, four duets with McMichen, and eight numbers with a new recording group called



Above: Fate Norris and His One Man Band.

Below: Riley Puckett (center), James Puckett (right), unidentified.



The McMichen-Layne String Orchestra, probably consisting of Puckett, guitar; McMichen, Layne, and Stokes, fiddles (or viola); clarinet by either K. D. Malone or Bobby James, and an unidentified string bass. In addition, Puckett backed up the McCartt Brothers and Patterson for two selections (probably made in Johnson City, Tennessee, just before the trip to Atlanta). McMichen's Melody Men also recorded in these sessions, but Puckett was probably not with them at the time.

In April 1929, the Skillet Lickers recorded eight tunes and two skits, in addition to which Puckett made six solos, two duets with Hugh Cross, two numbers with Fate Norris and the Tanner Boys (Gid and Arthur), and two duets with Arthur Tanner, and backed up Oscar Ford. In the fall sessions for that year were the usual eight pieces by the Skillet Lickers and eight skits, five solos, a duet with fiddler Bill Helms, two duets with McMichen, and a duet with Colon "Red" Jones. Jones, who also recorded with Puckett in the 1930s on Decca, was a car driver for the Pucketts for several years. The son of a Baptist preacher, he came from Hazelhurst, and practically lived with the Pucketts from 1928 to about 1936. McMichen's Melody Men recorded four pieces at this time, on which Riley may have been guitarist.

In April 1930, the Skillet Lickers waxed another eight tunes and eight skits. Puckett also made six solos, two duets with McMichen, and two with Lowe Stokes. In December came another eight by the Skillet Lickers and six more skits, six solos, two duets with Stokes, a duet with McMichen. The final Columbia session was held in October 1931 and included six numbers by the Skillet Lickers, six duets with McMichen, two duets with Gid Tanner, four solos, and four songs with The Home Town Boys (Bill Helms, Puckett, and Gid Tanner).

Not long after the latter sessions, the Skillet Lickers broke up. There had been friction among the members almost from the beginning. McMichen always felt that while he did all the work (in particular, the lead fiddling), Tanner got all the credit. Furthermore, Mac was interested in playing more modern music than the old-time hoedown music of the Skillet Lickers, and regarded Tanner and Norris as a generation behind him; I have discussed these facets of McMichen's attitudes in an earlier *JEMFO* article (see Ref. 9). Judging from clippings in McMichen's scrapbook, in the 1931-33 period the name, "Skillet Lickers," was used by various groups. In 1931 at WLW, a photo showing McMichen, Slim Bryant, Pat Perryman, and Johnny Barfield was labelled the Skillet Lickers. In October 1932 at WCKY the band seemed to consist of McMichen, Layne, Bryant, and Jack Donegan. But in December of that year, at the national old time fiddling contest, a Skillet Lickers photo showed Layne, McMichen, Bryant, and Puckett. Meanwhile,



Above: (Left to right) Lowe Stokes, Riley Puckett, and Gid Tanner.

Below: Riley Puckett (ca. 1942).

All photos accompanying this article courtesy of Mrs. Blanche H. Bailey and Donald Lee Nelson.

McMichen began to use with increasing frequency the band name "The Georgia Wildcats"-- a band of changing personnel that never, to my knowledge, included Riley Puckett.

Gid Tanner and Riley Puckett did not record again until March 1934; then a new "Gid Tanner and His Skillet Lickers," consisting of Gid and his young son, Gordon, on fiddles, Puckett on guitar, and Ted Hawkins on mandolin, recorded an extraordinarily long two day session for RCA Victor in San Antonio, Texas. The foursome recorded, in various combinations, forty-eight sides, all of which were issued on the then-new Bluebird label. At this time were recorded what must surely have been the Skillet Lickers' best selling titles: "Down Yonder," "Back Up and Push," "Soldier's Joy," and "Flopped Eared Mule." Gid Tanner never recorded again commercially, and the name the Skillet Lickers was retired with him.¹⁸ Riley continued to record for RCA: six numbers in Atlanta in July 1934, ten in Atlanta in August 1934, ten in Charlotte, North Carolina, in February 1936; twelve in Rockhill, South Carolina, in February 1939, twelve in Atlanta in August 1939, eight and six in February and October 1940, respectively, in Atlanta, and six in October 1941 in Atlanta. In addition, in about September of 1937 Puckett and Red Jones recorded a dozen pieces for Decca in New York City. The 1941 recordings in Atlanta were Puckett's last.

In addition to this heavy recording schedule, Puckett performed throughout the southeast during the Depression years. Between 1934 and 1937, he played on radio stations in Covington, Ky., Huntington, W. Va., Gary, Ind., and Chicago, Ill. He then returned to the Atlanta area. He was playing on a radio station with a group called The Stone Mountain Boys in Cedar, Georgia, in 1945 and 1946, when he took sick. A boil on his neck developed into a serious infection, but he refused to become concerned about it until it was too late. He developed blood poisoning and died at Gray Hospital, on 13 July 1946. He was buried on the 17th at the Enon Baptist Church in College Park, survived by his wife, daughter, and brother. Among the pall bearers were Gid and Gordon Tanner.

In 1958, Bob Hyland recalled, in a letter to John Edwards, his impressions on seeing Puckett and others in the early 1930s:

"It was on a cold Sunday in Columbus, Ohio, back in the mid '30's at a huge auditorium. It was a big show with many fine groups and singers such as Arthur Smith, Paul Warmack & His Gully Jumpers, Uncle Dave Macon, Riley Puckett, Clayton McMichen's Georgia Wildcats.

Mac and his Wildcats were at that time on the Grand Ole Opry from WSM in Nashville. Much to the surprise of many he introduced Riley and said that he was the man who on Columbia records for many years had brought into our homes via the phonograph many of the old tunes and ballads. He went on to say that when not playing as a lone troubadour he played with the Skillet Lickers, which "should have been Riley Puckett & His Skillet Lickers, but due to a hitch in the contract, Gid got the credit". He mentioned making many records with Riley and asked how many still had a record of them doing "Little Log Cabin in the Lane". A surprising number of hands went up from the audience and of course I held mine up high. He then announced that "they would do it together exactly as they did for Columbia records several years back." I can almost hear the cheers that went up from the packed house. When I returned home, I put the disc on to hear again, and even the tempo did not seem to vary in the least, from the performance that day. To have seen this blind singer seated there on his chair singing with Mac playing that wonderful fiddle accompaniment was something never to be forgotten and the disc will always serve to bring that performance to life once more, in sound at least. Riley also sang "Trouble in Mind" that day, a song which at that time was sweeping the country in folk music circles. Of course it was superb also."¹⁹

After his death, as in his life, Puckett remained an influential figure in the world of hillbilly music. His songs and style made an impact first among his fellow southern musicians, and in later decades among young northern revivalists who were just discovering the world of old-time hillbilly music. One can scarcely meet a southern musician who was alive during the 1930s who does not remember seeing Puckett or playing with him. Without a doubt, the image he presented to his fans was a one-sided one; yet those who knew him intimately were probably too entangled in his career to report objectively on his other facets. The music without the persona is an incomplete legacy; yet there are limits to how deeply the music historian can probe without violating his subject's rights of privacy.²⁰

FOOTNOTES

¹ John Edwards, "A Tribute to Riley Puckett," *Disc Collector* No. 12 (ca 1959), pp 8-9.

² *Bert Layne and His Mountaineer Fiddlers with Riley Puckett and Richard Cox* (n.p., 1936?).

³ These letters are on file in the archives of the JEMF.

- 4 Norman Cohen, "The Skillet Lickers: A Study of a Hillbilly String Band and It's Repertoire," *JAF* 78 (Jul-Sept 1965), 229-244 (JEMF Reprint No. 5; also reprinted in Linnell Gentry, *A History and Encyclopedia of Country, Western, and Gospel Music*, 2nd edn (Nashville: Claremont Corp., 1969), 234-254.
- 5 Information from Mrs. Blanche [Puckett] Bailey is taken from a personal interview by Donald Lee Nelson during the summer of 1974; my own telephone interview with her (3 Aug 1974), and a letter from her to me dated 16 July 1974.
- 6 Puckett's years at the Macon Academy are not completely certain. Lee Jones, the school's superintendent, wrote me (25 Jan 1965) that Puckett was mentioned in school reports as a student in 1901-1902, but the report did not state what class he was in. Since he was only seven then, it seems unlikely that he could have been enrolled more than a year or so before that. Blues historian Pete Lowry wrote me that when he inquired at the same school for information about McTell and Puckett six years later, he was told by the same Lee Jones (14 Sept 1971) that they were unable to find any record of either of the two men in their files. McTell had told Alan Lomax that he had attended the school some time in the 1920s. See Lowry's article, "Blind Willie McTell," in *Blues Unlimited*, No. 89 [Feb-Mar 1972], pp 11-12.
- 7 Archie Green discusses in more detail the role of WSB in early country music history in his "Hillbilly Music: Source and Symbol," *JAF* 78 (Jul-Sept 1965), 204-228 (JEMF Reprint No. 4).
- 8 All references to comments by Lowe Stokes were taken from my interview with him at his home in Chouteau, Okla., on 30 Apr 1972.
- 9 More details are given in my article, "Clayton McMichen: His Life and Music," *JEMFQ* No. 39 (Autumn 1975), 117-124.
- 10 A complete discography is not given here inasmuch as Tony Russell is planning one for a forthcoming issue of *Old Time Music*.
- 11 Interviews with Bill Bolick and Doc Hopkins were conducted at UCLA on 16 March 1965.
- 12 Letters to me, 13 Apr 1971 and 26 July 1971.
- 13 Interview in McMichen's home at Battletown, Ky., 25 May 1969.
- 14 Telephone interview, 27 Oct 1974.
- 15 Interview by Anne Cohen at JEMF, UCLA, 27 Oct 1968.
- 16 Interview at his home in Irvine, Ky., 18 June 1976.
- 17 Interview in his home in Richmond, Ky., 26 May 1969.
- 18 This may not be quite correct; an unidentified fiddler accompanied Puckett at his 1936 session in Charlotte, N. C., though I doubt that it was Tanner.
- 19 Letter to John Edwards, 19 Jun 1958.
- 20 Further information on Puckett and his musical companions can be found in the following sources--in addition to articles already cited above: "Clayton McMichen Talking," a transcription of an interview with Fred Hoepfner and Bob Pinson, in *Old Time Music*, Nos. 1-4 (Summer 1971-Spring 1972); Stephen F. Davis, "Uncle Bert Layne," in *Devil's Box Newsletter*, No. 26 (Sept 1974), pp 19-27; "A Skillet Licker's Memoirs," by Bert Layne, as told to Margaret Riddle, *Old Time Music*, No. 14 (Autumn 1974), 5-9; and No. 14 (Winter 1974/75), 22-24. Six LP reissues devoted to the Skillet Lickers provide extensive annotations: County 506: *The Skillet Lickers*; County 526: *The Skillet Lickers*, Vol. 2; Rounder 1005: *Gid Tanner and His Skillet Lickers*; GHP LP 902: *Riley Puckett*; Voyager VRLP 303: *A Corn Licker Still in Georgia*; Folk Song Society of Minnesota, FSSM LP 15001-D: *Gid Tanner and the Skillet Lickers*. (The last two are now out-of-print.) An abbreviated Riley Puckett discography on Columbia appeared with the article, "Riley Puckett--1894-1946: Country Music Pioneer," in *CMF Newsletter* (Sept 1970), 3-4. A complete discography of all sides recorded as by Gid Tanner and His Skillet Lickers was compiled by John Edwards and issued postumously in *Quarter Notes: A Record Collectors' Guide and Market Place*, 1:2 (Autumn 1962), 3-9.

APPENDIX: "A TRIBUTE TO RILEY PUCKETT"

By John Edwards

In spite of his tragic affliction of blindness, George Riley Puckett became one of the very greatest artists from the golden age of folksong recording, and his sweet tenor voice and superb guitar picking will never be forgotten.

Riley was born in Alpharetta, Georgia. At the age of three months, his sight was irreparably damaged by accident, due to the incorrect treatment of a minor ailment of sore eyes. Later, he attended the school for the blind at Macon, Georgia.

During his early days, he lived in Atlanta, and it was there at the age of twelve years he began to pick the five string banjo, his first instrument. A little later, he took up guitar, and developed a unique and individual style. It is reported that he played left-handed, with the instrument strung in regular fashion.

His recording career began early in 1924, for the Columbia Company, and his first discs including "Rock All Our Babies To Sleep" b/w "Little Log Cabin in the Lane" (Columbia 107-D) and "Casey Jones" b/w "Steamboat Bill" (Columbia 113-D) were amongst the earliest folk recordings. He continued to record for Columbia until their 15000-D series was discontinued around 1932. He was undoubtedly their biggest selling folk artist. In many sides he teamed with Gid Tanner and Clayton McMichen (famous southern fiddlers), together with Fate Norris on banjo, and the group became well known as Gid Tanner and His Skillet Lickers. Riley did all of the guitar picking and most of the vocals.

Most of the Skillet Lickers repertoire consisted of wonderful earthy mountain dance music--old breakdowns and reels which, from their recordings were performed brilliantly. Riley's tremendous bass-strings on his guitar rocked the group along while the two fiddlers keep it "way on up".

Apart from this material, he recorded many solos, of old familiar songs--many popular evergreens, hymns, Irish ballads, and traditional folksongs.

His vocal range was amazing and reports that he could sing any four parts of a harmony quartette are verified on hearing his work. Other artists with whom he worked and recorded include Hugh Cross; Arkansas fiddler Bert Layne and Lowe Stokes, another fine southern fiddle player.

During the '30s, Riley recorded extensively for Decca and Bluebird labels and continued to produce some excellent discs. He sang many old popular favorites on his later Bluebirds, but in doing so, did not cheapen his artistry by slicked-up, flashy, commercialized arrangements. He sang in his inimitable style, and his versions of such songs as "Where the Shy Little Violets Grow" (Bb B-8989) and "How Come You Do Me Like You Do" (Bb B-8295) transcend their "Tin Pan Alley" origins.

He played banjo in very few recordings, but a most noteworthy example of his virtuosity on this instrument is "Cumberland Gap"--Gid Tanner, fiddle, and Riley on banjo (Columbia 245-D).

Riley did much radio work during his career, beginning with broadcasts over station WSB, in Atlanta, Georgia, during the early 20s. Later he worked at stations in Huntington, West Va., Cincinnati, Ohio, and Memphis, Tennessee. He traveled with his own tent show extensively, especially around the oil-fields of Oklahoma and Texas.

His last recordings were made around 1940 for RCA Victor (for release on Bluebird).

Riley Puckett died at East Point, Georgia, in 1946, seemingly due to similar accidental circumstances as with his blindness. A boil which had developed on the back of his neck brought about blood poisoning.

As a fitting tribute, I cannot do better than quote Bill Bolick (of the Blue Sky Boys) who wrote that he considered Riley "One of the Old Time Greats". Other artists who knew and worked with him speak of him with equally high respect.

Riley was married, and had a daughter.

(From Disc Collector (ca. 1959); see footnote 1.)



CHICAGO BOB NELSON AND LUTHER JOHNSON: THE BLUES TODAY

By David Sidman

[The author, born and raised in Boston, has been a devoted follower of blues and jazz for years, and plays guitar in a Boston-based bluegrass band. He is presently a student at Harvard University, majoring in "Near Eastern Languages and Civilizations."]

Bob Nelson and Luther Johnson have known each other for years. Both have spent time in Chicago, both have played and recorded with Muddy Waters, John Lee Hooker and many other of the great blues men.

Bob Nelson is primarily a singer. When alone he may accompany himself on guitar or banjo; when singing with a band he plays a mean harmonica. He lives in North Cambridge with his wife and daughter, considering the Boston area a quieter and "less pressured" place to live than Chicago, or even the South. Sometimes he plays with Luther; more often he sings with a white band called Nonie's Blues. When Muddy Waters is in town, Bob may find himself being called up on stage to do a number with his old friend.

Like many black singers, Bob's earliest musical inspiration came from singing in church. Not only was there singing on Sundays, but there were revivals every Saturday night - sometimes "every night of the week."

Music was a big part of the Nelsons' home life as well. Bob's father was "a pretty good harmonica player" who often played out on the porch with Guitar Slim (Eddie Jones). "After they'd finish," recalls Bob, "I'd pick up the harp and try to blow it...That how I started."

In the summers, he used to live with an aunt in Chicago. This was during the early 1950s, when the style later known as "Chicago blues" was just coming to maturity. Musicians like guitarist Muddy Waters (McKinley Morganfield), pianist Sunnyland Slim (Albert Luandrew), guitarist Jimmy Rogers, harpist Little Walter Jacobs, pianist Otis Spann, and countless others who had come north to Chicago during the war to find work, were changing blues from an acoustic rural music to an electrified urban one. It was during these summers that Bob became friendly with Muddy Waters' children, and got to know many of the musicians in the city.

At the age of seventeen, Bob decided to leave home for good. He hitch-hiked from Louisiana to Little Rock, Arkansas, then to Michigan. From this time until he settled in Boston he traveled around the country, spending time in Detroit, Chicago, New York and California, with many wanderings back through the South.

Music, of course, never supported him by itself. Usually he had to take a job during the day, while singing and playing the blues at night. But the strain of maintaining two identities can make living difficult, if not impossible. In the South, which, Bob says is the only place today where a blues player can make a living solely from his music, "you really gotta hustle to make it."

The club scene in the South, while more rewarding financially than in the North, makes severe demands on a musician. Club owners want him to give all his energy to a performance; to do so night after night is exhausting. This is one reason why Bob prefers to live in Boston, where club performances are not as frequent or exacting.

It comes down to a choice, then, between eking out a living at the cost of burning oneself out in a tough, competitive southern club circuit or playing in the more relaxed atmosphere of a northern city like Boston, at the price of not being able to make a living from one's music.

Even in a "less pressured" city like Boston, having to deal with club owners is never pleasant:

It ain't easy, you know. It ain't easy at all. There's somebody t' always make you mad when it come down to gettin' your money. [laughs] That's why it's best not to ask for your money until after you play. 'Cause if you ask for it before you play, you not gonna play that well...

To a club owner, a musician is a commodity, an investment; if he can get away with paying a band less than it deserves, he will try to do so: "They promise you they gonna pay you five hundred; after the night is over they tell you they didn't do too well, would you settle for three?" What Bob resents most, however, is the way club owners try to make the artist feel responsible even for selling drinks in the club, as if his sole function were to make money for the owner:

I tell the club owners 'I'm really not into, you know, selling alcohol; I'm into playin' music. You sell your alcohol and I play my music; let's keep it that way!' Then they start tellin' you how much whiskey they sold

last night - that's not my problem. 'You own this club, I don't.' [laughs] They really tell you, too, like it's part of your business to know what they sell. Now you know it has nothin' to do with that; you only there for one thing, just to play. But they try to make you a part of their business... They all do that, you know. I never met a club owner that didn't do it.

Dealing with club owners can be difficult, but musicians are by no means powerless in fighting them. I asked Bob whether, for instance, he ever got frustrated at not having enough chances to play:

No, no. You don't get that way. You can always play. If one guy make you mad, you go and play at the next club, and all the people from his club will come over to where you play - that'll really hurt him, then.

The problems are similar with record companies. Again, the musician is there to make money for the company. When he records an album, he seldom even has authority over how it will eventually sound. A company will sometimes take the tapes from a session, for instance, and add a whole horn section before releasing the record. Surprisingly this does not seem to anger Bob. His primary concern is to put his music on the album; if it is later doctored up a bit, he doesn't mind - the foundation, his music, is already there.

He has recorded a great deal for small record companies in the South (in the near future, for instance, he will record an album for *Jewel Records* in Shreveport, Louisiana), and knows how to handle them without letting them compromise him too much. If he wants to use his own musicians at a date, he will insist on being able to use them - and at the company's expense, not out of his own pocket. Moreover, if a record company will not accommodate his wishes, he will take his music to a different company, just as he does with club owners. In order to keep this kind of flexibility, he signs contracts only on a record-by-record basis. When I asked him whether record companies ever refused to hire him, he laughs: "They might hate your guts, but they'll hire you if you're good..."

More important to a blues musician than club owners or record companies, of course, is the live performance. Blues audiences and club scenes vary from region to region, yet there are some surprising similarities. California is "pretty much the same" as the Northeast; London is like New Orleans (see below). I asked about the center of blues, Chicago:

It's more like the South. Everybody got their little clubs they go play in. Monday night's 'blue Monday;' everybody get down in the clubs and jam, and stuff. ["So jamming still goes on there?"] Oh yeah, it still does, it still does. But most of the people that do it are people that live there, and don't travel that much. I mean, you couldn't get nobody like James Cotton or Junior Wells to do that now. Junior Wells, maybe, you know? But a

lot of people figure when they get known, they don't want to be foolin' around like that.

Jamming goes on in Boston, too, but there are fewer clubs to do it. One of the favorites among these is a small bar in Roxbury called The Highland Tap:

Cotton'll come out and play with me and Luther when we playin' at the Highland Tap. That's a club we play in a lot. Cotton comes down there to sit in and stuff... It's mostly a black club, just like down South. Most of the people there are from down South - North Carolina, and Alabama, and Georgia... They have a matinee on Sunday afternoon; sometimes Luther go down there. You can go in there on the matinee and play with anybody you want...

According to Bob, blues musicians and blues audiences tend to stick together loyally. Except for some of the busier musicians, many still sit in with each other's bands. Sometimes they will even travel miles to do it. At an upcoming concert at Joe's Place in Cambridge, for example, musicians from as far away as Chicago (e.g., Otis Rush) will play; the concert will be a benefit for the family of the late Hound Dog Taylor.

Blues audiences can be as loyal to the musicians as the latter are to each other. "Once you get a following," says Bob, "they gonna follow you everyplace you go!" This is obvious to anyone who comes to one of Bob's gigs. The number of people who know each other is exceptional, even for the audience of a local band.

So many people you seen in there [Club Zircon, Somerville] last night, you know - now I'll see them if we play in New York or someplace! A lot of clubs we've played in around here, everybody in there knew one another. And there was 200 people in there; they was all friends.

I asked what it was like to play in a foreign country, where people would be strangers instead of friends. Many blues and jazz musicians tour Europe often, and they usually speak fondly of their audiences there despite the language barrier. Bob, who toured Europe with John Lee Hooker, felt more at home with European audiences than with many American ones:

The people over there are really more familiar with you than they are here... You think you're not known there but people there know you better than your neighbor! They done heard of everybody, you know, every blues musician - more than a lot of people heard of here in this country.

The reason for this, he thinks, is the fact that the record companies do a lot of promotion overseas, although he adds that there is more of



Above: Chicago Bob with Muddy Waters (right); Below: Chicago Bob with Nonie's Blues

a tradition of appreciation there. In fact, the Europeans' sense of musical appreciation points up one of the differences between the North and the South in this country. The enjoyment which European audiences felt for Bob's music reminded him more of the South, whereas the North to him seems a little less open in its appreciation:

Over there people really enjoy it. It's the same way down South. Someplace like London is about the same as New Orleans as far as music goes. People really appreciate you down South, you know. I mean it's hard to tell around here whether they appreciate it or not. Long as they're dancing, you know they must like it; but if they all just sit there with their hands under their chins, then you begin to wonder.

Audiences with their hands under their chins notwithstanding, Bob sees the American blues scene as an active, thriving one. His attitude can be described as a mixture of optimism and realism. He loves music - singing it, playing it, sharing it. Yet he is always aware of the difficulties of being a musician: "Most everybody in it for the money, you know, for the money. Lot of musicians that way, too, playin' for the money. But if you really like your music, dig what you're doin', you'll play anyway, with or without the money. It's sort of difficult, playing music, you know." He sums up the blues in a concise, but complete way: "Yeah, it's hard, music...You can play it better than you can really rap about it."

Luther Johnson is someone who can rap about the blues almost as well as he can play them. When I saw him, he was at first less open than Bob, and limited our talking to a single session. Once he began to speak, however, he was as frank as I could possibly have wanted; I only prayed that my tape recorder was working.

Blues, to Luther, is pure feeling. Listening to one of his records (he played some as we talked), one is struck right away by their emotional power. Music, here, is hardly even a *medium* of expression; the communication is direct. One of his songs may be a desperate cry for comfort when there is no comforting to be had, or an expression of rage when a woman he has trusted has shut him out of her life, or a simple, but moving, statement of loneliness and abandonment. The words are always honest and powerful. His finger-style electric guitar accompaniment (Luther usually plays alone, "because it's more clear blues") gives drive and support to his singing.

Luther talks with the same directness he sings with. At first he said, like Bob, that the blues can't be intellectualized, only played:

You can't get out there and say: 'I'm playin' blues.' You can't hardly explain to anybody what the blues is. You can explain to somebody what jazz is; blues you can't hardly explain to people! 'Cause you have the blues different ways every night. You have blues

different ways every day. A blues singer can't hardly repeat the same thing over when he sing the blues. You sing the same song tomorrow night you might sing it different. Might sing it in a different key.

The spontaneity of Luther's blues is one of its most powerful qualities. He sometimes records songs just by walking into the studio, sitting down with his guitar, and playing - both words and music might be made up on the spot. And if he's singing a finished song, he is re-experiencing each word as he sings, so that the music never loses its impact.

This is the way he has sung since childhood -- with intensity and spontaneity. Blues for him has always been an outlet -- a way of expressing powerful feelings directly and immediately. Blues can express hurt, anger, emptiness, hardship -- and, most of all, the sense of helplessness and impotence one feels in the face of a miserable, but unchangeable, situation:

You see, blues come from a feeling. Blues come from mistreatin'; and it ain't got nothin' to eat; and don't know where you gonna get somethin' to eat from the next day; and then eats about two, three days, you know? And, and your woman out with another man -- you done caught her with somebody else -- and can't do nothin' about it. You know what I'm talkin' 'bout? Now them blues. And then you in love with her, you in love with her, so you won't fight her; so you go back to her, and don't pay it no attention, til you lay down at night, when you layin' in the bed with her -- then you think about it. And you want to say somethin' but you don't say nuthin'. And it lays right there on your chest; and you don't know what to say. And then next morning when you go to work all out there by yourself, you be plowin' that mule, and that mule be in front o' your face, be smellin', stinkin', and you start singin'. 'Bout how that woman done you. Then you got the blues.

Luther was born in Davisborough, Georgia, on 30 August 1939. I asked what Davisborough was near. "Nothin'," he answered. Luther's early schooling was mainly in reform schools or "vocational" schools; he never minded such places: "You tell 'em what you want to do, they let you do it. I told 'em I wanted to play music."

I asked how he got started playing. "I don't know," he said. "My old man played..." Then he remembered: "The way I learned how to play -- I got a guitar for Christmas. I sold that joker -- and my mother whupped my ass and bought me another! [laughs]..That's how I learned how to play... I never got nothing for Christmas til I got that guitar."

His memories of childhood are not pleasant. He remembers hard work, poverty, -- contempt by richer whites -- in short slavery, but without the name of slavery:

When I was down there, you work for two dollars a day -- a dollar a day sometimes; I'm talkin' 'bout a day! When the sun rise (sometimes you couldn't even see it) the man come to git you. By the time you get out there, you might be able to see a little bit of the sun -- it'd be comin' up a little bit. And when you leave, the sun gone down. You work from sunup to sundown. That's about twelve cents an hour, twelve cents an hour, average... My mother and father worked for less than that.

I asked what his parents did. "Farmed." I asked what they farmed. "Cotton...corn...peanuts...wheat...oats...black-eyed peas...pecans -- you know what pecans is?" I said I did. "You see one in there?" he asked, pointing to a bowl of unopened nuts on the table. At first I didn't see any; then I picked one out. "Bet you don't know what this is," he said, picking up a Brazil nut. I said I didn't know. "Nigger-heel," he laughed, tossing it back into the bowl.

Bob Nelson and Luther's friend Ed burst out laughing. "What did you call it?" asked Luther's wife.

"Nigger-heel," Luther said. "That's what they call 'em someplaces."

Ed, previously quiet, now came into the conversation. "It's the same thing when you go down South, you know? You go walking into a store, you didn't say 'I want a can of Prince Albert,' you said 'I want a can of Mister Prince Albert.'"

Luther: "Yeah, it was hard comin' up, man, that's what I call the blues. That's the way I sing now, you know? By the way I feel. 'Bout the old people you'd see back a long time ago, workin' for nothin'. Some of 'em still ain't got nothin', workin' all that hard work. Most of 'em dead now, just worked 'emselves to death. For nothin'. Makin' the next person rich."

At the age of fifteen, Luther left home; he knew he would never go back there to live. After a year of wandering, he joined the army. At age nineteen he left the army, went to Chicago and formed a band, with a bass player named Bob Anderson and a drummer named Philip Wright. Since it was impossible to survive on his music alone, Luther took a job as a dishwasher. He soon found it impossible to do both, however, so he stopped washing dishes and just ate less. "And I was tryin' to save money!" he laughed.

What started out as his first break left him worse off than before:

One day -- you heard of Otis Spann? -- I was playin' at a place and he came by while I was playin', and sat in; he told me I sounded like Muddy Waters, and that... [Muddy] ...like me to go see him, play for him. So I quit that band, and went to go see him, and he

*[Spann] went with me... He was lyin'!
[laughter in the room]... So I didn't
have no band!*

Soon after, however, Luther heard that Muddy was making a record, and he went down to the studio himself. It was lucky that he did, for "the guitar player, he shows up, but had hurt his thumb; he cut his thumb some kind of way. So he asked me to play, and asked me did I have a guitar? I told him yeah, but I don't have no guitar with me. He told me to go back and git it -- and pack my clothes, too, 'cause we're goin' on the road."

The tour with Muddy Waters lasted three months, and proved to be Luther's first real break. "Georgia Boy," as he was now called (or "Snake," after his vocal on John Lee Hooker's song "Crawlin' King Snake") had always dreamed of playing with Muddy Waters, and was finally getting his chance. "That's the thing got me going, playing with Muddy. Got my name like that; that's how people got to know me. We didn't have much money...but he helped me. I like him now like a father."

Luther made Chicago his home for about ten years. Sometimes he was on the road with Muddy, sometimes he gigged in the city. As he became better known, his managers advised him to break with Muddy and form his own band; perhaps they thought that he was popular enough to draw money as an independent attraction, hence increasing their profits. Unfortunately, Luther took their advice, split with Muddy and got his own group together. No sooner did he do so than he found himself jobless. Muddy's agent, who has assured him that he would do well on his own, kept booking Muddy's band instead of Luther's. Once in such a position, Luther found himself in a vicious circle. He would get a band together, and then, because the booking agent wouldn't get them jobs, Luther would have no money to pay the rest of the band -- so the band would break up. Without a band, of course, work was impossible, and so Luther would have to try and keep a new band together. "I near starved to death that time!" Luther recalls. Finally he took \$700 from cutting a record and came to Boston. "If I hadn't quit, I'd a' starved to death. It was either starve to death or quit; you see, blues is hard."

I asked why Luther chose Boston to live in. "I had played here two or three times with Muddy Waters, and there weren't no black blues bands here."

I asked if it was still that way now, and he said that it was. This led us onto the age-old question of whites playing the blues. Many black musicians are resentful when whites try to play what the former consider a black music. Many others, on the other hand, encourage it, saying that anyone can play good music regardless of color. Luther doesn't say that you have to be black, but he does say that no one can play the blues unless he has lived the blues -- and Luther has never yet seen a white who could sing the blues right. "Me myself, as long as I been livin', I

ain't never, yet, seen a white guy play the blues. I ain't seen that."

He pointed out that if any whites could play the blues, it would be the ones from the South; these are the only whites who have had to work the way Luther and his family did when he was young. But southern whites, he observed, don't try to sing the blues. "A guy who come from down South don't sing no blues. Most of the white guys from down South I ain't heard try to sing no blues... The white guy that try to sing the blues is born up North... So the people who try to sing the blues sing copy-blues, imitation-blues -- it's not the real thing." He paused, listening to his record "On the Road Again" as it played in the background. It is a solo album -- just singing and guitar. As he hit a particularly mournful riff on "Catfish Blues," Luther looked up and said proudly: "Ain't no white guy yet can play the blues like that."

Why have white bands been so successful playing blues, I asked, if their music is just an imitation? The answer was that most audiences don't know the difference. "See, people like the blues, they don't care who's singing -- they like 'em. If a white blues band's playin' they'll go see that; if a black blues band's playin' they'll go see that."

When I asked whether he approved of white people trying to play the blues, he answered: "I think it's good. Somebody got to keep it up. Black people ain't keepin' it up. No, they not keepin' it up; ain't too many black blues singers no more."

The reason why there are fewer black singers and bands now, Luther thinks, is that the attitudes which produced the blues have changed. People are now concerned with making money off the music, whereas blues used to be a direct emotional outlet:

I think it's changed. People's playin' for the money now. It's like I said; that's why I said that now people can't sing the blues, because at that time people were singing the way they feel. They sang the way they talked in their houses, you know? They didn't write no songs, weren't no songwriters; they sang the way that their wives sat down and talked to them, and the way their wives treated them. And the way the man treated them on the farm down there; you know what I mean? And how they had to do all that hard work, for no money; and sometimes the boss man be goin' with their wife, and they can't even move off the plantation! Them blues, yeah; hard on a man! That's where it gets a man down! Can't do nothin' about it. Man goin' with your old lady, he your boss. And you got to work for him. He come and git you and take you to work, and he go back with your old lady. You got troubles. And you got to stay right there. Then at the end of the year, you have sixteen bales o' cotton; you owe him all that money. Still can't go nowhere.

Luther has been in Boston for six years. He

now divides his time between touring (mainly in Europe) and playing around the Boston area. I asked him first about Europe: "It's like playin' here... You just know more people like it." I asked why he thought European audiences were more responsive. "Because more people over there never heard the blues like the people over here. Blues started over here, it didn't start over there."

I then asked what it was like as a blues musician in Boston. Luther's picture of the problems of a Boston blues musician was hardly a rosy one:

Ever since I been in Boston I been playin'. Had different people in the band. They always leave the band when they think they can make a lot of money. People think I'm good enough to be makin' more money than I'm makin', and I agree with that; but it's hard to get a booking agent to book you to make good money. And you ain't gonna make no good money til you get a good record on the radio playin'. And every time you get a guy playin' with you, and he don't know how to play the blues, and then you sort of teach him a little bit how to play, then he think he got it, and he want more or he gonna start his own band.

Despite these problems, however, Luther thinks that the demand for blues is still strong around Boston: "Everytime they have a blues man come to town, there a lot of people there, want to hear him play the blues. Lot of blues people in Boston."

Finally, we talked about record companies -- the musician's biggest headache. Luther has recorded on many labels, including Chicago-based Chess Records, the short-lived Douglas label, and, more recently, the French company Black and Blue. The last, Luther explained, is "the biggest company over there; it's like RCA over here, and Columbia." As record companies go it is fairly honest with its artists, making sure, at least, that original songs get copyrighted: "All my songs copyrighted; they done it." Even so, the blues musician seldom makes any money from his records. Luther even had to buy his albums from the company in order to have some to give to friends:

I had to pay for them records because I got 'em before they released 'em. I had to pay for 'em! And then you know what them joker done? You know when I got out here, at the airport? Comin' through the thing? I had to pay again -- 'cause the records wasn't made in the States!

Luther's most recent records for Black and Blue are "On the Road Again" (33.509) and "Born in Georgia" (35.503); the latter has Johnny Shines backing him up on slide guitar. Luther had some copies which he had intended to give to friends, but which he had ended up having to sell: "I wouldn't sell 'em; you know, I bought 'em to give 'em away. But bein' they cost me that much money I had to sell 'em to get my money back!"

Like Bob, Luther says that the only way to deal with companies is on a record-by-record basis. If a musician signs a longer contract, the company can take their time about recording and promoting his albums, knowing that in the meantime he cannot turn to another label. "If you make it with just one company, boy, you gonna be down for a long time."

Luther sums up the way record companies operate in a very straight-forward way: "I think they crooks." I asked what the worst thing about them was. The answer: "Crooks! That's what it is, crooks. That's the worst that they can get, right there -- crooks. That's in everything, they're crooks. They'll take you the whole thing -- money, records, everything."

I asked if it was possible to play one against the other, as Bob had suggested. Luther said no:

"They know one another. They go to one another and borrow tapes and shit." Why do they do that, if they're different companies? I asked. Luther: "Like I said, crooks."

Despite an environment which can only be described as harsh and debilitating, the blues musician continues to create. Without financial reward or commercial recognition, he pours his soul into his music -- again and again. This is not the place to make pleas for recognition on behalf of the blues; the debt which modern music (and the industry it supports) owes to the blues is too obvious to require explication. It should be pointed out, however, that the blues ought not to be treated as a piece of musical history, as is too often done. The musicians, the audiences and the music are alive and changing right now, as the words of "Snake" and "Chicago Bob" attest.

[A few weeks after this article was written, Luther Johnson died of cancer. He kept performing around Boston as long as he was able, though when I last saw him he was thin and weak, weighing no more than about 80 pounds. His premature death leaves a wife and a deeply-saddened blues community in Boston.]

A SELECTIVE DISCOGRAPHY

LUTHER JOHNSON

Black & Blue 33.503: *Born in Georgia*
 Black & Blue 33.509: *On the Road Again*
 Muse 5021: *Chicken Shack* (with The Muddy Waters Blues Band)

At right: Luther Johnson

(All photos accompanying this article taken by Robert Tynes and provided by the author.)



DICK HAYNES: PORTRAIT OF A DISC JOCKEY

By Ken Griffis

[With this biographical sketch and interview of disc jockey Dick Haynes, Ken Griffis continues his occasional series of portraits of prominent figures (apart from the artists themselves) in the country music industry in the Southern California area today.]

"Yucca Bean, Yucca Stew. This is Dick Haynes-- Haynes at the Reins--KLAC Radio 570, Los Angeles." With that unlikely, and totally nonsensical introduction, one of Country radio's brightest personalities takes to the airwaves at 5:45 a.m., six days a week. For the next three hours and fifteen minutes, Richard Raphael, or known by all--Dick Haynes, bombards his listeners with some of the best Country music heard on the West Coast; and alas, with some of the worst jokes. There is an unverified rumor that Haynes was a ghost writer for Joe Miller, but when fired for lack of ability decided to become a disc jockey instead. There are some who regret his failure as a writer, but they are a small minority indeed.

The rise to prominence as a West Coast radio personality was not an easy climb. Dick, who was born to Richard and Mamie McGreevy Haynes, was exposed to all forms of music in his childhood. His father was an able singer and possibly the first performer to play guitar and sing on radio KFDM in Beaumont, Texas. There was music and show-biz on his mother's side of the family. A brother was part of a musical act, Mr. & Mrs. Jack McGreevy, who played the Orpheum Theatre circuit, with Jack playing a fine fiddle and doing a clog dance a la Grandpa Jones. Older brother Walker was an avid collector of Jimmie Rodgers records, and from this exposure Dick developed a liking for country music. But it wasn't this influence that directed him into a profession in radio. Those who know Dick are not surprised that his earliest interest was the theater and acting. During his years at Beaumont High School, he took a serious interest in all school dramatic activities. Feeling he had talent in that direction, Dick spent several years after leaving school with little theater groups and traveling repertory companies. Unquestionably, the love of performing was in his blood. During this period he made trips to Hollywood for bit appearances in several movies. Unfortunately, most of his appearances were cut before showing. Dick remarks that he made so many appearances on the cutting room floor that he began receiving fan mail from mice.

In 1936, Dick made his initial venture into radio announcing at radio KFDM in Beaumont, Texas.

At the end of two weeks he was invited to try out for a position on another radio station--by the management of KFDM. The station manager of KFDM informed Dick that he wouldn't become a successful announcer, even if he worked at it for forty years. As Dick completes his fortieth year in radio, he comments that with a little talent and a lot of persistence, he thinks perhaps he has proved that manager wrong.

With the moral support of his biggest fan and booster, his lovely wife "Bobbie," he soon relocated at KRIC radio in Beaumont in late 1936. He recalls one of the popular groups then appearing at the station was Cliff Bruner and the Texas Wanderers, who at that time had two future country stars as musicians, Floyd Tillman and Moon Mullican. Dick also appeared in various dramatic and comedy programs at the station. But feeling there was small chance for advancement, he left in 1939 to become a part of staff on KVOL in Lafayette, Louisiana, where he remained for a year, carrying on the announcing chores for one program in particular, "Happy Fats and His Raynebow Ramblers."

With two more stops in Texas at stations KECA and KTSA San Antonio, Dick moved on to KMOX Radio in St. Louis in 1943, where his fondest recollection was working with the very talented Wade Ray, then appearing with Pappy Cheshire's group on "Ozark Varieties." "Tiny" Renier, manager of KMOX, had approached Dick as he was appearing on KTSA, inquiring as to his pay as announcer. Dick informed him he was making \$60.00 a week, but working 60 hours. Renier informed Dick he would pay \$70.00 a week and he would work only two minutes a day. And that's the way it worked out, with Dick telling one joke a day on the "Ozark Varieties" show.

When Renier took over as manager of Radio KMPC in Los Angeles, Dick and "Bobbie" decided it offered an opportunity for them to move to the West Coast, where Dick still hoped for the big break into the movies. With only an offer of week-end relief open at KMPC, Dick accepted the position and made the move to Los Angeles. He also worked part-time at KLAC, and when the

morning DJ for KLAC, T. Texas Tyler had some difficulty making the show after his late night performances, Dick soon replaced him on a full-time basis. KLAC boasted a strong line-up of personalities: Al Jarvis of "Make Believe Ballroom" fame, Peter Potter, Gene Norman, Bob McLaughlin, and Alex "Pick-up a couple of bucks" Cooper. Strangely enough, the station featured country music only during the first hour of Dick's three hour program, and pop music the balance of the time. The program was considered a "filler" and received little attention until the listeners were offered a free photo on behalf of a sponsor for all who wrote in. As some seventy thousand letters poured in, KLAC management became cognizant of Dick's presence on the staff.

But fame is a sometime thing, and Dick, along with the other "big five" DJs were all fired one day under a change of format. Dick then moved over to Radio KXLA in Pasadena, where he shared many pleasant moments with the "Squeakin' Deacon," Carl Moore, a well-known figure in West Coast radio. After moves to KRAK, Sacramento, and KFOX, Long Beach, Dick returned once again to KLAC in 1971 at the invitation of program director Bill Ward. Dick comments that having the opportunity to return to KLAC was one of the highlights of his career.

Griffis: Where did you come up with the handle, "Haynes at the Reins?" Haynes: That goes back to my San Antonio days. The station had a contest and some dear lady sent in the name and got \$5.00 for it. Many times I have wished I could remember her name.

How far back does your "corny joke" routine go? Oh, I guess as far back as my radio career goes. I'm a ham, and telling jokes just seems to be a natural thing for me. I know some people don't appreciate my humor, but that's how I am, and if someone doesn't like me, it's easy to turn me off.

Richard, you have been associated with both pop and country music over the years. Do you have a preference? Not really, Ken. I enjoy country music very much, but I can be comfortable with just about any kind of music.

Then it's not too difficult for you to accept the soft rock trend in country music? That's right. I love any kind of music and the current sounds of country music are OK by me.

I gather that you are actually a frustrated actor rather than a confirmed DJ. Is that a fair evaluation? Yes, that's correct. My first love is acting. I'd rather be a movie star than a top radio jock.

Isn't there a kinship between a radio personality and acting? To a degree, yes. In effect on radio you are performing to an unseen audience. But it's much easier for me to perform before a live audience.

Do you consider yourself a knowledgeable coun-

try DJ? No, not really. I'm not as knowledgeable as most of our DJs. Harry Newman and Sammy Jackson are very well informed. Of course, Larry Scott (who was with us for many years) was very well informed, and played more straight country music than most of us. Our good friend, Hugh Cherry probably knows more about the history of country music than most anyone I know.

Speaking of "straight" country music, what's your reaction to the change in the country music sounds over the past few years? Well, I guess I'm influenced by only one thing: How can we attract the largest audience. I want the people of Beverly Hills to listen to me as well as the folks in Long Beach and Compton.

But at the expense of a country sound? Yes, I know what you're getting at, Ken. You would like us to play a Hank Williams, a Bob Wills, or a Sons of the Pioneers record every five minutes.

Not really, Dick. Every ten minutes would do nicely, thank you. But the problem is, Dick, if a country music station doesn't play the traditional country and western music sounds, who will? Well, Ken, I'm selfish. I want records to play that will get me the largest audience. Presently the trend is toward a middle of the road sound that perhaps is more appealing to a younger audience.

Do you have much freedom in choosing the records that you play? Yes, I do. We are given a list of songs that are popular at the present time, and we play from the list. There's an "A" list, a "B" list, and a "C" list, classified as to popularity. In between these we can select some of the "oldies." Each DJ picks out the latter portion of his plays. [See p. 195.]

Are you concerned that your current sounds have lost listeners? I honestly feel listeners over forty have been written off by the Nashville influence. Do you agree? Well, to a degree I guess that's true. I still enjoy the older sounds. I love and have great respect for the Bob Wills sound. After coming to the Los Angeles area, I came to appreciate your favorite music, the Sons of the Pioneers. Yes, there has been a change in the music we now play, but I'm not sure that's so bad. There has to be change, Ken. It can't always remain the same.

You are so right, Dick. But I'm concerned, as are many others, that our music as we have known it will be lost to future generations. Do you have a concern in this regard? Certainly. I love the music and I hope we can retain our ties to the past. But it has changed, and will change even more, I would guess. With the influx of younger DJs and program directors, it was natural that they would like to hear more of the music they could relate to. And you also have a desire on the part of the record companies, and the artists themselves, to record songs that will be aired on middle-of-the-road as well as

country radio stations.

I'll accept that. The direction that the industry wishes to take is their business, but in all fairness shouldn't the name be changed? It really isn't "country" music any more. When popular music was overtaken by rock they didn't continue to call it "pop." They didn't call the music Bob Wills played "country." Should not country music do the same? No, I can't agree with you on that point. Regardless of the content and sound of music, as long as it is performed by country artists, it should be called "country."

You have made a few appearances on the "Hee Haw" TV show. Did you enjoy them? You betcha! They are a fine bunch of people, especially Archie Campbell. He's a real talent and a very funny man.

Speaking of funny men, I enjoy the flip side of Dick Haynes with his vocal impressions, "Gumdrop Gus," "Willamina Mildew," "Sir Chester Drawers," "Cy Clone," and others. Well, thank you, Ken. It's a lot of fun, and not many people get paid for doing what they love to do. I love people, and I try never to hurt anyone's feelings. Life is too short not to try to do right by your fellow man.

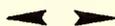
I agree with you on that, Richard. I have only one suggestion. You have a good shot at the "Pearly Gate." Don't blow it by trying one of your jokes on St. Peter. He couldn't have gotten where he is without a sense of humor. Of that I'm sure.

Right again, Dick. Thanks a lot.



DICK HAYNES

KIAC 570



KLAC PLAYLIST FOR WEEK ENDING DECEMBER 5, 1976 DATE USED _____

		"B" RECORDS																						
	TITLE	ARTIST	TME	TMPO	INT.	END	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11
47	*14*	SHOW ME A MAN T. G. SHEPPARD	2:40	MH	:04	FADE 10																		
37	*16*	CHEROKEE MAIDEN MERLE HAGGARD	2:56	WSH	:53	COLD 14																		
36	*20*	AMONG MY SOUVENIERS MARRY ROUBINS	2:32	MH	:00	COLD 14																		
48	*21*	COME ON DOWN DAVID HOUSTON	2:59	MM	:03	COLD 9																		
26	*22*	YOU NEVER MISS A REAL GOOD THING CRYSTAL GAYLE	3:42	MM	:13	FADE 4																		
20	*23*	THE BEST I EVER HAD FARON YOUNG	2:26	SM	:10	COLD 4																		
29	*24*	YOU AND ME TAMMY WYNETTE	3:22	SM	:14	COLD 13																		
19	*25*	STATUES WITHOUT HEARTS LARRY GATLIN	2:38	MM	:00	FADE 3																		
35	*26*	TWO DOLLARS IN THE JUKEBOX EDDIE RABBITT	2:19	MP	:00	COLD 4																		
33	*27*	A WHOLE LOTTA THINGS TO SING ABOUT CHARLEY PRILE	2:42	MH	:06	COLD 12																		
6	*28*	DON'T BE ANGRY DONNA FARGO	3:00	MH	:09	COLD 3																		
3	*29*	WILLIE, WAYLON AND ME DAVID ALLAN COE	3:02	MPR	:04	FADE 6																		
27	*30*	IT HURTS TO KNOW THE FEELING'S GONE BILLY MIZE	2:22	MM	:09	FADE 6																		
12	*31*	LOOKING OUT MY WINDOW THRU THE PAIN MEL STREET	3:22	MH	:10	FADE 3																		
55	*33*	WOMAN DON'T TRY TO SING MY SONG CAL SMITH	2:54	MM	:12	COLD 5																		
4	*34*	CHEATIN' IS BARBARA FAIRCHILD	2:32	MM	:07	COLD 3																		
31	*35*	SHE TOOK MORE THAN HER SHARE MOE BANDY	2:19	MH	:10	COLD 3																		
44	*36*	I CAN'T BELIEVE SHE GIVES IT ALL TO ME CONWAY TWITTY	2:20	SH	:10	COLD 2																		
41	*40*	I'M ALL WRAPPED UP IN YOU DON GIBSON	2:38	FH	:08	FADE 3																		
18	*41*	I CAN SEE ME LOVIN' YOU AGAIN JOHNNY PAYCHECK	3:13	SH	:08	COLD 4																		
22	*42*	HANGIN' ON VERN GODSIN	2:51	MM	:15	COLD 2																		
23	*44*	SO GOOD WOMAN WAYLON JENNINGS	2:56	MM	:08	COLD 2																		
34	*47*	LOVE IS ONLY LOVE (WHEN SHARED BY TWO) JOHNNY CARVER	2:22	MM	:06	COLD 2																		
9	*48*	OLD TIME FEELING J. CASH/J. CARTER	2:44	MM	:07	FADE 2																		

This sample provided by KLAC illustrates the format of the Playlist. The information given the disc jockey includes artist/title and rank for the week; duration of the selection, tempo, length of introduction before singing starts, and type of ending. The d.j. marks, in the columns at the right, during which hour of the day he played the selection.

JOHNNY CASH DISCOGRAPHY UPDATE: 1972-1975

By John L. Smith

The following pages include a further up-date of my Johnny Cash discography originally published by the JEMF in October 1969. The latest up-date appeared in the Autumn 1973 issue of *JEMFQ* and covered 1971 and 1972. However, since that time additional session information has been made available that requires considerable changes in the 1972 listing. For the reason, I have included it with the present material through 1975.

Since his move into the House of Cash Recording Studios, Cash has had an increasing number of sessions. Also, like many of other artists today, John has made use of overdub sessions to add musicians and/or instrumentation. A lack of numerically consistent master numbers will be noted throughout this material. This is explained, in part, by the practice of recording at the House of Cash and then assigning the tapes master numbers at a later date once they are entered on the ledgers of Columbia Records.

Session information is lacking at this time regarding the material released on the *John R. Cash* album (KC-33370). This album was not recorded at the House of Cash but rather a portion was done at C85 Studios in Nashville and the remainder at C85 in Hollywood. As a result the gathering of information from all sources has been slow, to say the least. However, this material will be forthcoming.

The "new" Carter Family has taken on new meaning with the introduction of sons and daughters to the music business. A "Third Generation" album was issued with Oavid and Danny Jones (Helen Carter's sons) and Lorrie Davis (Anita Carter's daughter). In addition, Rosanne Cash (John's daughter) and Rosey Nix and Carlene Routh (June's daughters) appeared on the *Junkie and the Juicehead* album (KC-33087). At various times the "children" have appeared as members of the Johnny Cash Family Show on the road.

As usual, this up-date could not have been put together without the full cooperation of E. J. Pollard at the House of Cash Studios. And to John and June for their continued support and permission to use this information.

INDIVIDUAL SESSION TITLES 1972-1975

Master Nos. & Recording Dates	Titles	Release Numbers
<u>14 January 1972</u>		
NCO-114174	Follow Me (vcl./June Carter Cash)	KG-32253
<u>15 May 1972</u>		
[The sessions held May 15, 16, 17 and 30, 1972 were devoted strictly to the sound-track of the Cash film "Gospel Road." The "spoken narrative" selections done by Cash during the film are italicized.]		
NCO-108378	Gospel Road (Part 1)	KG-32253
NCO-108379	I See Men As Trees Walking (w/ Carter Family and Statler Brothers)	KG-32253
NCO-108380	Gospel Road (Part 4)	KG-32253
NCO-108381	Gospel Road (Part 2)	KG-32253
NCO-108382	Gospel Road (Part 3)	KG-32253
NCO-109764	Help (Part 3 and 4)	KG-32253
NCO-114845	The Last Supper (w/Statler Brothers)	KG-32253
NCO-114846	Lord Is It 1?	4-45786 KG-32253
<u>16 May 1972</u>		
NCO-114817	Jesus' Early Years	KG-32253
NCO-114848	Jesus Was A Carpenter (Part 1/ Part 2)	KG-32253
NCO-114856	Introduction	KG-32253
NCO-114857	John The Baptist	KG-32253
NCO-114858	Baptism of Jesus	KG-32253
NCO-114859	Wilderness Temptation	KG-32253
NCO-114860	Follow Me, Jesus	KG-32253
NCO-114861	Jesus Announces His Divinity	KG-32253
NCO-114862	Jesus' Opposition Is Established	KG-32253
NCO-114863	State of the Nation	KG-32253
<u>17 May 1972</u>		
NCO-114818	Jesus Upbraids Scribes and Pharisees	KG-32253
NCO-114819	Jesus' First Miracle	KG-32253

NCO-114820	Parable of the Good Shepherd	KG-32253
NCO-114823	Jesus Cleanses Temple	KG-32253
NCO-114825	Jesus In the Temple	KG-32253
NCO-114826	Introducing Mary Magdalene	KG-32253
NCO-114827	Mary Magdalene Speaks (June Carter Cash)	KG-32253
NCO-114828	Magdalene Speaks Again (June Carter Cash)	KG-32253
NCO-114829	Raising of Lazarus	KG-32253
NCO-114830	Jesus' Entry Into Jerusalem	KG-32253
NCO-114831	Jesus Cleanses Temple Again	KG-32253
NCO-114832	Jesus Before Caiaphas, Pilate and Herod	KG-32253
NCO-114833	Ascension, (Amen Chorus) (w/Carter Family and Statler Brothers)	KG-32253
NCO-114835	Sermon on the Mount	KG-32253
NCO-114840	More Jesus Teachings	KG-32253
NCO-114847	The Lord's Prayer, (Amen Chorus) (by Carter Family and Statler Brothers)	KG-32253
NCO-114864	Choosing of Twelve Disciples	KG-32253
NCO-114865	Jesus' Teachings	KG-32253
NCO-114866	The Two Greatest Commandments	KG-32253
NCO-114867	Greater Love Hath No Man	KG-32253
NCO-114868	John The Baptist's Imprisonment and Death	KG-32253
NCO-114869	Come Unto Me	KG-32253
NCO-114870	The Adulterous Woman	KG-32253
NCO-114871	Jesus and Nicodemus	KG-32253
NCO-114872	Blessed Are	KG-32253
NCO-114873	Feeding the Multitude	KG-32253
NCO-114874	The Living Water and the Bread of Life	KG-32253
NCO-114875	Jesus and Children	KG-32253
NCO-114876	Four Months to Live	KG-32253
NCO-114877	Jesus' Second Coming	KG-32253
NCO-114878	Jesus Wept	KG-32253
NCO-114892	Crossing the Sea of Galilee	KG-32253

30 May 1972

NCO-114839	The Great Commission	KG-32253
NCO-114879	John 14: 1-3	KG-32253
NCO-114880	And Now He's Alone	KG-32253
NCO-114881	Agony in Gethsemane	KG-32253
NCO-114882	Crucifixion	KG-32253
NCO-114883	Jesus' Last Words	KG-32253
NCO-114884	Jesus' Death	KG-32253
NCO-114885	Earthquake and Darkness	KG-32253
NCO-114886	He Is Risen	KG-32253
NCO-114887	Mary Magdalene Returns to Galilee	KG-32253
NCO-114888	Jesus Appears to Disciples	KG-32253
NCO-114893	Feast of the Passover	KG-32253

7 June 1972

[This is an overdub session for this title originally recorded 10 December 1970.]		
NCO-108894	Lorena	KG-31645

8 July 1972 Recorded at Monument Studios, Nashville

[This session was actually done at Monument Studios in Nashville. Included are Kris Kristofferson, Rita Coolidge and Larry Gatlin. The master number was then assigned by Columbia when added to the sound-track of the "Gospel Road" film and album. This is also probably the same master that was used on the Kristofferson Monument album "Jesus Was A Capricorn" (K2-31909).]

NCO-114889	Help (Part 1 and 2)	KG-32253
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27 July 1972

[Master numbers NCO-114564 through NCO-114573 were given to the various bits of "dialogue" that appear between each song on this album. A note from the House of Cash explains that the dialogue was done on July 27 and 28 as well but Columbia only decided at a later date that the dialogue would also require master numbers. This accounts for the non-sequential numbering here.]

NCO-114564	Opening	KC-31754
NCO-114522	King of Love (w/Carter Family and the Statler Brothers)	KC-31754
NCO-114566	Dialogue	KC-31754
NCO-114523	That Christmasy Feeling (w/Tommy Cash)	KC-31754 4-45979

NCO-119941	Look At Them Beans		NCO-120308	If I Were A Carpenter (w/June Carter Cash)	
NCO-119942	Beautiful Memphis		NCO-120309	Church in the Wildwood (vcls/Carter Family)	KC-34088
<u>9 June 1975</u>					
<i>[This session was originally planned as part of a 20th anniversary album marking Cash's time in the recording business.]</i>					
NCO-119944	Hey Porter		NCO-120310	Oestination, Victoria Station	KC-34088
NCO-119945	I Walk the Line		NCO-120311	Will the Circle Be Unbroken (entire cast)	
NCO-119946	There You Go		NCO-120312	The Fourth Man (entire cast)	
NCO-119947	I Still Miss Someone		NCO-120313	Hey Porter	
NCO-119948	Mr. Garfield (w/June Carter Cash & Rosey Nix)		NCO-120314	Folsom Prison Blues	
NCO-119949	Susted		NCO-120315	Wreck of the Old 97	
NCO-120050	Gospel Road		NCO-120316	Orange Blossom Special	
NCO-120051	Sunday Morning Coming Own		NCO-120317	I Walk the Line	
			NCO-120318	I Still Miss Someone	
			NCO-120319	Peace in the Valley (entire cast)	
<u>10 June 1975</u> <u>Overdub session for first three titles</u>					
NCO-119940	What Have You Got Planned Tonight	KC-33814	NCO-120320	Rollin' in My Sweet Baby's Arms (vcl/Jerry Hensley)	
	Oiana		NCO-120321	Oon't Think Twice, It's Alright (vcl/Rosanne Cash)	
NCO-119941	Look at Them Beans	3-10177	NCO-120322	When the Morning Comes (vcls/Jerry Hensley and Rosanne Cash)	
		KC-33814	NCO-120323	Me and Bobby McGee (vcl/Jerry Hensley)	
NCO-119942	Beautiful Memphis		NCO-120324	Lovin' You Was Easier (vcl/Anita Carter)	
NCO-120052	All Around Cowboy	3-10177	NCO-120325	Lion in the Winter (vcls/Anita Carter and Bob Wootton)	
		KC-33814	NCO-120326	Church in the Wildwood (vcls/Carter Family)	
NCO-120053	Gone	KC-33814	NCO-120327	Lonesome Valley (vcls/Carter Family)	
NCO-120054	On the Way Home		NCO-120328	Where No One Stands Alone (vcl/Helen Carter)	
<u>18 June 1975</u>					
NCO-120063	I Never Met A Man Like You Before	KC-33814	NCO-120329	Wildwood Flower (vcls/Carter Family)	
NCO-120064	Committed to Parkview		NCO-120330	Wabash Cannon Ball (vcls/Carter Family)	
NCO-120065	Own At Orippin' Springs	KC-33814	NCO-120331	It Takes A Worried Man (vcls/Carter Family)	
NCO-120066	No Charge		NCO-120332	Foggy Mountaintop (vcls/Carter Family)	
NCO-120067	Song to John (vcl/June Carter Cash)		NCO-120333	Ring of Fire	
NCO-120068	Down the Road I Go	KC-33814	NCO-120334	Man in Black	
<u>8 July 1975</u>					
NCO-120085	No Charge (re-make)	KC-33814	NCO-120335	Big River	KC-34088
NCO-120086	On the Way Home (re-make)		NCO-120336	I Was There When It Happened (w/Marshall Grant and Jerry Hensley)	
<u>14 July 1975</u>					
<i>[These were recorded live at the Grand Ole Opry House during a multiple sclerosis benefit performance.]</i>					
NCO-120098	Strawberry Cake		NCO-120337	Doin' My Time	KC-34088
NCO-120099	The Church in the Wildwood (w/June Carter Cash)		NCO-120338	I Still Miss Someone	KC-34088
NCO-120200	Lonesome Valley (w/June Carter Cash)		NCO-120339	Sunday Morning Coming Own	
<u>23 July 1975</u> <u>Overdub session</u>					
NCO-120098	Strawberry Cake		NCO-120340	Navajo	
<u>30 July 1975</u>					
NCO-120201	I Hardly Ever Sing Beer Orinking Songs	KC-33814	NCO-120341	1 Got Stripes	3-10279
		3-10237	NCO-120342	Rock Island Line	KC-34088
NCO-120202	Strawberry Cake (re-make)		NCO-120343	Strawberry Cake	
<u>21 September 1975</u> <u>Live at Palladium, London, England (First Show)</u>					
<i>[Portions of these two live shows were originally intended as a twenty-year album. However, the end result could not be considered as such. Larry McCoy was also present during these shows while Maybelle Carter is not listed as being with the "Carter Family."]</i>					
NCO-120239	Rollin' In My Sweet Baby's Arms (vcl/Jerry Hensley)		NCO-120344	A Boy Named Sue	
NCO-120240	Oon't Think Twice, It's Alright (vcl/Rosanne Cash)		NCO-120345	Give My Love to Rose	
NCO-120241	When the Morning Comes (vcls/Jerry Hensley and Rosanne Cash)		NCO-120346	Jackson (w/June Carter Cash)	
NCO-120242	Me and Bobby McGee (vcl/Jerry Hensley)		NCO-120347	It Ain't Me, Babe (w/June Carter Cash)	
NCO-120243	Loving Him Was Easier (vcl/Anita Carter)		NCO-120348	Help (w/June Carter Cash)	
NCO-120244	Lion in the Winter (vcls/Anita Carter and Bob Wootton)		NCO-120349	Destination, Victoria Station	
NCO-120245	Ring of Fire		NCO-120350	All Around Cowboy	
NCO-120246	Man in Black		NCO-120351	Bandanna (instrumental w/Tennessee Three)	
NCO-120247	Big River		NCO-120352	Will the Circle Be Unbroken (entire cast)	
NCO-120248	I Was There When It Happened (w/Marshall Grant and Jerry Hensley)		NCO-120353	The Fourth Man (entire cast)	KC-34088
NCO-120249	These Hands		NCO-120354	Hey Porter	
NCO-120300	Pickin' Time		NCO-120355	Folsom Prison Blues	
NCO-120301	Sunday Morning Coming Own		NCO-120356	Wreck of the Old 97	
NCO-120302	I Got Stripes		NCO-120454	Orange Blossom Special	
NCO-120303	Ooin' My Time		NCO-120455	I Walk the Line	
NCO-120304	Strawberry Cake		NCO-120456	Dialogue 1	KC-34088
NCO-120305	A Boy Named Sue		NCO-120457	Dialogue 2	KC-34088
NCO-120306	What On Earth (Will You Do for Heaven's Sake)		NCO-120458	Dialogue 3	KC-34088
NCO-120307	Jackson (w/June Carter Cash)		NCO-120459	Dialogue 4	KC-34088
			NCO-120460	Dialogue 5	KC-34088
			NCO-120461	Dialogue 6	KC-34088
				Dialogue 7	KC-34088
				Dialogue 8	KC-34088
			<u>7 October 1975</u>		
			<i>[The Oak Ridge Boys appear as vocal backup on the 7 and 21 October sessions.]</i>		
			NCO-120219	Oon't Give Up On Me	
			NCO-120220	What On Earth (Will You Do For Heaven's Sake)	
			NCO-120221	I Was There When It Happened	
			NCO-120222	That's Just Like Jesus	
			NCO-120223	Over the Next Hill We'll Be Home	
			NCO-120224	Keep Me From Blowing Away	
			NCO-120225	Our Little Old Home Town	
			<u>8 October 1975</u>		
			NCO-120226	Folsom Prison Blues	
			NCO-120227	Oaughter of A Railroad Man	
			NCO-120228	Frankie	
			<u>21 October 1975</u>		
			NCO-120236	Back in the Fold	
			NCO-120237	Look Into the East	
			NCO-120238	Waiting on the Far Side Banks of Jordan	

<i>Ballads of the American Indian</i> KH-32388	9/73	<i>The Earl Scruggs Revue - Anniversary Special</i> PC-33416	5/75
<u>Side 1</u> As Long As the Grass Shall Grow Apache Tears Big Foot The Talking Leaves	<u>Side 2</u> The Ballad of Ira Hayes Orums White Girl The Vanishing Race	Johnny Cash is one of a number of "guest artists" on this album. He appears on three selections: <i>Gospel Ship/Song to Woody</i> and <i>Hey Porter</i> .	
4-45938 ZSS Pick the Wildwood Flower (w/Mother Maybelle Carter)	10/73	3-10177 ZSS Look at them Beans	7/75
158673 ZSS Diamonds in the Rough (w/Mother Maybelle Carter)		160107 ZSS All Around Cowboy	
4-45979 ZSS That Christmasy Feeling (w/Tommy Cash)	12/73	160108 ZSS All Around Cowboy	
158731 ZSS Christmas As I Knew It			
158732 ZSS Christmas As I Knew It			
4-45997 ZSS Orleans Parish Prison	1/74		
158766 ZSS Jacob Green			
158767 ZSS Jacob Green			
This single is from the live performance at the Osteraker Prison in Stockholm, Sweden on 3 October 1972.			
<i>From Sea to Shining Sea</i> LE-10103H	1/74	<i>Nashville Sunset</i> JPP-7001 (Johnny Cash and Bob Dylan)	
This album is a re-issue of the original album released in March 1968.		<u>Side 1</u> One Too Many Mornings Good Ol' Mountain Dew I Still Miss Someone Careless Love Matchbox That's All Right Ma	<u>Side 2</u> Big River I Walk the Line You Are My Sunshine Ring of Fire I Guess Things Happen That Way Just A Closer Walk with Thee T for Texas
4-46028 ZSS Ragged Old Flag	4/74	This is a bootleg album using material from the 18 February 1969 session between Cash and Oylan. All this material was previous un-released.	
158845 ZSS Oon't Go Near the Water		<i>Look At Them Beans</i> KC-33814	9/75
158846 ZSS Oon't Go Near the Water		<u>Side 1</u> Texas - 1947 What Have You Got Planned Tonight Oiana Look at Them Beans No Charge 1 Hardly Ever Sing Beer Drinking Songs	<u>Side 2</u> Own the Road I Go I Never Met A Man Like You Before All Around Cowboy Gone Own at Orippling Springs
<i>Ragged Old Flag</i> KC-32917	4/74	<i>Folsom Prison/San Quentin</i>	9/75
Ragged Old Flag was recorded live at House of Cash during a luncheon for Columbia Records promotion men. Overdubbing was done at a later date with additional musicians.		This is nothing more than a re-packaging of Cash's two prison albums into one double album.	
<u>Side 1</u> Ragged Old Flag Oon't Go Near the Water All I Oo Is Orive Southern Comfort King of the Hill Pie in the Sky	<u>Side 2</u> Lonesome to the Bone While I've Got It On My Mind Good Morning Friend I'm A Worried Man Please Don't Let Me Out What On Earth (Will You Oo For Heaven's Sake)	<i>Appalachian Pride</i> KC-33686 (June Carter Cash)	10/75
<i>Five Feet High and Rising</i> C-32951	6/74	<u>Side 1</u> Losin' You The Shadow of A Lady Gatsby's Restaurant Once Before I Oie (w/Jerry Hensley) The L & N Oon't Stop Here Anymore	<u>Side 2</u> East Virginia Blues Gone Appalachian Pride I Love You Sweetheart Another Broken Hearted Girl
<u>Side 1</u> In Them Old Cottonfields Back Home I'm So Lonesome I Could Cry Frankie's Man, Johnny In the Jailhouse Now My Shoes Keep Walking Back to You	<u>Side 2</u> Oon't Take Your Guns to Town The Great Speckled Bird Five Feet High and Rising I Forgot More Than You'll Ever Know About Her	<i>Johnny Cash at Osteraker Prison</i> CBS-65308	12/74
3-10011 ZSS The Junkie and the Juicehead	6/74	<u>Side 1</u> Orleans Parish Prison Jacob Green Me and Bobby McGee The Prisoner's Song The Invertebraes Silver Haired Oaddy of Mine	<u>Side 2</u> City Jail Life of the Prisoner Looking Back in Anger Nobody Cared Help Me Make It Through the Night I Saw A Man
159367 ZSS Crystal Chandeliers and Burgundy		This is a live album recorded in Stockholm, Sweden. No United States release is planned.	
159368 ZSS Crystal Chandeliers and Burgundy		<i>The Johnny Cash Children's Album</i> C-32898	1/75
<i>The Carter Family/Three Generations</i> KC-33084	8/74	<u>Side 1</u> Nasty Oan One and One Makes Two I Got A Boy and His Name Is John (w/ June) Little Magic Glasses Miss Tara Oinosaur Song	<u>Side 2</u> Tiger Whitehead Call of the Wild Little Green Foundation (w/ June) Old Shep The Timber Man
Although this album is of the "new" Carter Family it is included here because John produced the sessions and wrote the liner notes.		<i>Johnny Cash Sings Precious Memories</i> C-33087	1/75
<i>The Junkie and the Juicehead (Minus Me)</i> KC-33087	9/74	<u>Side 1</u> Precious Memories Rock of Ages Old Rugged Cross Softly and Tenderly In the Sweet By and By	<u>Side 2</u> Farther Along When the Roll Is Called Up Yonder Amazing Grace At the Cross Have Thine Own Way Lord
<u>Side 1</u> The Junkie and the Juicehead (Minus Me) Oon't Take Your Guns to Town Broken Freedom Song (Rosanne Cash) I Oo Believe Old Slewfoot (J. Carter Cash) Keep On the Sunnyside	<u>Side 2</u> Father and Oaughter (J. Cash & Rosey Nix) Crystal Chandeliers and Burgundy Friendly Gates (Carlene Smith) Billey and Rex and Oral and Bob J-E-S-U-S (John and June) Lay Back With My Woman	3-10116 ZSS My Old Kentucky Home (Turpentine and Oandeline Wine)	3/75
3-10048 ZSS Father and Daughter (w/Rosey Nix)	10/74	159682 ZSS Hard Times Comin'	
159426 ZSS Oon't Take Your Guns to Town		159683 ZSS Hard Times Comin'	
159427 ZSS Oon't Take Your Guns to Town			
3-10007 ZSS Picture on the Wall (Maybelle Carter)		<i>John R. Cash</i> KC-33370	3/75
ZSS Sweet Memories (Anita Carter)		<u>Side 1</u> My Old Kentucky Home Hard Times Comin' The Lady Came From Baltimore Lonesome to the Bone The Night They Orove Old Oixie Down	<u>Side 2</u> Clean Your Own Tables Jesus Was Our Saviour Reason to Believe Cocaine Carlina Smokey Factory Blues
3-10008 ZSS Pick A Messa Martin (Oanny and Oavid Jones)		3-10237 ZSS Texas '47	12/75
ZSS Morning Sun (Lorrie Davis)		160179 ZSS 1 Hardly Ever Sing Beer	
3-10066 ZSS Lady Came From Baltimore	11/74	160180 ZSS 1 Hardly Ever Sing Beer	
159598 ZSS Lonesome to the Bone			
159599 ZSS Lonesome to the Bone			

COMMERCIAL MUSIC GRAPHICS #39

PETER TAMONY'S WORDS

By Archie Green

Excepting brief visits, I had been away from San Francisco for more than sixteen years. Upon returning home in the fall of 1976, I asked Peter Tamony, an old friend, if I might devote a graphics feature to a few treasures from his files and a comment on his interest in vernacular music. Consenting cheerfully, he selected the eleven items reproduced here. Some *JEMFO* readers already know Tamony as a long-time student of American English, an etymologist, an indefatigable collector of colloquial speech, and a superb story teller. Complementing these large interests, he has also been concerned with jazz and blues. This involvement has taken many forms: promotion of hot jazz, serious race-record collecting, support to the John Edwards Memorial Foundation in its formative years.

To see Peter Tamony is to be in the presence of a man who in an early era would have been the keeper of his clan's lore. Today, I see him as a Celtic bard in a magic three-storied castle--not in legendary Erin, but rather in a prosaic San Francisco dwelling. Tamony was born on 9 October 1902, in his parents' upstairs flat on 24th near Bryant Street, attended St. Peter's parochial school around the corner, and worked as a notary public for decades in a street-office a few doors from home. In his childhood this portion of the Mission district was solidly Irish working class, with some youngsters just beginning their march towards professional life. Now, 24th between Mission and Bryant is the heart of San Francisco's Latino barrio.

For anyone to have lived in one house for more than seventy years is unusual in America. For Peter Tamony this act of physical continuity also marks a persistent journey in self education and an articulated sense of community. Peter's deep roots in Irish-American life are obvious; his ribbons as a native San Franciscan are worn jauntily; his notion of community transcends both the immigrant child's neighborhood and the present-day barrio to include scholars throughout the land who come to visit his castle and to share his wisdom.

Newcomers invariably ask Tamony how he became interested in words and why he turned his flat into a museum/library/archive. Literally, for half-a-century he has filled hundreds of cardboard cartons with several hundred thousand cards holding dated examples of language in action: newspaper

clippings, typed notes from remembered conversations, quotations from literature. Supplementing these words is an assortment of books, posters, broadsides, letters, and other ephemeral material. The word cards, however, are the collection's core; they form a massive alphabetical-chronological store of raw data from which Peter draws examples for particular case studies.

While classical etymologists trained themselves to search for Hellenic and Latin roots of Western European languages, Tamony has turned his personal etymological quest into an exploration of American experiences--the Gold Rush, beat and hip scenes, sports, jazz, show-biz, politics. Deliberately, he sought those arenas where new speech is shaped and old words are reborn. Consequently, a Tamony article on any given term (for example: "phoney," "hoodlum," "sandlot," "hootenanny," "camp," "swing," "scissorbill") draws upon the disciplines of history, literature, folklore, and popular culture. Beyond this wide commitment to text in context, Peter also enjoys word-play and at times employes a complex, near-Joycean rhetorical style in his articles. To a reporter puzzled by some recent Tamony convolutions, Peter explained modestly, "I like to wake people up to the possibilities of the language."

Tamony's personal linguistic awakening was set dually in Irish-American culture and an early affection for sports. Peter's father, a laundry teamster and steam-laundry proprietor, died when Peter finished high school. This turned the youngster away from college to work "uptown" as a messenger boy and clerk in the Crocker National Bank. A few doors away on Post Street he found the Mechanics' Institute Library and became an avid reader. At the bank Peter also was made aware of his South-of-Market talk, his street enunciation, his special vocabulary. Parallel to this heightened consciousness, Peter began to notice that sportswriters "made errors" in their stories as they found contrasting terms to describe similar events. Peter's Christian Brothers teachers had impressed upon him correct (prescriptive) patterns of grammar and lexical choice. Sports columnists turned Peter's eyes and ears to plural and vivid (descriptive) patterns in speech.

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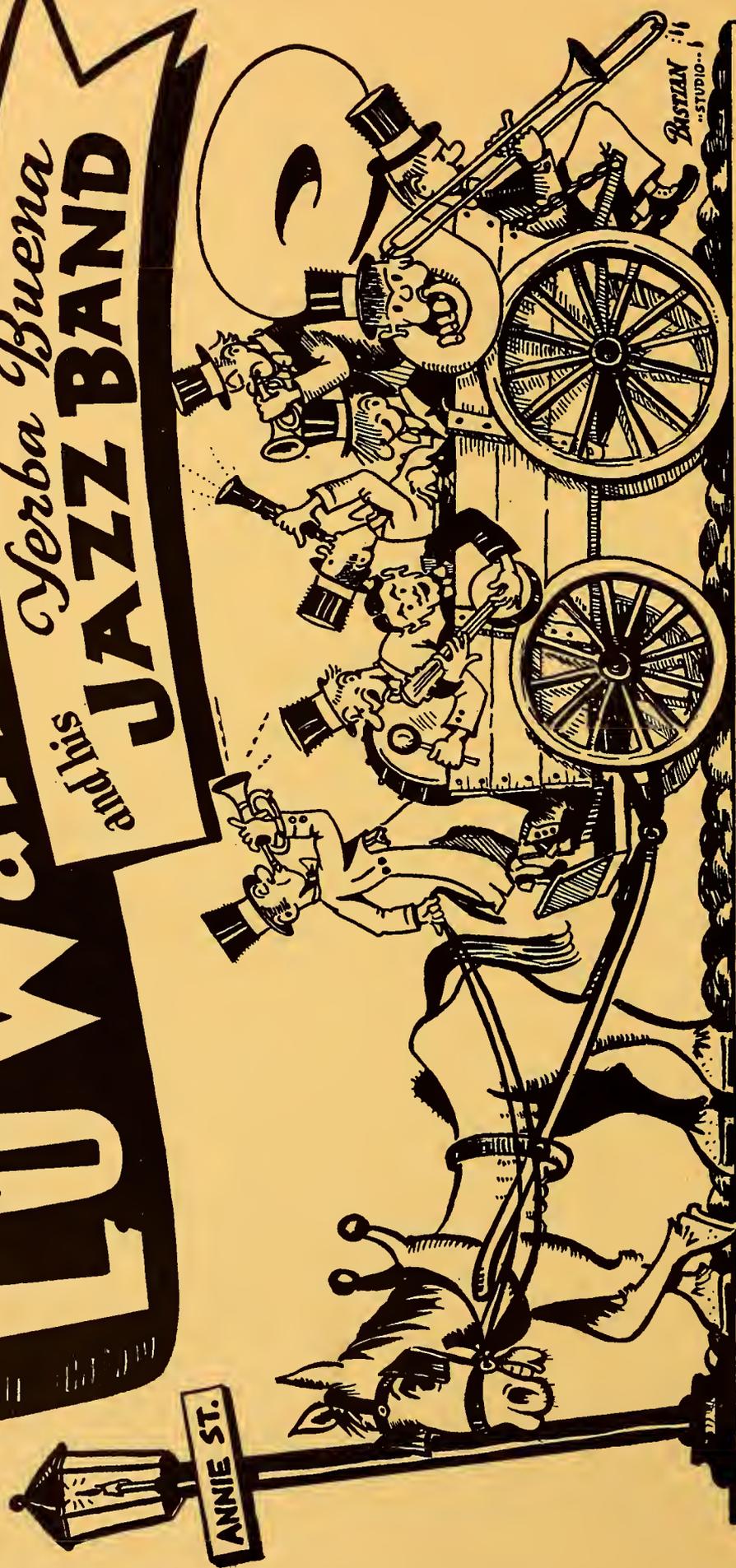
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distribute, its editor was highly selective in articles accepted, and in the early 1960s modern jazz (esoteric and indrawn) was beginning to lose listeners to the emerging world of rock.

For each of *Jazz*, Tamony wrote a provocative article on the words "jazz," "bop," "jive," and "swing," as well as one on the many locutions in Bessie Smith's "Gimme a Pigfoot" (Okeh 8949). For this latter piece, "Bessie: Vocumentary," Peter coined a term to suggest that a musical disc holding speech in its grooves was a "vocal documentary" or "vocumentary." This neologism (new word) did not catch on, but Peter's idea is of tremendous import to scholars who pursue the multiple uses inherent in sound recordings. From Gleason's short-lived *Jazz*, (Issue 4, Fall 1959) we reproduce Peter's transcription of her song. It holds examples of a few of her exuberant usages such as "tight," "strut," "corn," "send me," "gate," "shimmy," "reefer," and "lay me."

The graphic items selected here mark activity between the years 1939 and 1959. However, I do not intend to suggest that Peter Tamony is now inactive. After his formal retirement in 1952 he continued collecting and writing, and during 1965 he began a regular series on "Western Words" for *Western Folklore*, edited at UCLA. An earlier article in *Western Folklore* (July 1963) detailing "hootennany's" many meanings has been especially useful to students of the folksong revival. Between July 1964 and June 1973 Peter undertook a privately published and circulated series (hctographed), *Americanisms: Content and Continuum*, in which he offered studies on some 30 terms as far apart as "go-go" and the "real McCoy." Because these studies were free of outside editorial tampering, Peter packed them with both charged prose and a life-time of thought on linguistic development.

Tamony's current scholarly role is that of consultant to the *New Supplement of the Oxford English Dictionary*. Indeed, when I first broached Peter about this *JEMFQ* feature he grinned and asked whether I had recently checked his contribution on "be-bop" in the *OED*'s new supplementary volume. It is particularly rewarding to Peter to be recognized in the major English-language dictionary as a "valued contributor" on American music. In the 1940s when H. L. Mencken revised his classic *American Language*, he had used many of Tamony's San Francisco expressions, but rejected offerings of "jive," "cool," and other fresh jazz words. Mencken simply was blind to this vital source of linguistic growth.

Peter Tamony has been blessed for more than seven decades in that he has been neither blind nor deaf to new language. I saw him first in 1941, when as a young waterfront worker I began to visit the Dawn Club, drawn by New Orleans jazz. It seemed to me at the sessions that everyone there recognized Peter in some way, but at that time I was far from ready to commit myself to folkloric study, and, hence, did not get to know him. Home from Navy service after the War, I purchased an old San Francisco house to remodel--one in which I could spread out my books and discs. A fellow

worker and book collector, Jack Lawlor, took me to visit Peter's flat shortly after Dr. Hayakawa's lecture in 1952. Peter, of course, had been there always; it was I who was on the threshold of disciplined research, when I began to share his treasures and hear his tales.

During the mid-1950s, engaged in research on recorded industrial songs, I corresponded extensively with the late John Edwards in Australia, urging him to come to the University of California for graduate study in folklore. Peter shared my interest in Edwards' journey, generously offering to help make it possible. John never made the trip. Upon his untimely death at year's end, 1960 Eugene Earle, Ed Kahn, myself, and others formed the John Edwards Memorial Foundation housed at UCLA. In 1965 Peter gave the Foundation his huge collection of more than 2000 race records--purchased years before on Eddy Street in San Francisco's Tenderloin district, at Salvation Army thrift shops, and culled out of radio station KWBK's huge stock. Having used these discs as "vocumentaries" to enrich his understanding of Afro-American speech and life, he wanted future students to put them to other uses.

A note on Tamony's choice in records is in order. When searching for race discs as sources of dialect as well as private codes within Negro communities, Peter also found many similar records: hillbilly, corrido, calypso, foreign-language in general. Occasionally, he would buy an old-time selection, drawn to an unusual song title or string-band name such as Gid Tanner's Skillet Lickers. However, he disciplined himself to concentrate on race records. Space in his flat was limited; funds were finite; time to transcribe and study was precious. In retrospect, I can also observe that San Francisco's intellectual climate in the New Deal and War decade was conducive to the discovery of Afro-American rather than Anglo-American vernacular music. A jazz band could play on campus at Berkeley, at a radical union hall, or in an elegant hotel. Illustrative of this acceptance was Rudi Blesh's well-attended jazz lecture series in the Spring of 1943 at the pace-setting San Francisco Museum of Art. It was many years before country, western swing, or bluegrass musicians achieved (or even approached) comparable impact in the Bay Area.

From time to time in the past decade, Tamony has lectured on folklore and linguistics at various California schools and academic societies. He prefers story sharing with friends to formal lectures; he prefers talking about language to writing about it. Nevertheless, his bibliography reveals an immensely valuable set of articles on colloquialisms from Plymouth Rock to POW--a title-phrase selected by Peter for a UCLA lecture, 23 February 1968. Only a handful of his works are mentioned here. New readers are urged to dip into "Western Words" for an understanding of Tamony's methods

JAZZ

a quarterly of american music

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Checking The Cut-Rates

LP Li

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The Strange C

An

Bessie: Vocumentary

Peter Tamony

Up in Harlem every Saturday night
 When the high-browns get together it's just too tight;
 They all congregates at an all-night strut,
 And what they do is "Tut! Tut! Tut!"
 Old Hannah Brown from 'cross town,
 Gets full of corn and starts breakin' 'em down;
 Just at the break of day, you can hear old Hannah say—
 Gimme a pig foot and a bottle of beer,
 Send me, gate, I don't care;
 I feel just like I want to clown,
 Give the piano player a drink because he's bringing me down.
 He's got rhythm, yeaahh, when he stomps his feet,
 He sends me right off to sleep;
 Check all your razors and your guns,
 We're gonna be wrasslin' when the wagon comes:
 I want a pigfoot and a bottle of beer;
 Send me, 'cause I don't care; lay me, 'cause I don't care.
 Repeat—
 Do the shim-sham-shimmy till the rising sun;
 Gimme a reefer and a gang of gin;
 Lay me, 'cause I'm in sin; lay me, 'cause I'm fulla gin.

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Social agreements are built up over long periods of time in a culture, and should not be lightly thrust aside. When change is suggested and discussed, proposals are generally modified, and those concerned are prepared for the impact of innovation. "Gimmie A Pigfoot" (Okeh 8949; UHCA 49) was vocalized by Bessie Smith November 24, 1933, her last recording session. In lines prefatory to those above, Bessie shouts a protest: "Twenty-five cents? Heh!! No, No!! I wouldn't pay twenty-five cents to go nowhere. 'Cause listen here—"

This declaration of independence of the cover charge—this instant reaction of the non-conformist who carries the scene, who decorates the venue, public or private, to the extent it is a party, a memorable occasion, only when such of the blessed are gathered in one place—in the American tradition of social protest. Victor Herbert is said to have reacted with the idea of ASCAP on paying a substantial charge for serenade in a cafe. Sounds of his creative talent had wafted a euphoria through the evening. But when wrenched to reality, Herbert found his uncompensated and loaded into the tab.

appearance of ballroom
 the growth

Contracting tuberculosis at the age of twenty, Tamony was hospitalized for more than a year in a Redwood City sanitarium. This intensified his reading and also pulled him away from the bank to employment in the 24th Street real estate office of Peter J. Haggerty, a Democratic politician of the old school. There Tamony absorbed numerous San Francisco tales touching the earthquake/fire, civic graft, saloon life, labor customs, ethnic clash, and, above all, the art of politics. With the election of Franklin Delano Roosevelt in 1932, Haggerty became Superintendent of the Mint, enlarging his own sphere as well as that of his young associate. Peter continued in the neighborhood real estate office, eventually securing from California's Governor Culbert Olson a prized notary-public commission, a valuable political appointment at that time. It was in these heady post-Depression days that Peter, along with many other young New Dealers, reached out to jazz and blues music.

The discovery of folk and folk-like music across barriers of class, ethnicity, and region, makes a fascinating chapter in our national life. It involves a complex of esthetic shifts within society, and focuses attention on the actual shaping of individual response to expressive culture. In the 1920s some white writers were drawn to jazz, using its verve or beat to freshen their poetry, fiction, and drama. At times during the "Jazz Age" this music was perceived as a raw substance which could enrich formal art and literature; at other times it was understood as an Afro-American form intrinsically rich--one to be savored in its own terms. In my visits with Peter I have tried to learn the specifics of his attention to hot jazz and blues, wondering how special was his discovery, or how representative it was of a large intellectual awakening in the 1930s.

After Peter's return from the tuberculosis sanitarium (1924), he made heavy use of the Mechanics' Library for general reading and the Sutro Library for English dialect dictionaries. In 1932 he literally read from cover to cover all seven volumes of Farmer and Henley's pioneer work, *Slang and Its Analogues*, copying out notes on familiar usages which were close to his personal Irish-American, urban speech. In about 1935 Harold Simpson, a friendly staff member in the San Francisco Public Library, gave Peter access to the closed stacks where he could examine the full run of Tad's (Thomas Aloysius Dorgan) cartoons, "Indoor and Outdoor Sports," in the *San Francisco Call*. In the early decades of this century, these drawings were syndicated nationally by the Hearst press and Tad did much to spread low-life usages such as "hardboiled," "ballyhoo," "applesauce," "dumbbell," and "skiddoo." (*JEMFO* readers will recall Tad's original cartoon of "drugstore cowboys" in my feature on Austin's cosmic cowboys.)

Something of Tamony's highly imaginative approach to language study can be understood if we know his careful search for Tad's comic illustrations of colloquial usages. From the beginning

Peter had been equally receptive to street talk, popular graphic art, and contemporaneous sound recordings. With more than five years of an intensive, self-directed apprenticeship out of the way, Peter's first contribution to an academic journal "The Origin of Phoney" appeared in *American Speech* (April 1937). This same journal in 1977 will carry his article on the term "trip," carrying it from travel to its drug-induced hallucinatory extensions.

Peter in childhood knew well the jigs and reels of Hibernian picnics and fraternal gatherings. As a teen ager he played basketball and tennis rather than attending dances where he might hear much popular music. Consequently, when reading *Esquire* in 1934 (the new exciting men's fashion magazine of the decade) he was impressed that many jazz terms were unknown to him. Bud Rowland, a San Francisco instrument repair man (38 Mason Street), helped put Peter in touch with musicians and record collectors who could explicate their own hot language. At that time the San Francisco musicians' union was segregated, and there existed an unofficial Mason-Dixon line at Sutter and Webster which kept Negro musicians in a few Fillmore district clubs. Sweet's Ball Room in Oakland invited big swing bands, black or white, but divided audiences--white on Sunday, colored on Monday. Despite these barriers Peter began to listen and talk to Vernon Alley, Wilbert Barranco, Bob Barfield, Jerome Richardson, Saunders King, and other San Francisco black performers, knowing that they were using an active language that was then moving from gin mill and night club to lecture hall and cinema studio.

In 1935 Peter began to collect jazz and blues records in great numbers, consciously selecting material out of the Okeh 8000 and Columbia 14000 race series rich in examples of black speech. He patronized Melander's Record Exchange at 172 Eddy Street, when one could still buy 78 rpm race-discs for a nickel each. After he purchased huge stacks of obscure race records at Warner Brothers' lower Market Street store, he began to bring selected items to the various radio shows which featured hot jazz, for example, Ted Lenz's "Jive at 1105" (station KSAN).

During 1939 Tamony served as organizing secretary for the Record Collectors (Swing - 'Hot') of Northern California and arranged an important get-together for its members at the Golden Gate International Exposition, Treasure Island. The mimeographed announcement for this pioneer meeting at the Fair is reproduced here in exact size. To the best of my knowledge it represents the first intellectual meeting on jazz held in the Bay Area. Characteristically, Peter recalls its conception with good humor. He had been invited to Treasure Island to give a talk on American dialect. No one showed up except two lads

looking for their pet snakes on exhibit. While waiting for the nonexistent audience to arrive, Peter "cased the joint" and found a splendid auditorium with a piano and a radio-record-player console which might be used for a jazz gathering. Fletcher Henderson, then appearing with Benny Goodman at the Fair, promised (but failed) to attend this meeting. Nevertheless, some 500 fans (including performers) did come and laid the base for San Francisco's Hot Music Society.

This dynamic organization owed much of its initial success to the fact that its founding members included most of the Bay Area radio disc jockeys who featured jazz records, and it seemed perfectly natural for them to announce plans over the air. The Hot Music Society made its public debut with Freddie Blue and his Six Dixielanders on Monday night, 18 December 1939, at the Dawn Club (20 Annie Place) alongside the Palace Hotel. In the annals of jazz not all details are glamorous, nor remembered. For the subsequent sessions Tamony secured Chief of Police Dullea's permission to serve spirits until 2 AM, and from the musicians' union Local Six he secured a special dispensation for "bonafide members" of the Hot Music Society to sit in or jam with featured musicians at the Monday events. Peter collected tickets (technically, he recognized members) at the basement entrance to the Club, greeting players and new enthusiasts alike. From its inception, the Society alternated white and black performing groups every other month; for all sessions the audiences were integrated.

The history of San Francisco's Dixie revival, or more properly, the re-presentation of New Orleans traditional jazz by Lu Watters, Turk Murphy, Bob Scobey, Wally Rose, and others is well told elsewhere. Shown here are six small items (in exact size) to display this scene in the years before, during, and after World War Two. The Hot Music Society membership card, and tickets for its three early events, are self explanatory and suggest that the music originally belonged to an in-group of fans. However, the Saunders King (1942) and Kid Ory (1947) cards mark outreach in opposite directions. The Fairmont Hotel represented Nob Hill chic and the Green Room represented a more earthy crowd in the basement of Harry Bridges' hall--the International Longshoremen's and Warehousemen's Union.

From this same period two wall or window posters are reproduced. The "Jazz versus Swing" concert (12 December 1943) poster (11" x 14") holds photos of Saunders King, a modernist (playing the guitar), and Bunk Johnson, a New Orleans old-timer (trumpet). The Geary Theater was a fine uptown location and offered a serious concert setting for Negro musicians then coping with customs of segregation. The Lu Watters poster (9" x 12") noted the return in 1946 of the Yerba Buena Jazz Band to the Dawn Club, itself a comment that in the time span of World War Two, San Francisco's Dixie musicians had already achieved a romantic role. Watters and his peers as white interpreters of black music

and as conscious traditionalists did more than entertain. The poster-cartoon which showed musicians cavorting in a mule-driven wagon invoked humorous old ways, high-jinks reflective of good times, and warm nostalgia. This cartoon is especially memorable if we note that in 1945 Dizzy Gillespie had already recorded "Salt Peanuts"/"Be-Bop." The second of these two titles tells us that after the War jazz had moved a very great distance away from the Dawn Club's wagon and tailgate trombonist.

To display some of Peter Tamony's graphic memorabilia in vernacular music also calls for a comment on his many friends. Here are reproduced two items, one associated with the late Ralph J. Gleason and one with California's new Senator S. I. Hayakawa. The latter had achieved wide recognition as a popular semanticist with his book, *Language in Action* (1941). During 1952 Dr. Hayakawa came to San Francisco State College for a summer course, before joining the full-time faculty. Peter, who had literally been out of school since 1918, enrolled as a special student for the occasion. Previously, Dr. Hayakawa had read Tamony's articles in *American Speech* and was honored by his presence in the classroom. These two word-enthusiasts hit it off in that 1952 summer class and have remained friends to this day.

Tamony is especially pleased that he has retained the first poster of a lecture on jazz in California by Dr. Hayakawa (11" x 14" in size). Interestingly, Turk Murphy and Vernon Alley, who performed at the lecture, were both Dawn Club veterans as well as friends of Peter. My own memory of Dr. Hayakawa's message is clear. He championed hot jazz as opposed to sweet; he identified black musicians as creative innovators; he put down white Tin Pan Alley popularizers for imitating and appropriating the vitality in Afro-American expression.

Ralph J. Gleason is widely remembered for his perceptive columns in *Rolling Stone*, where he served as a bridge between old and new generations, as well as for his fervent championing of San Francisco's rock scene in the mid-1960s. In 1939 Ralph, then a New York student at Columbia College, along with several friends, had started a mimeographed journal *Jazz Information*. Peter subscribed to it, and retains one of two intact runs of this valuable publication. After the War Gleason moved to the Bay Area to seek work as an advertising copywriter; he and Peter met at a Kid Ory session in the ILWU's Green Room in 1947. When Ralph became a critic for the *San Francisco Chronicle*, he made ample and constant use of Peter's card files. During 1958, Gleason issued the first number of a prestigious quarterly journal, *Jazz*. Only five issues appeared--the last for Winter, 1960. This attractive journal died because it was expensive to

as well as for the thunder and lightning of his prose.

To read Peter Tamony is to absorb excitement about the linguistic tools most of us accept as commonplace, and to share pleasure in his life's work: I close with thanks to him for his long role in my own education, and with a photo that

has graced his dwelling since 1943. Louis Armstrong and Peter Tamony--scat singer and scat collector, jazz giant and word magician, creator of American tradition and keeper of American tradition.

--Archie Green
San Francisco, California

RECORD COLLECTORS (SWING - 'HOT') OF NORTHERN CALIFORNIA

PETER TAMONY, SECRETARY
2854 - 24th Street San Francisco

What ----

Informal
get-together

When ----

Sunday,
April 23, 1939
2 - 5 P.M.

Where ---

Recreation Building,
Golden Gate International
Exposition,
Treasure Island.

SPONSORS ----

Bob Forward
Bill Thorpe
Harry Mereness, Jr.
Tro Harper
Dave Selvin
Peter Whitney
Hoke Robert
Al Hirsch
Eddie
S.



A CHECKLIST OF BRADLEY KINCAID'S SONGS

By Loyal Jones

[Editor's note: The following list was compiled by Loyal Jones from all of Bradley Kincaid's songbooks and recordings. After each title is Kincaid's comments on where he obtained the song. I have added, after his comments, brief annotations, giving either the author/composer and date of composition, or a reference to a standard folksong collection that includes the given item. Full bibliographic data on the references cited are as follows:

- Brown* *The Frank C. Brown Collection of North Carolina Folklore*, Vol. 3, ed. Henry M. Belden (Durham: Duke University Press, 1952)
- Child* Francis James Child, *The English and Scottish Popular Ballads* (cited by ballad number only)
- Laws* G. Malcolm Laws, *Native American Balladry* (Phila: American Folklore Society, 1964); and *American Balladry From British Broad-sides* (Phila: American Folklore Society, 1957) (cited by ballad number only; A through I in *Native...*; J through Q in...*British...*)
- Randolph* Vance Randolph & Floyd C. Shoemaker, *Ozark Folksongs* (Columbia: State Historical Society of Missouri, 1946-50)
- Roberts* Leonard Roberts, *Sang Branch Settlers* (Austin: University of Texas Press for the AFS, 1974)
- Sharp* Cecil J. Sharp & Maud Karpeles, *English Folk-Songs from the Southern Appalachians*, Vol. 2 (London: Oxford Univ. Press, 1932)
- Sharp (1908)* Cecil J. Sharp, *Folk Songs from Somerset*, 4th series (London: 1908)
- Lomax* John A. Lomas and Alan Lomax, *Cowboy Songs and other Frontier Ballads* (NY: Macmillan, 1938)]

ABDULLA BULBUL AMIR - "Of course that's Russian. I got that from one of those published song-books. I don't know whose it was, but I remember getting it out of a big book. That's all I can tell you about it." [Published by Frank Crumit, 1928, but based on an older song]

AFTER THE BALL - "A published song. I learned that from my father. I only used the verses. I never used the chorus, but it told quite a story." [by Chas. K. Harris, 1892]

AIN'T WE CRAZY? - "I learned from a couple of boys who used to sing it on WLS. That was back in 1927." Hiram and Henry Hornsby (Steve Cisler) [Recorded by Harry McClintock in Sept. 1928]

THE ANGELS IN HEAVEN KNOW I LOVE YOU - "That is 'Down in the Valley' - an old ballad. I learned that in Berea, believe it or not, I think from Gladys Jameson." [*Randolph IV*, 284]

AND SO YOU HAVE COME BACK TO ME - "I learned from an aunt who is now in her 80's - lives up in Eastern Kentucky - Mrs. Stanley Maxwell."

ARKANSAS TRAVELER - "Plain old fiddle tune. I found a collection of words somewhere. I don't know where."

AS I WALKED OUT - "Very old song. My mother used to sing it when I was a boy, and I have no idea of the origin."

AWAY SHE WENT GALLOPING DOWN THE LONG LANE - "I learned that from my father. He learned it from his folks, so that is a traditional one."

THE BAND PLAYED ON - "A published song. I got that from the Southern Music Publishing Company's book. Not mine but one they had published." [by Chas. B. Ward & John F. Palmer, 1895]

BARBARA ALLEN - "Sang at home, but in doing research I found Barbara Allen in a collection of old folk songs at a Chicago library - not folk songs but Scotch poems that was dated 500 years back. It was in the old English Shakespearean type spelling." [*Child* #84]**

BARNEY McCOY - "An old Irish number that goes back to about 1850 or 60." [Larry Miller, wds., J. D. Murphy, mus., 1881, however, there may be an older version]**

THE BEAUTIFUL CAVERNS OF LURAY - "Somebody sent me the words and I put a tune to it. There has been another song published, and I think it is called 'The Caverns of Luray' that has an entirely different tune."

** See Note Added in Proof at end of alphabetical listing.

BEAUTIFUL DREAMER - "Of course you know who wrote that - Stephen Foster. A published song."
[by S. Foster, 1864]

BEAUTIFUL ISLE OF SOMEWHERE - "An old hymn that I have known for years and years and years. I don't know what its origin is or whether it was in public domain. I guess it is but I don't know much about it. I found it in a songbook." [Jessie B. Pounds, wds., John S. Fearis, mus., 1897]

THE BEST OLD MAN - "Another one I learned from my family." [Randolph III, 173]

BETTY BROWN - "'Betty Brown' is one I learned from Scott Wiseman."

BILLY BOY - "An old traditional song. You'll find it in practically any collection. Learned it from a collection." [Randolph I, 393]

BLACK EYED GAL - "The next two, 'Black Eyed Gal' and 'Black Eyed Susie' are old fiddle tunes. I found words in some collection someplace and used to sing them."

BLACK EYED SUSIE - "Old fiddle tune."

THE BLIND CHILD - "And 'The Blind Girl' are old songs that I picked up and I can't tell you where. They are two different songs."

THE BLIND GIRL - See "The Blind Child." [Randolph IV, 191]**

THE BLUE JUNIATA - "A little Indian song that somebody sent me way back in 1928. It had the notes written down. It had been passed on to them, and whoever it was sent it to me had never seen sheet music or anything for it. I learned it and sang it on the air all the time I was in radio... A great many of the songs I had in my collection were sent to me. I did a lot of research and found a great many old books of songs that go away back in the early 1800s." [by Marion D. Sullivan, 1844]

THE BLUE TAIL FLY - "I found that in a collection of old songs dated in, I think, 1840. This was simply a minstrel song." [by Dan Emmett?, 1846]

BRUSH THE DUST FROM THAT OLD BIBLE - "I wrote myself, both words and music. I thought that would be a big hit, but it refers to the bombs and I don't know, people might have been afraid of it."

BURY ME BENEATH THE WILLOW - "Another traditional song. You'll find it in most collections. Got it from a collection." [Randolph IV, 228]

BURY ME OUT ON THE PRAIRIE - "Learned from a record made by Carson Robinson and Vernon Dalhart." [Lomax, 300]

THE BUTCHER BOY (I Died For Love) - "Found in a collection." [Laws, P 24]

CARELESS LOVE - "Found in a collection." [Randolph IV, 306]

THE CAT CAME BACK - "I found in a collection, it's a little comedy song." [by H. S. Miller, 1893]

CHARLIE BROOKS - "Another one of those love songs of a broken heart and all that sort of thing. I don't know where I learned it." [Randolph IV, 210]**

THE CHARMING YOUNG WIDOW I MET ON THE TRAIN - "Is a published song of early origin. I used to like it. It tells a very interesting story of how the young widow left the young gentleman with a baby, and she never did come back." [Based on song by W. H. Cove, 1868]

CHEWING GUM - "I heard that from some little cowgirl someplace. I can't give you much on that."

CINDY - "I learned from Scotty Wiseman when Dean Edwards from Berea and I went on a trip down through the mountains. I was collecting old ballads." [Brown III, 482]

COWBOY'S DREAM - "I don't know anything of its origin at all."

CUCKOO IS A PRETTY BIRD (A Forsaken Lover) - "My folks used to sing it - my father." [Randolph I, 239]

DADDY AND HOME - "One of Jimmie Rodgers' songs. I got that off of one of his records." [by Elsie McWilliams & Jimmie Rodgers, 1929]

DARBY'S RAM - "I learned from Grandpa [Marshall] Jones." [Randolph I, 398]**

DARLING CLEMENTINE - "Of course everybody knows the history of that." [by Percy Montrose, 1884]

DARLING CORY - "Is a very old mountain song that I learned from my brother-in-law, Dr. John Baker, who lives in Berea, Kentucky. He was from way up around Manchester, Ky. in the eastern part of the state." [Roberts, 154]

DARLING NELLIE GRAY - "An old one that everybody knows. That's an old plantation song." [by B. R. Hanby, 1856]

DE LADIES' MAN - "Was given to me by Professor John Smith when I was a student at Berea, Kentucky. He was sort of a collector of folk songs."

THE DEATH OF JIMMIE RODGERS - "'The Death of Jimmie Rodgers' and also 'The Life of Jimmie Rodgers,' were two songs I wrote the tunes for. Bob Miller was publisher in New York, and he came over to Victor Studios one day when I was doing recordings, and he had these words - Jimmie had just died - and he had no tunes. So, I sat down and fooled with it for a little while, and pretty soon I made up a tune, and we recorded it, and the same way with 'The Life of Jimmie Rodgers.'"

DINAH - "A very old number that I found in some collection somewhere...my father used to sing the tune."

DON'T MAKE ME GO TO BED AND I'LL BE GOOD - "A song that Hugh Cross, who has now gone to his reward, claimed that he wrote. Roy Acuff did that too. I don't know if he contributed anything to the verses or not, but he certainly sings it pathetically if you know what I mean." [by H. Cross, 19?]

DOG AND GUN - "I learned from my father." [Laws N 20]

DOWN BY THE RAILROAD TRACK - "I learned from Jack Foy, who used to be a member of the team of Jack and Jerry Foy at WLW and at Schenectady." [by Frank Crumit & Billy Curtis]

DOWN OLD NEW ENGLAND WAY - "Somebody sent me that. I don't know anything about it."

DOWN IN THE VALLEY - "Same as 'Angels in Heaven Know I Love You'" (q.v.).

DOWN ON THE OLD PLANTATION - "A song that was, I believe, written by Carson Robinson. I'm pretty sure he wrote that." [by C. Robison, ca 1930]

THE DREAM OF THE MINER'S CHILD - "I learned from a little boy sitting with an old beat-up guitar when I was playing a theater - I think it was Corbin or one of those mining towns in east Kentucky." [originally "Don't Go Down in the Mines, Dad," by Robert Donnelley & Will Geddes, 1910]**

DYING COWBOY - "I have sung that ever since I first started singing folk songs. It was one of those songs that was prevalent out in the country where I was raised, and that's about all I can tell you about that." [Laws B 1] (See also comments under *STREETS OF LAREDO*)

EMPTY DREAMS - "I don't know anything about it. I don't know where you got that."

FAIR AND TENDER LADIES - "Another one of those that came out of these collections I found." [Randolph I, 317]**

FAIR ELLEN - "I learned from my mother." [Child #73]

FAREWELL LOVELY POLLY - "Another one of those that came out of the collections I found." [Laws O 39]**

FARTHER ALONG - "An old hymn that Grandpa Jones used to sing when he was on my program. You could say that I learned it from him. It was in one of these old hymn books, and that was his favorite hymn."

THE FATAL DERBY DAY - "I got that from Doc Hopkins. The story behind it is the Derby at Louisville. There was an old blind man by the name of Dick Cox that used to go from Louisville to Junction City with his fiddle and tin cup and play his fiddle on the train and take up a collection. He wrote the song of the little boy whose horse fell and killed him. His mother was sitting in the grandstand and saw it - a pretty sad affair. This blind man, according to Doc [Hopkins] wrote this song."**

FATAL ROSE OF RED - "One of those 1890 published songs that tells quite a story of misunderstood love." [by Ed Gardenier & J. Fred Helf, 1900]

A FATAL WEDDING - "I learned that from my father. It was a published song." [W. H. Windom, wds., Gussie Davis, mus., 1893]

FATHER GRUMBLE - "Found in a collection." [Randolph I, 318]**

FIFTY YEARS FROM NOW - "I wrote the tune. Someone sent me the words." [This appeared in Kincaid's 5th songbook, published in 1932. Harry McClintock recorded the same words in Oct. 1931.]

FINGERPRINTS UPON THE WINDOW PANE - "I learned that when I had a tent show some years ago out of Rochester, N. Y. I was working then. I had a cowboy act - one fellow that was a single act - and that was his candy stick. He used to sing 'Fingerprints Upon the Window Pane' and they always liked it."

THE FIRST WHIPPORWILL'S SONG - "I learned from Scott Wiseman."

THE FOGGY DEW - "Found in a collection."**

- FOND OF CHEWING GUM - "I don't know where I got the tune, but I made up most of the words to it." [See also "Chewing Gum" above.]
- FOOTPRINTS IN THE SNOW - "That I can't tell you too much about. I just know it's old. Learned about 1929 or 30."
- FOR SALE A BABY - "A published song. One of those early ones, and I can remember how pitiful it sounded." [by Chas. K. Harris, 1903]
- FOUR THOUSAND YEARS AGO - "A real old one. I don't know - I heard that when I was at WLS in Chicago. I wouldn't be surprised if it wasn't published, though I never saw it in published form. A very silly song." [Randolph III, 144]**
- FRANKIE (Gambler's Song) - "Of course everybody knows 'Frankie and Johnny.' There are many variations of that. It even gets mixed up with 'John Henry' in some of its arrangements." [Laws 1 3]
- FREE A LITTLE BIRD AS I CAN BE - "I learned from Doc Hopkins. He used to be on WLW and played a nice guitar. He played several of these songs." [Brown III, 296]
- FROGGIE WENT A-COURTIN' - "I learned from my mother." [Randolph I, 402]
- GALLANT AND GAY - "One of those old Irish songs that I learned from my father." [Laws P 3]
- GET AWAY, OLD MAN, GET AWAY - "Everybody knows. Just learned it from hearing it." [by Frank Crumit, 1927]
- THE GIRL I LEFT BEHIND ME - "Everybody knows. Learned it from hearing it."
- GIVE MY LOVE TO NELL - "I never saw it in published style, but I've always felt that it was a published song." [by Wm. B. Grey, 1894]**
- GOOSEBERRY PIE - "Learned from Doc Hopkins."
- GRANNY ONLY LEFT TO ME HER OLD ARM CHAIR - "I've been singing from the very beginning. I honestly don't know where I got it." ["The Old Arm Chair," by Henry Russell, 1840]
- GROUND HOG - "Old traditional song." [Randolph III, 150]
- THE GYPSIE LADDIE - "Old traditional one." [Child #200]
- THE GYPSY'S WARNING - "Old traditional one." [by Henry A. Coard, 1864]
- HAPPY DAYS LONG AGO - "Found in a collection." [Parody of "Long, Long Ago"]
- HIGH GRASS TOWN - "I learned right here in Berea from a little boy up in the mountains here. I think it was up around Hazard. He was in a wheelchair very much crippled up, but he was a bright and smart little boy. He used to sit in that wheelchair and he had a guitar and he would just sing up a storm. Can't remember his name."
- THE HILLS OF OLD NEW HAMPSHIRE - "A published song by Southern Music. Father used to sing that. One of the first published songs." [Originally "My Old New Hampshire House," by Harry Von Tilzer & Andrew B. Sterling, 1898]
- HOME ON THE RANGE - "Came into being for me when I was at WLS. When I first started in radio business 'Home On the Range' was one of the songs that the cowboys were bringing in." [Brewster Higley, wds., Daniel E. Kelley, mus., 1876]
- HOME TO THE HILLS - "I don't even seem to recall that one."
- HOME SWEET HOME - "Learned from George Campbell who used to direct a quartet in which I sang tenor when I was in college in Chicago." [John H. Payne, wds., & Henry R. Bishop, mus., 182?]
- THE HOUSE CARPENTER - "Old traditional one. Found in a collection." [Child # 243]
- A HOUSE INSIDE OF ME (poem) - "Author unknown."
- A HOUSEKEEPERS TRAGEDY - "Somebody sent it to me." [Brown III, 367]
- HOW BEAUTIFUL HEAVEN MUST BE - "Another hymn like some of the others we've mentioned here that I got out of a songbook." [by Mrs. A. S. Bridgewater & A. P. Bland, 19 ?]
- HOW THE BANJO WAS INVENTED - "I believe I got that from my father. This was sort of a minstrel song - a comedy song."
- HUMMINGBIRD SPECIAL - "I wrote words and music when I was at Nashville at Grand Ole Opry."
- THE HUNTERS OF KENTUCKY - "Goes back to the Battle of 1816 in New Orleans." [by Samuel Woodworth, 1812]

I AM THINKING TONIGHT OF MY BLUE EYES -

I ASKED HER IF SHE LOVED ME (Over There) - "One of my father's old songs."

I COULD NOT CALL HER MOTHER - "Traditional song that came along. I don't know origin." [At least 2 copyrighted versions: Sarah T. Bolton, wds., R. Sinclair, mus., 1854; and by Harry Harrison, 1855]**

I GAVE MY LOVE A CHERRY - "One of my father's songs." [Sharp II, 190]

I LOVE LITTLE WILLIE - "One of my father's songs." [Randolph III, 198]

I LOVE MY ROOSTER - "I wrote most of the words when I was in Berea in school."

I LOVED YOU BETTER THAN YOU KNEW - "I got from my Aunt Stanley." [cf. Randolph IV, 215]

I WONDER WHEN I SHALL BE MARRIED - "One of my father's songs."

I'D LIKE TO BE IN TEXAS - "Found in a collection."

I'LL BE ALL SMILES TONIGHT - "Traditional song that came along. I don't know origin. Learned from Aunt Stanley (father's sister)." [by T. B. Ransom, 1879]

I'LL REMEMBER YOU, LOVE, IN MY PRAYERS - "Learned from my father." [by Will S. Hays, 1869]

I'LL TAKE YOU HOME AGAIN KATHLEEN - "Learned from my father." [by Thos. P. Westendorf, 1876]

I'M DYING FOR SOMEONE TO LOVE ME - "Learned from father."

I WISH I HAD SOMEONE TO LOVE ME - "I wrote words and music."

IF I WAS AS YOUNG AS I USED TO BE - "Found in collection."

IF YOU'RE STILL IN LOVE WITH ME - "I don't know anything about that. That must have been in one of those Southern Music songbooks where they published a book of my songs and added a few of their own copyrighted songs."

IN A VILLAGE BY THE SEA - "Another one of those disappointed in love things where she dies of a broken heart because he went away, and when he came back to see her her father took him down to the graveyard and showed him the grave. I would say that it was at one time published a long, long time ago." [cf. Randolph IV, 321]

IN THE COLD BRINY DEEP - "I don't know much about that. I don't believe I ever sang that."

IN THE HILLS OF (OLD) KENTUCKY - "Was my theme song all during the years. Was published by Forester in Chicago."

(IN) THE LITTLE SHIRT THAT MOTHER MADE (FOR ME) - "Learned from boys at WLS." **

THE INNOCENT PRISONER - "I wrote words and music."

IT MAKES NO DIFFERENCE NOW - "You know all about that - Jimmy Davis. I met him in Southern Music Publishing Company's office one time years ago. He is on the list of those who will be at the Hall of Fame which I am on my way to attend now. His wife is also on list." [by Floyd Tillman, 1939]

JACKARO - "I never had that in any of my collections."

JIMMIE RODGER'S LIFE - "Bob Miller wrote words, and I wrote the tune."

JUST AS THE SUN WENT DOWN - "An old Civil War song." [Karl Kennett, wds., Lyn Udall, mus., 1898]

JUST PLAIN FOLKS - "Can't remember where I got that." [by Maurice Stonehill, 1901]

THE KICKING MULE - "I learned from my father."

THE KINGDOM COMING - "From my father." [by Henry C. Work, 1862]

THE LEGEND OF THE ROBIN'S RED BREAST - "That was one of the last numbers I wrote. I made that for Capitol [Records].***

LETTER EDGED IN BLACK - "A published song. I think I first heard Jack and Gene sing it." [by Hattie Nevada, 1897]

LIFE IS LIKE A MOUNTAIN RAILROAD - "Everybody knows that. It is in practically every old hymn book." [= "Life's Railway to Heaven," q.v.]

LIFE'S RAILWAY TO HEAVEN - "I found it in songbooks. I first heard it from Asher and Little Jimmy. Asher was the one I heard sing that first." [M. E. Abbey, wds., Chas. D. Tillman, mus., 1890]

THE LIGHTNING EXPRESS (Don't Put Me Off the Train) - "I think it was a published song...before the Gay Nineties." ["Please Mr. Conductor," by J. Fred Helf and E. P. Moran, 1898]**

- THE LILY OF THE WEST - "Old traditional song." [Laws P 29]
- LISTEN TO THE MOCKING BIRD - "An old fiddle tune. I gathered a lot of the words to it and used to sing it. It is used as a sort of candystick for a great many old-time fiddlers who want something soft and sweet to show their style, not something real fast." [Septimus Winner, wds., Richard Milburn (?), mus., 1855]
- LITTLE BLACK MOUSTACHE - "I believe I learned that from Lulu Belle." [Randolph III, 128]
- LITTLE BROWN JUG - "Sang by quite a few people at WLS when I first went there. Chubby Parker used to sing it." [by J. E. Winner, 1869]
- LITTLE DARLIN' DON'T SAY WE ARE THROUGH - "I'm not too proud of it - but I wrote it."
- LITTLE GREEN VALLEY - "I used to hear Grandpa Jones sing that and Carson Robinson used to sing it. I don't know, he might have written it."
- LITTLE JOE - "Old traditional song." [cf. Randolph IV, 173]
- LITTLE JOE, THE WRANGLER - "Somebody sent to me." [N. Howard "Jack" Thorp, wds., 1898; Laws B 5]
- THE LITTLE MOHEE - "An Indian song I would say is traditional." [Laws H 8]**
- LITTLE OLD LOG CABIN IN THE LANE - "Of course everybody knows that. Came out of minstrel tradition. Same tune as 'The Lily of the Valley.' I think 'The Lily of the Valley' came later. A plantation song." [by Will S. Hays, 1871]
- LITTLE RED ROOSTER AND THE OLD BLACK HEN - "Another one I'm not too proud of but I wrote that."
- LITTLE ROSEWOOD CASKET - ["A Package of Old Love Letters," by Louis P. Goullaud & C. A. White, 1870]**
- THE LITTLE WHITEWASHED CHIMNEY - "I learned from Doc Hopkins." [by Tex Fletcher, 19--]
- LIZA UP A 'SIMMON TREE - "Learned from my father. When I wasn't more than four years old my father had me singing that for company and they'd just laugh."
- LONG, LONG AGO - "Same as 'Happy Days Long Ago.'"
- LOOK ME IN THE EYE, JOHNNIE - "Found in collection."
- LOVE'S DREAM - "I don't recall it."
- MAGGIE'S ANSWER - "I know it was in one of my books, but I never did sing it."
- MAMMY'S PRECIOUS BABY - "I wrote in collaboration with one of the boys who used to sing in the quartet on WLS."
- MANSION OF ACHING HEARTS - "In same category as 'After the Ball,' 'Two Little Girls in Blue,' and a lot of these others we've just gone through here." [Arthur Lamb, wds., Harry von Tilzer, mus., 1902]
- MARY WORE THREE LINKS OF CHAIN - "Had its origin among the Negroes of the South. An old spiritual. Used it a long time. Don't remember where I learned it." [Brown III, 600]**
- METHODIST PIE - "A comedy song. Man wrote it after going to Camp Nelson, Kentucky, to hear circuit rider preachers at old-fashioned Methodist camp meetings. I don't think it was ever published until maybe when I published it in one of my books." [Randolph II, 375] ("An Old Camp Meeting")
- THE MINER'S SONG - "This fellow that was doing the recording session [for Majestic] brought down the sheet music and asked me to learn it." **
- THE MISTLETOE BOUGH - "An old traditional song." [by Thomas H. Bayly, 18--]
- MOLLY DARLING - "I first heard Eddy Arnold sing that when I was down at the Opry. Could almost be called a traditional song, but I think it was published." [by Will S. Hays, 1871]
- THE MORE WE GET TOGETHER - "Where did you get that? Was that in my collection? It's an old round thing. I've sung it many times, but not on the air."
- MY GRANDFATHER'S CLOCK - "Everybody knows all about 'My Grandfather's Clock.' I don't think I can add anything. A published song." [by Henry C. Work, 1876]
- MY LITTLE HOME IN TENNESSEE - "I think I got that from Hugh Cross." [by Carson Robison, 19 ?]
- MY MOTHER'S (BEAUTIFUL) HANDS - "An old traditional song. I learned from Shortbuckle Roark up here at Manchester, Ky., on a song hunting tour with Dave Thompson from WLS. We came through Berea and I did a program at Chapel here that was the best audience I ever had. In about 1927 or 1928." [Originally "My Mother's Hands," by Mrs. M. E. Wilson, ?]

- MY MOTHER'S OLD RED SHAWL - "I don't know where I learned that." [by Chas. Moulard (Moreland?), 1886]
- MY SWEET IOLA - "A published song my mother and father used to sing." [O'Dea & Johnson, 1906]
- NICKITTY NACKITTY NOW NOW NOW - "Learned from Chubby Parker at WLS when I first went there." [Randolph III, 191]
- NO, I WON'T HAVE HIM (The Old Man Who Came Over the Moor) - "One my father sang." [Brown III, 17]
- NO JOHN NO - "That is an old English ballad. It's in almost any collection you'll find. I think I just picked it out of one of those old English songbooks." [Sharp IV, (1908), 46]
- NO SIR NO - "An old-timer. Two versions of that - both English type songs. Other is 'No John No.'" [Randolph III, 104]
- NOBODY'S DARLING - "A published song about 1930-1937 somewhere in there." [by Jimmie Davis, 1935]
- NOW I LAY ME DOWN TO SLEEP - "Ford Rush used to sing this as a theme song." [Sidney D. Mitchell, wds., Geo. W. Meyer, mus., 1920]
- NOW THE TABLE'S TURNED ON YOU - "I wrote and recorded that for Capitol."
- OH! MO' NAH! - "I never heard of this."
- OL' COON DOG - "Old fiddle tune."
- OLD DAN TUCKER - "Old fiddle tune." [by Dan Emmett, 1843]
- OLD JOE CLARK - "Old fiddle tune. Old Joe Clark lived up in Manchester, Kentucky. In my collecting of songs I visited Manchester, Ky., and heard from the man who ran the hotel there and several of the citizens the same story about Old Joe Clark." [Sharp II, 259] **
- THE OLD KITCHEN FLOOR - "Another traditional song."
- OLD NUMBER THREE - "Is a real folk song. Words written by a preacher - the story of an engineer - a train wreck. Often called 'Billy Richardson's Last Ride.' Learned from a record made by Carson Robinson and Vernon Dalhart." [Originally "Billy Richardson's Last Ride," C. C. Meeks, wds., Carson Robinson, mus., 1926]
- OLD SMOKY - "What I do is a combination of 'Waggoner Lad' and 'Old Smoky.'" [Sharp II, 123]**
- THE OLD WOODEN ROCKER - "Old traditional song." [by Florence Harper, 1878]
- THE ORPHAN GIRL - "Was handed down by word of mouth."
- ONLY AS FAR AS THE GATE - "A cute little song I found in a collection and learned."
- PEACH PICKING TIME DOWN IN GEORGIA - "A song that was published; by Clayton McMichen." [by Jimmie Rodgers & Clayton McMichen, 1933]
- PADDLE YOUR OWN CANOE - "Was a copyrighted song. When I first went to WLS in Chicago the treasurer of the *Prairie Farmer* who brought WLS from Sears Roebuck brought me the sheet-music and asked me to learn it and sing it because he liked it so well. And I did. The *Prairie Farmer* was a farm paper." [by Harry Clifton?, 1870s]
- PAPER OF PINS - "Handed down by word of mouth." [Randolph III, 40]
- PEARL BRYAN - "Don't know who wrote it." [Laws F 16] **
- PERI MERI DINCTUM - "Handed down by word of mouth."
- THE PICTURE OF LIFE'S OTHER SIDE - "Handed down by word of mouth." [by Chas. E. Baer, 1896]
- THE PICTURE ON THE WALL - "In one of Southern Music books. That's one of those extra ones they put in my book. I never sang it."
- A PRETTY FAIR MAID - "Handed down by word of mouth." [Laws N 42]
- PRETTY LITTLE BIRD - "Same as 'Free A Little Bird As I Can Be.' Learned from Doc Hopkins."
- PRETTY LITTLE DEVILISH MARY - "Handed down by word of mouth." [Laws Q 4]
- PRETTY LITTLE PINK - "Another one I got from Skyland Scotty." [Brown III, 110]
- PRETTY POLLY - "Sometimes called 'The House Carpenter.'" [Probably means "The Ship's Carpenter," Laws P 366] **
- PUT MY LITTLE SHOES AWAY - "Learned from Jack and Jerry Foy." [by Chas. E. Pratt & Samuel N. Mitchell, 1873]

- RABBITS IN THE LOWLANDS - "An old fiddle tune."
- RATTLER - "Song about a dog. I learned that from Grandpa Jones."
- THE RED LIGHT AHEAD - "I wrote myself when I was at Nashville." **
- THE RED RIVER VALLEY - "Everybody knows that. I suppose I heard it as a kid but I remember it was used quite frequently by people who came to WLS in the early days of radio." [Originally "In the Bright Mohawk Valley," by James J. Kerrigan, 1896]
- RIDIN' DOWN THAT OLD KENTUCKY TRAIL -
- RIP VAN WINKLE - [? = "Rip Van Winkle Was A Lucky Man," by Jerome & Schwartz, 1901]
- ROLL ALONG KENTUCKY MOON - "I learned from Grandpa Jones." [by Bill Halley, 1932]
- SALLY IN OUR ALLEY - "I don't know anything about that."
- SHE WAS BRED IN OLD KENTUCKY - "Another one I learned from my father. A published song." [by Harry Braisted & Stanley Carter, 1898]
- SHE'LL BE COMIN' 'ROUND THE MOUNTAIN - "There's no use saying anything about 'She'll Be Comin' 'Round the Mountain.'" [Brown III, 534]
- THE SHIP THAT NEVER RETURNED - "Is in the old category. Old English type song." [by Henry C. Work, 1865; Laws D 27]
- SLEEPY-HEAD - "I wrote."
- SOLDIER, SOLDIER, WILL YOU MARRY ME? - "Old English type song." [Randolph I, 289]
- SOME LITTLE BUG IS GOING TO FIND YOU - "I wrote the melody to that. Somebody sent me the words."
- SOMEBODY'S WAITING FOR YOU - "A published song." [by Albert Gumble & Vincent Bryan, 19--]
- SOURWOOD MOUNTAIN - "That goes along with all these early ones like 'Liza Up In the 'Simmon Tree.' An old fiddle tune. My father used to sing the words to it." [Sharp II, 305] **
- STEAMBOAT BILL - "A published song." [by Ren Shields & Leighton Bros., 1910]
- THE STREETS OF LAREDO - "A traditional cowboy number. I can't remember these fellows names now. It was back in 1928-29 there was a stream of cowboys and folk singers and people like Gid Tanner that would come from the west. They would hear about how popular WLS Radio was and they would come. I remember some cowboy came by and I learned 'When the Works All Done This Fall.'" [Laws B 1]
- THE SWAPPING SONG - **
- SWEET BETSY FROM PIKE - "Learned from Doc Hopkins." [Laws B 9]
- SWEET INNISCARRA - "I never sang that." (Sang with his wife playing the piano.) [Augustus Pitou, wds., Chauncey Olcott, mus., 1897] **
- SWEET KITTY WELLS - "Another one I would say is practically traditional, although it could have been published back in the 80s." [by Thomas Sloane, 1860s] **
- SWING LOW, SWEET CHARIOT - "Another Negro type."
- SWING THE LADIES UP AND DOWN - "It used to be very much against the principles of the church officials for the young people to dance. So the young people worked up these games and they would sing the tune."
- TELL MOTHER THAT YOU LOVE HER - "I don't know."
- THAT OLD TINTYPE PICTURE - "I wrote."
- THAT TUMBLE DOWN SHACK IN ATHLONE - "Jack Kapp who organized Decca Records had me do half a dozen songs with my wife playing the piano." [Richard W. Pascoe, wds., Monte Carlo & Alma Sanders, mus., 1918]
- THERE NEVER WAS A PAL LIKE MOTHER - "Learned from Doc Hopkins."
- THERE WAS AN OLD SOLDIER - "An old one."
- THERE'S NO PLACE LIKE HOME - "Now what you are probably referring to here is a comedy song that I used. I used to use it on the stage and I had it in my books."
- THOSE PRECIOUS LOVE LETTERS - "I can't think of the fellow's name who wrote that, but I recorded it at Majestic."
- THREE WISHES - "Learned from my father." ["Better Than Gold, or Three Wishes," by Chas K. Harris, 1895]

- TILDY JOHNSON - "Learned from my father."
- TIME CHANGES EVERYTHING - "That's another one that Southern put in one of my books." [by Tommy Duncan, 1940]
- TREASURE UNTOLD - "Grandpa Jones used to sing this." [by Jimmie Rodgers & Ellsworth T. Cozzens, 1928]
- THE TRUE AND TREMBLING BRAKEMAN - "I learned from an uncle of mine - Ben Kincaid." [Laws G 11]
- THE TRUE LOVER'S FAREWELL - "Old English type song." [Sharp II, 113]
- THE TURKISH LADY - "My mother used to sing this." [= "Lord Bateman," Child #53]
- TWENTY YEARS AGO - "Found in old collection." [Dill Armor Smith, wds., Wm. Willing, mus., ca. 1846]
- TWO LITTLE FROGS - "Same as 'Froggie Went A-Courtin'" (q.v.)
- TWO LITTLE GIRLS IN BLUE - "One of my father's favorites. A publishing company in Philadelphia had originally published it and while it should have been in the public domain by then, they had re-copyrighted it. This fellow found one of my old songbooks and he wrote to me and said he thought it would be in very good taste if I sent him a check for fifty dollars, which I reluctantly did." [by Chas. Graham, 1893]
- TWO LITTLE ORPHANS - "I don't know." [by C. A. Burt, 18--]
- TWO SISTERS - "A very old English ballad." [Child #10] **
- UNDERNEATH AN OLD VIRGINIA MOON - "I don't know."
- UTAH CARROLL - "Somebody sent to me." [Laws B 4]
- THE UTAH TRAIL - "Somebody sent to me. I had that in one of my books, although I never did use it." [by Robert Palmer, 1928]
- WABASH CANNON BALL - "A song of great fame. I'm still waiting for somebody to give me an explanation of what that means." [parody on "The Great Rock Island Route," by J. A. Roff, 1882]
- WAIT FOR THE WAGON PHILLIS - "A published song."
- WHAT'LL I DO WITH THE BABY-O? - "Seems like I've always known it." [Sharp II, 336]
- WHAT ARE WE MADE OF - "I call it 'What's A Little Boy Made Of.' Learned from parents."
- WHEN IRISH EYES ARE SMILING - "A published song." [by Ernest Ball, 1910] **
- WHEN IT'S NIGHT-TIME IN NEVADA-- "I got from Grandpa Jones." [by H. O'Reilly Clint & Will E. Dulmage, 19--]
- WHEN JESUS BECKONS ME HOME - "I got from Grandpa Jones."
- WHEN THE WORK'S ALL DONE THIS FALL - "Learned from a cowboy." [D. J. O'Malley, wds., 1893; Laws B 3] **
- WHISPERING HOPE - "Very traditional. Published at one time many years ago." [by Septimus Winner, 1868] 1868]
- WILL THE ANGELS PLAY THEIR HARPS FOR ME - "I can't remember the fellow's name who wrote it, but it was about the time I went to WLS. I had been there about a year I guess and I was doing my first recording session and this fellow had just written this song and he asked me to record it, and I did." [by Hirsch & Wilhite, 19--]
- WILLIE DOWN BY THE POND - "Another old traditional one." [Laws G 19]
- WORK, FOR THE NIGHT IS COMING - "An old traditional hymn." [Annie W. Coghill, wds., 1854; Lowell Mason, mus., 1864]
- THE WRECK OF THE NUMBER NINE - "I heard Pie Plant Pete sing that." [by Carson Robison, 1927; Laws G 26]
- THE WRECK ON THE C. & O. ROAD - "I can tell you something rather funny about that. After I had sung this one time on WLW - about the first time I sang it there - when I left WLS and came to WLW - I did that number on an afternoon program and pretty soon after, the president of the C. & O. Road called the management of WLW and said, 'That song that man sang just cost us about a hundred thousand dollars.' Now can you imagine that. I quit singing it. Got from Cecil Sharp's book." [He must have meant John Cox, rather than Sharp; Laws G 3] **
- YOU ARE MY SUNSHINE - "Jimmy Davis." [by Jas. H. Davis & Chas. Mitchell, 1940]
- YOUNG CHARLOTTE - "Sometimes called 'Frozen Girl.' Supposed to be a true story. Happened up in Vermont. A young man took her to a dance and before she got there, she froze to death." [Originally "A Corpse Going To a Ball," by Seba Smith, 1843; Laws G 17]

YOUNG ROGERS THE MILLER - "Old English ballad." [Laws P 8]

THE YOUNG SEAMAN - "I never heard of."

ZEBRA DUN - "Another one of those songs that was sent in to me." [Laws B 16]

ZEB TOURNEY'S GAL - "Written by Carson Robinson. I know it too well because I learned it and published it in, I think, my Number 4 songbook, and I had a nice letter from Carson, reminding me that that was his song. I told him I wouldn't use it in further publication." [by Marjorie Lamkin & Maggie Andrews (= Carson Robison), 1926; Laws E 18]

NOTE ADDED IN PROOF

[D. K. Wilgus was kind enough to check over the above annotations after they were prepared for the printer, and compare them with his own files, based on information he obtained some years previously from an interview with Bradley Kincaid, from an interview by Archie Green and Eugene Earle, or from correspondence. Where he was able to add to the annotations above, we have given his findings below.]

BARBARA ALLEN - Brad indicated that although he had heard it sung by many, he recalls learning it from his uncle Ben Kincaid.

BARNEY McCOY - He does not recall having seen it in print.

THE BLIND GIRL - He recalled learning it from his family.

CHARLIE BROOKS - Learned from a cousin.

DARBY'S RAM - Learned from Grandpa Jones about 1922.

THE DREAM OF THE MINER'S CHILD - Same information, with the addition that he learned it between 1929-31.

FAIR AND TENDER LADIES - From early Kentucky folksong collection.

FAREWELL LOVELY POLLY - Ibid.

FATAL DERBY DAY - Brad told me the same story. However, Doc Hopkins states that he learned the song as "The Little Boy in Green" from Boone Stout in his medicine show days and recomposed it into the form he passed on to Brad. Doc never attributed it to Dick Cox, and the other information I have points to a pop song origin.

FATHER GRUMBLE - From an early Kentucky folksong collection.

THE FOGGY DEW - Found in a book of about 1840--but I suspect it came to Brad at the session he did for Kapp, set up for the Irish Market, see *That Tumble Down Shack* in Athlone. (Because the song is a lyric, my files cannot provide immediately Irish references, though it gave rise to some narrative songs. It does occur in a number of early Irish collections. I know it is in the Bunting Collection--but can't recall if any of the text is given. I'm sure I have one or more commercial recordings (78's) of it. (It is not, of course, the "Bugaboo" item.)

4,000 YEARS AGO - Contrary to his later statement, Brad told me it was a "family song."

GIVE MY LOVE TO NELL - He also identified this as a family song.

HAPPY DAYS LONG AGO - (A parody of "Long, Long Ago").

I COULD NOT CALL HER MOTHER - Brad identified this as a song from his family.

IN THE LITTLE SHIRT MY MOTHER MADE FOR ME - The "boys at WLS" were the same ones from which he learned "Ain't E Crazy," q.v.

IT'S YOU - Said he never sang it. (Song folio?)

I'VE WAITED A LIFETIME FOR YOU - Said he never heard of it. (Song folio?)

LEGEND OF THE ROBIN'S RED BREAST - The words were written by Blanche Preston Jones of Ashland, Kentucky. Brad paid her \$25.00 for them and composed the tune. (The legend has been reported from Ireland and the United States--from Ireland in the IFC Mss., and Pete Welding heard it from his parents in Chicago.)

LET THAT MULE GO AUNK - Another title for "Kicking Mule," q.v.

LIGHTNING EXPRESS - Apparently Brad still has a copyright on this. He recalls receiving payments a few years ago.

LITTLE MOHEE - He told me he learned it from his family.

LITTLE ROSEWOOD CASKET - A "very old" song in Brad's home community.

MARY WORE THREE LINKS OF CHAIN - He identified this as a family song.

THE MINER'S SONG - Mr. Gilmore of Southern Music sent Brad a test recording from the author and Brad then recorded it at a Majestic session.

OLD JOE CLARK - Brad added that Old Joe Clark was killed by his son. Clark was a notorious character. He carried a long knife down the back of his neck all the time so that he could reach it and get it quickly. The Betty Brown that is mentioned in the song was living with Joe by force. One day Joe's hogs got out and got into the corn field of his son on the adjoining farm. The son got his shotgun and killed Old Joe, which was what the very thing that the girl (Betty Brown) wanted so she could get away from him.

OLD SMOKY - Learned from family.

PEARL BRYAN - Brad was familiar with the tune in Kentucky and connected it with "The Jealous Lover." He could not recall the source of the words. (Check Cox.)

PRETTY POLLY - "Old traditional song."

RED LIGHT AHEAD - Written on a personal appearance, stimulated by an actual happening.

SOURWOOD MOUNTAIN - "Always known," but worked up his version from a number of sources. The order and arrangement are his. (He said that in such songs he sometimes had to make up verses to fill gaps or to fill out a phonograph record, and also at times had to revise apparent obscenities.)

(IN) THE STREETS OF LAREDO - Brad knew the "Dying Cowboy" version from his Kentucky boyhood. He later heard the "Streets of Laredo" tune while at WLS in Chicago and set his words to the tune (Gennett).

SWAPPING SONG - Learned from his family.

SWEET INNISCARRA - He didn't remember it at first, but later recalled that it was from the Kapp-Decca session, as "Tumble Down Shack in Athlone."

SWEET KITTY WELLS - From his father.

TWO SISTERS - From his family.

TYING THE LEAVES - From Grandpa Jones.

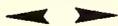
WHEN I FIT WITH GENERAL GRANT - Learned from Foster Brooks, an announcer on a Louisville radio station.

WHEN IRISH EYES ARE SMILING - This is also from the Kapp-Decca session.

WHEN THE WORK'S ALL DONE THIS FALL - Learned from "Peg" Moreland (then known as "Tex") when Moreland was performing on WLS.

WRECK ON THE C & O - Brad indicated to me that his source was Cox.

The Kapp-Decca session seems to have involved Kapp bringing him material which Brad and his wife performed--for the United States and overseas Irish market.



NOTE: The preceding song checklist, and the following discography, were originally planned to follow Loyal Jones' article, "Who Is Bradley Kincaid?" in the previous issue of JEMFQ; however, they were held over to this issue because of lack of space.

BRADLEY KINCAID DISCOGRAPHY

All sides are by Bradley Kincaid, vocal and guitar, unless noted otherwise. Record label abbreviations as follows: Gen = Gennett, Chm = Champion, Chl = Challenge, Sil = Silvertone, Spt = Supertone, Bel = Bell, Spr = Superior, MW = Montgomery Ward, Br = Brunswick, Cq = Conqueror, Vo = Vocalion, DeI = Irish Decca, Me = Melotone, RZAu = Australian Regal Zonophone, Po = Polk, Pan = English Panachord (with P prefix, Australian); Bb = Bluebird, El = Electradisk, Su = Sunrise.

Starr Piano Co., ca. 19 Dec. 1927, Chicago Ill.

GE-13312	The Fatal Wedding	Gen 6363, Chm 15248, Chl 366, Sil 5186, Sil 8217, Spt 9211, Bel 1178
GE-13313A	Sweet Kitty Wells	Gen 6363

Note: After 22 Oct. 1929, mx GE-13313 was replaced by GE-15746.
All Champions issued as by Dan Hughey; Bell 1178 as by John Carpenter

Starr Piano Co., ca. 27 Feb. 1928, Chicago, Ill.

GE-13472	Barbara Allen	Spt 9211	Sil 5186, Sil 8217
GE-13473	Methodist Pie	Gen 6417, Chm 15631, Spt 9210	Sil 5189, Sil 8220
GE-13474	Froggie Went A-Courtin'	Gen 6462, Chm 15466, Spt 9209	Sil 5188, Sil 8219

Note: Chm 15631 was titled "An Old Camp Meeting" instead of "Methodist Pie."

Starr Piano Co., ca. 28 Feb. 1928, Chicago, Ill.

GE-13478A	Sourwood Mountain	Gen 6417, Chm 15466, Chl 366, Sil 5189, Sil 8220 Spt 9210, Bel 1178	
GE-13479	The Swapping Song	Gen 6462, Chm 15466, Spt 9209	Sil 5188, Sil 8219
GE-13480A	Bury Me on the Prairie	Spt 9208,	Sil 5187, Sil 8218 Spr 2588

Note: Spr 2588 issued as by Harley Stratton; A take used.

Starr Piano Co., ca. 9 Mar. 1928, Chicago, Ill.

GE-13520	Paper of Pins	Rejected
GE-13521	The Turkish Lady	Rejected
GE-13522	The Two Sisters (The Miller)	Rejected
GE-13523	Fair Ellen	Rejected

Starr Piano Co., ca. 9 Mar. 1928, Chicago, Ill.

WLS Showboat sides are by several artists, including Kincaid.

GE-13549	The (WLS) Showboat--Part I	Sil 5199, Sil 8231
GE-13552	The (WLS) Showboat--Part II	Sil 5199, Sil 8231

Starr Piano Co., ca. 20 Mar. 1928, Chicago, Ill.

GE-13575	The Little Rosewood Casket	Rejected
GE-13576	The (WLS) Showboat--Part III	Sil 5200, Sil 8232
GE-13577	The (WLS) Showboat--Part IV	Sil 5200, Sil 8232
GE-13578A	The Ship That Never Returned	Rejected
GE-13581A	Barney McCoy	Rejected
GE-13582A	Don't Put Me Off the Train	Rejected
GE-13587	The (WLS) Showboat--Part V	Sil 5201, Sil 8233
GE-13588	The (WLS) Showboat--Part VI	Sil 5201, Sil 8233

Note regarding takes: All Starr recordings utilized three takes--"plain," A, and B.
Only the issued take(s) is shown in this discography.

Starr Piano Co., ca. 12 July 1928, Chicago Ill.

GE-14028	Pearl Bryan	Rejected	
GE-14029	Rip Van Winkle	Rejected	
GE-14030	Liza Up in the Sim'mon Tree	Rejected	
GE-14031A	Cuckoo Is a Pretty Bird	Gen 6620	
GE-14032	Four Thousand Years Ago	Rejected	
GE-14033	Don't Put Me Off the Train	Rejected	
GE-14034	Soldier, Soldier, Will You Marry Me	Rejected	
GE-14035	Little Mohee	Rejected	
GE-14036	Butcher Boy	Rejected	
GE-14037	I Loved You Better than You Knew	Rejected	
GE-14038	Billy Boy	Rejected	
GE-14039	Fair Ellen	Spt 9212	Sil 8221
GE-14040	Two Sisters	Spt 9212	Sil 8221
GE-14041	Paper of Pins	Rejected	
GE-14042	Red River Valley	Rejected	
GE-14043	The Orphan Girl	Rejected	

Starr Piano Co., 28 Jan. 1929, Richmond, Ind.

GE-14738	Four Thousand Years Ago	Gen 6761, Chm 15687, Chm 45057,	Spt 9362, Spr 2656
GE-14739	When the Work's All Done This Fall	Gen 6989	
GE-14740	Give My Love to Nell	Gen 7020	Spt 9350
GE-14741B	In the Streets of Laredo	Gen 6790	Spt 9404
GE-14742AB	The Wreck On the C. & O. Road	Gen 6823, Chm 15710, Chm 45098,	Spt 9350
		MeC 45057	
GE-14743	Pearl Bryan	Gen 6823, Chm 15731,	Spt 9404
GE-14744B	The Little Mohee	Gen 6856, Chm 15731,	Spt 9402
GE-14745	The Red River Valley	Gen 6790, Chm 15710, Chm 45098,	Spt 9403, Spr 2588
GE-14746A	Liza Up In the 'Simmon Tree	Gen 6761, Chm 15687, Chm 45057,	Spt 9362,
		MeC 45067	
GE-14747	The Little Rosewood Casket	Gen 6989,	Spt 9403
GE-14748	A Paper of Pins	Gen 6856,	Spt 9402

Notes: GE-14742: A take used on Gen, B take on Chm; GE-14746: "plain" take used on Gen, A take on Chm and MeC. Spr 2588 issued as by Harley Stratton

Starr Piano Co., ca 7 June 1929, Richmond, Ind.

GE-15163A	Happy Days Long Ago	Gen 6944, Chm 15787,	Spt 9471
GE-15168	Little Old Log Cabin in the Lane	Gen 6958, Chm 15923,	Spt 9505
GE-15169	Will the Angels Play Their Harps for Me	Gen 6900, Chm 15771, Chm 45130,	Spt 9452
GE-15170	Charlie Brooks	Gen 6958, Chm 16029, Chm 45039,	Spt 9648, Spr 2788
GE-17171	Angels in Heaven Know I Love You	Gen 6900, Chm 15771, Chm 45130,	Spt 9452
GE-17172	Let That Mule Go Aunk! Aunk!	Gen 6944, Chm 15787,	Spt 9471, Spr 2656
GE-17173	Old Number Three	Gen 7020, Chm 15923,	Spt 9505, Spr 2788
GE-17174	Billy Boy	Rejected	

Starr Piano Co., ca. 4 Oct. 1929, Richmond, Ind.

GE-15734A	Cindy	Gen 7112, Chm 15851	Spt 9568, Spr 2770
GE-15735A	My Little Home in Tennessee	Chm 15851,	Spt 9568
GE-15736	On Top of Old Smoky	Gen 7053, Chm 16029, Chm 45039,	Spt 9566, Spr 2770,
		MW M-4984	
GE-15737	And So You Have Come Back to Me	Rejected	
GE-15738A	After the Ball	Gen 7081, Chm 15876,	Spt 9648,
		MeC 45002	
GE-15739A	I Will Be All Smiles Tonight	Gen 7053, Chm 15876,	Spt 9566,
		MeC 45002	
GE-15740	Pretty Little Pink		Spt 9666
GE-15741A	The Blind Girl	Gen 7081, Chm 15968,	Spt 9565
		MW M-4984	
GE-15742	De Ladies Man	Rejected	
GE-15743A	Mary Wore Three Links of Chain		Spt 9666
GE-15744	I Could Not Call Her Mother	Gen 7112, Chm 15968,	Spt 9565
GE-15745	(Untitled)	Rejected	
GE-15746B	Sweet Kitty Wells	Gen 6363, Chm 15502, Sil 5187, Sil 8218,	Spt 9208

Note: On GE-15741--after 15 Apr 1930 the A take was used.

Brunswick-Balke-Collender Co., 22 Nov. 1929, Chicago, Ill.

C-4732	Give My Love to Nell	Rejected; remade
C-4733	The Blind Girl	Rejected; remade
C-4734	Methodist Pie	Rejected; remade
C-4735	Sweet Kitty Wells	Rejected
C-4736	When the Work's All Done This Fall	Rejected; remade
C-4737	Barbara Allen	Rejected; remade
C-4738	Streets of Laredo	Rejected

Brunswick-Balke-Collender Co., ca. Feb. 1930, Chicago, Ill.

C-5302	When the Work's All Done this Fall	Br 403, Spt 2017
C-5303	Give My Love to Nell	Br 403, Spt 2017
C-5304	Methodist Pie	Br 420, Spt 2018
C-5305	Barbara Allen	Me 12349, Cq 7982, Vo 02685, DeI W4148
C-5306	The Blind Girl	Me 12349, Cq 7983, Vo 02685, DeI W4148
C-5307	Sourwood Mountain	Br 420, Spt 2018, Cq 8090

Brunswick-Balke-Collender Co., Ca. mid-March 1930, Chicago, Ill.

C-5558	Cindy	Br 464, Br-80093 (in Album De-Br B-1025), Br BL-59000, Coral (Japan) MH 174, MCA (Japan)
C-5559	Pretty Little Pink	Br 464 / 3013

Note: BL-59000 was a 10" LP; De-Br B-1025 an album of 4 10" 78s, both titled Mountain Frolic, a reissue set compiled by Alan Lomax in ca. 1947.

Brunswick-Balke-Collender Co., ca. 8 Oct. 1930, Chicago, Ill.

C-6426	I Wish I Had Someone to Love Me	Me M12372, Vo 02686, RZAu G22216
C-6427	Old Joe Clark	Br 485, Cq 8090, Br 80096 (in Album De-Br B-1025), Br BL-59000
C-6428	Old Coon Dog	Br 485
C-6429	The Innocent Prisoner	Me M12372, Vo 02686, RZAu G22216

Brunswick-Balke-Collender Co., ca. mid-Dec. 1930, Chicago, Ill.

C-6865	Somewhere, Somebody's Waiting for You	Me M12262, Vo 02705, Cq 7984, Po 9079, RZAu G22218
C-6866	The Fatal Derby Day	Me M12315, Vo 02684, RZAu G22215
C-6867	Red River Valley	Me M12183, Vo 5476, Vo 04647, ARC 7-06-71, Po 9050, Pan P12183, DeI W4475
C-6868	A Picture From Life's Other Side	Me M12183, Vo 5476, Vo 04647, ARC 7-06-71, Po 9050, Pan P12183, DeI W4475
C-6869	Two Little Girls in Blue	Me M12291, Vo 5475, Po 9093, Pan 25, DeI 4456 Sterling (Canada) 91316
C-6870	Gooseberry Pie	Me M12291, Vo 5475, Po 9093, Pan 25, DeI 4456 Sterling (Canada) 91316
C-6871	The Fatal Wedding	Me M12315, Vo 02684, Cq 7982, RZAu G22215
C-6872	Bury Me Out on the Prairie	Me M12332, Cq 8091, Vo 5474, ARC 7-06-70, RZAu G22575
C-6873	The True and Trembling Brakeman	Me M12184, Cq 8091, Vo 02683, Po 9064, Pan 25, Pan P12184
C-6874	The Lightning Express (Please Mr. Conductor Don't Put Me Off the Train)	Me M12184, Vo 02683, Pan P12184, Pan 25, RZAu G22211
C-6875	For Sale, a Baby	Me M12262, Vo 02705, Po 9079, RZAu G22211
C-6876	After the Ball	Me M12332, Vo 5474, Cq 7984, ARC 7-06-70

Note: ARC group includes Banner, Oriole, Romeo, Melotone, Perfect; same release number on all five labels. First digit indicates year of release (7 = 1937), middle pair of digits indicates month (05 = May).

RCA Victor, 14 Sept. 1933, New York, NY.

BS-77659-1	Some Little Bug Is Goin' To Get You Some Day	BB B-5179, MW M-4379, Su 3276, E1	/2085
BS-77660-1	Long, Long Ago	BB B-5179, MW M-4379, Su 3276, E1	
BS-77661-1	The First Whippoorwill Song	BB B-8478, Cam CAL-898	/2085
BS-77662-1	Two Little Orphans	BB B-4906	
BS-77663-1	In the Little Shirt That Mother Made For Me	BB B-5321, MW M-4421, RZAu G22367	
BS-77664-1	Three Wishes	BB B-4906	/Su 3402
BS-77665-1	Mammy's Precious Baby	BB B-8478	
BS-77666-1	Sweet Betsy From Pike	BB B-5321, MW M-4421, Su 3402, RCA	
BS-77667-1	The House Carpenter	BB B-5255, Su 3338, E1 2135	/ LPV-548
BS-77668-1	Dog and Gun	BB B-5255, Su 3338, E1 2135	
BS-77669-1	The Old Wooden Rocker	BB B-5201, MW M-4405, Su 3282,	
		E1 2091	
BS-77670-1	My Mother's Beautiful Hands	BB B-5201, MW M-4405, Su 3282,	
		E1 2091	

RCA Victor, 14 Feb. 1934, New York, NY.

BS-81383-1	Somebody's Waiting for You	BB B-8410, RZAu G24913
BS-81384-1	The Letter Edged in Black	BB B-5895, RZAu G22499, RCA LPM 6015
BS-81385-1	Little Rosewood Casket	BB B-5895, RZAu G22499
BS-81386-1	The Ship That Never Returned	BB B-5569, RZAu G22339
BS-81387-	Jimmie Rodger's Life	BB B-5377, MW M-4456, Su 3458,
BS-81388-1	The Death of Jimmie Rodgers	BB B-5377, MW M-4456, Su 3458
BS-81389-1	Mrs. Rodgers' Lament	BB B-5423, MW M-4457, RZAu G22367
BS-81390-1	Life Is Like a Mountain Railroad	BB B-8501
BS-81391-1	Little Joe	BB B-5423, MW M-4457
BS-81392-1	The Blind Girl	BB B-8501, RZAu G22339
BS-81393-1	I'll Take You Home Again Kathleen	BB B-5569, RZAu G22339
BS-81394-1	Zeb Tourney's Gal (Feud Song)	BB B-8410

RCA Victor, 7 May 1934, New York, NY.

BS-82388-1	The Death of Jimmie Rodgers	BB B-5486, RCA LSP-4073(e)
BS-82389-1	The Life of Jimmie Rodgers	BB B-5486, RCA LSP-4073(e)
BS-82390-1	In the Hills of Old Kentucky	BB B-5971, RZAu G22554
BS-82391-1	Just Plain Folks	BB B-5991, RZAu G22554

Notes: LP titles: Camden CAL-898: Maple on the Hill and other Old Time Country Favorites
 Victor LPM-6015: Stars of the Grand Ole Opry
 Victor LSP 4073: When the Evening Shadows Fall ("The Life of
 Jimmie Rodgers" is titled "Jimmie Rodgers' Life" on this LP)
 Victor LPV-548: Native American Ballads

Decca Record Co., Sept. 1934, New York, NY.

38649	Darlin' Clementine	DeI W4271
38650	In the Hills of Old Kentucky (My Mountain Rose)	Unissued
38651	My Mother's Beautiful Hands	De 5026, DeI W4271
38652	The Old Wooden Rocker	De 5026, DeI W4372
38653	Ain't We Crazy	De 5025
38654	In the Little Shirt that Mother Made for Me	De 5025, DeI W4372

Decca Record Co., ca. 28 Nov. 1934, New York, NY.

39105	Down By the Railroad Track	De 12035
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Decca Record Co., ca. 30 Nov. 1934, New York, NY.

39122	Sweet Inniscarra	De 12035
39123	The Foggy Dew	De 12024
39124	That Tumble Down Shack in Athlone	De 12024
39125	When Irish Eyes Are Smiling	De 12053
39126	The Cowboy's Dream	De 5048
39143	Red River Valley	De 5048
39144	I'd Like To Be in Texas	De 12053

Note: Piano accomp. on sides
 issued in De 12000 series.
 by Irma F. Kincaid

Bullet Recording and Transcription Co., ca. 1944, Nashville, Tenn.

Bradley Kincaid and his Kentucky Mountain Boys. (Note: No master numbers appear on the Bullet label or in the wax.)

Ain't We Crazy	Bul 615
Now the Table's Turned on You	Bul 615

Majestic Record Co., ca. 1945, Nashville, Tenn.

Bradley Kincaid, vocal and guitar. These recordings for Majestic were subsequently issued on the Varsity label, owned by the Wright Record Corp. of Meriden, Conn. Following release on 78 rpm discs in the late 1940s, they were reissued on a 10" Varsity LP, in the late 1940s or early 1950s. Although the Mercury releases bear Mercury master numbers, it seems fairly certain that these were taken from the Majestic recordings and issued in ca. 1952. The Design LP appeared in the early 1960s.

T-1014	The Legend of the Robin Red Breast	Maj 6010, Var LP 34, Design DLP-189 and 625, Mer 6169
T-1015	The Blue Tail Fly	Maj 6010, Var 8038, Var LP 34, Design DLP-189 and 625
T-1069	Footprints in the Snow	Var 8038, Var LP 34, Mer 6169
T-1304	Hummingbird Special	Maj 6020, Var LP 34
T-1305	Red Light Ahead	Maj 6018, Var LP 34
T-1306	The Miner's Song	Maj 6018, Var LP 34
T-1307	The Fatal Derby Day	Maj 6020, Var 8041, Var LP 34
?	Those Precious Love Letters	Var LP 34

Note: Varsity LP 34 is titled Bradley Kincaid Singing American Ballads and Folk Songs; Design DLP 189 and 625 is titled Cowboy!

Capitol Records, 1950, Springfield, Oh.

These recordings were made at radio station WSSO, which Kincaid then owned, and sent to Capitol. The group accompanying him was "The Whippoorwills" from Dayton.

6597-D3	Red Light Ahead	Cap 1465
6598-D3	Now the Table's Turned on You	Cap 1465
6599-D3	Brush the Dust from that Old Bible	Cap 1276
6600-D3	Legend of the Robin Red Breast	Cap 1276

Bluebonnet Recording Studios, 6-9 Aug. 1963, Fort Worth, Tex.

One Hundred and sixty-two songs were recorded at this four-day recording session, seventy-four of which have been released to date on six LPs, all titled Mountain Ballads and Old Time Songs.

Album Number One -- Bluebonnet BL 107

Barbara Allen	The First Whippoorwill
Billy Boy	I Gave My Love a Cherry
Footprints in the Snow	I'll Remember You, Love, In My Prayers
Down in the Valley	The Little Shirt that Mother Made for Me
The Fatal Derby Day	Liza Up in the 'Simmon Tree
Four Thousand Years Ago	I Love My Rooster
Methodist Pie	The Legend of the Robin's Red Breast

Album Number Two -- Bluebonnet BL 105

The Letter Edged in Black	Don't Make Me Go to Bed and I'll Be Good
The Gypsy's Warning	Just Plain Folks
Fingerprints Upon the Window Pane	Just as the Sun Went Down
There's No Place Like Home	High Grass Town
In a Village By the Sea	Two Little Orphans
My Grandfather's Clock	The Hunters of Kentucky
My Sweet Iola	Life's Railway to Heaven

Album Number Three -- Bluebonnet BL 109

In the Hills of Old Kentucky	The Blue Tail Fly
Bury Me Out on the Prairie	The Three Wishes (Or Better Than Gold)
Dog and Gun	Get Away Old Man, Get Away
I'd Like to Be in Texas	The House Carpenter
I Wonder When I Shall Be Married	There's a Red Light Ahead

Album Number Four -- Bluebonnet BL 112

Give My Love to Nell
Cindy
Sweet Kitty Wells
The Wreck on the C&O Road
Only As Far As the Gate
I Loved You Better Than You Knew

The Life of Jimmy Rodgers
The True and Trembling Brakeman
The Housekeeper's Tragedy
Pearl Bryan
The Hills of Old New Hampshire
How Beautiful Heaven Must Be

Album Number Five -- Bluebonnet BL 118

Molly Darlin'
Night Time in Nevada
Steamboat Bill
Nobody's Darling
How the Banjo Was Invented
Beautiful Dreamer

Those Precious Love Letters
Ain't We Crazy?
Charlie Brooks
Little Brown Jug
Darling Nellie Gray
When Jesus Beckons Me Home

Album Number Six--Bluebonnet BL123

Little Old Log Cabin in the Lane
Listen to the Mocking Bird
Willie, Down by the Pond
What'll I Do With the Baby-O
The Blind Child
There Was an Old Soldier

My Mother's Old Red Shawl
Little Green Valley
Tildy Johnson
Roll Along, Kentucky Moon
Mary Wore Three Links of Chain
Beautiful Isle of Somewhere

McMonigle Music, Inc., 1973, Springfield, Oh.

On the following songs Kincaid is accompanied by a bluegrass-style band. The LP, Bradley Kincaid: The Kentucky Mountain Boy, was issued both as McMonigle BK 101A/102B and Round Robin 101 (on JEMF's copy, the record label name is Round Robin and the jacket name is McMonigle).

On Top of Old Smokey
Letter Edged in Black
Gooseberry Pie
Four Thousand Years Ago
Gypsy's Warning

I Gave My Love a Cherry
I'll Remember You Love, In My Prayers
I Love My Rooster
Footprints in the Snow
In the Little Shirt My Mother Made for Me
The Fatal Derby Day
Life's Railway to Heaven



Left to right: Asa Martin, Bradley Kincaid, Juanita McMichen Lynch, Mrs. Clayton McMichen, Lily May (Ledford) Pennington (Taken at the 1974 Traditional Music Festival at Berea College, Berea, Kentucky).

NEW JEMF LP NOW AVAILABLE

We are pleased to announce the availability of the fourth album in our LP record series: JEMF #104: *Presenting the Blue Sky Boys*. This LP is a re-issue of the long out-of-print Capitol album originally recorded in 1965 while the Bolick Brothers were in Los Angeles to perform at the UCLA Folk Music Festival. The album is accompanied by a 32-page booklet that includes a biographical history of the Blue Sky Boys, an essay on their music by David Whisnant, notes on the songs, complete text and tune transcriptions, and a complete Blue Sky Boys discography. The album was produced by Paul F. Wells with the aid of a grant from the National Endowment for the Arts. Information on how to order the album will be found on the subscription renewal notice that accompanies this issue of *JEMFQ*.

NEWS FROM THE FRIENDS OF THE JEMF: ANNUAL GENE AUTRY WESTERN MUSIC AWARD

The Friends of the JEMF are very pleased to have been selected to present an annual award in the name of Western movie star, Gene Autry. The purpose of the award is to recognize an individual or group who has made outstanding contributions in the field of Western Music.

It is most fitting that the first recipients of the award are the legendary Sons of the Pioneers. Mr. Autry presented the award in person at a tribute to the group on 24 September 1976. The tribute, sponsored by Station Manager Bill Ward and Radio Station KLAC, Los Angeles, was highlighted by the inclusion of the Pioneers in the Hollywood "Walk of Fame."

The Friends of the JEMF are grateful to Gene Autry, Bill Ward, and the Hollywood Chamber of Commerce for making this occasion possible.



Left to right: Dale Warren, Rusty Richards, Lloyd Perryman, Gene Autry, Billy Liebert, Roy Lanham.

BOOK REVIEWS

BLUERIDGE MOUNTAINS FRIENDLY SHADOWS, by Nobuharu Komoriya (Tokyo: Kodan-sha Press Service Center, Ltd., 1974), 256 pp., no price listed.

Dave Gahr's *Face of Folk Music*, John Cohen's photographs for *Sing Out!* and Folkways Recordings, and Carl Fleishauer's work in *Frailing* and *Bill Monroe* all stand out in their various ways as prime examples of the photographer's art. To add to that list comes Nobuharu Komoriya's book of the photographs taken at various bluegrass festivals in 1973. Komoriya's photographs makes the most intelligent use of bluegrass music in images that I have seen. His photographs are all technically excellent and in most cases capture a feeling that has been missing before in bluegrass graphics. Two hundred and fifty black and white pictures are reproduced with care and love of almost every figure in the bluegrass festival world: Bill Monroe, Ralph Stanley, John McCuen, Snuffy Jenkins, Jack Hicks, Maybelle Carter, Mike Lilley, Doug Dillard, Charlie Moore, Butch Robbins, Leslie Keith, Clyde Moody, Red, White, and Blue(grass), Wilma Lee and Stoney Cooper, and a raft of others.

The pictures are divided between actual performance photographs and candid shots of both the musicians and the audiences. There are some stiffly posed semi-publicity type pictures and some great unposed shots of relaxing, jamming, and talking performers. Anyone who has shot at festivals knows the difficulties that face one: sterility of angles and a sameness to the photographs. However, Komoriya has a distinct talent for varying his shots and choosing different lighting set-ups and perspectives. Unlike many contemporary Japanese photographers, he does not use the extreme wide-angle lens to distraction. In fact when he does, there is an obvious reason for it.

The book can be viewed as social history, a memory book of bluegrass (since bands constantly change of members), or as an enduring work of photographic art. It think it succeeds in all three categories. The reproduction seems to be sheet fed gravure and is on a par with the *Aperture* series and *Camera* reproductions. No technical information is included, although a long free-form poem by Sumiko Fukutake runs throughout the book. An excellent index to the pictures is included which is informative and sometimes humorous. Not one picture is mislabeled! Many of the pictures I am sure we will see again in galleries and reproductions (indeed, *Muleskinner News* Bluegrass Summer, 1974 uses one on the cover) and in photographic magazines.

Too often American culture is badly misinterpreted by visitors who see Kentucky Fried Chicken stands and freeways as representing America and its spirit. Nobuharu Komoriya has gone straight to the heart of a sub-culture and recorded it faithfully, carefully, and exquisitely.

-- William Henry Koon
California State University, Fullerton

HONKYTONK HEROES: A PHOTO ALBUM OF COUNTRY MUSIC, photographs by Raeanne Rubenstein with text by Peter McCabe (New York: Harper and Row, 1975), 154 pp., \$5.95.

At first glance, *Honkytonk Heroes* seems to demean country music and cash in on its current popularity. However, examination provides that the book is both deeply probing in both its text and its pictures. Certainly Raeanne Rubenstein is no Annie Leibowitz, but she is sensitive and visually aware of what she wishes to convey--and that is the subtitle of this work: A Photo Album. Unlike a lot of picture books, this is one to which the reader can either return here and leaf at will, or follow some of the author's divisions: The Telecaster Cowboy Outlaws; Plastic/Rose Country Dream Living; Some Good Ole Boys (and a Few Good Ole Gals). Basically, the approach is to catch the performer off guard just before the subject is aware the picture is being taken, or to pose the subject in an absurd situation (such as Charlie Pride shagging an imaginary fly ball); the best are those that are semi-posed candid (the kind that look entirely unposed such as Conway Twitty with his gray unshaven beard and his pompadour uncombed and bushy; or a marvelous series of Charlie Rich "back home" visiting with a black man who was an early piano teacher. Equally warm are the series of Kitty Wells and Johnny Wright at home, including a picture by the band bus, a

picture of Kitty riding a lawnmower and Johnny about to start up a small motorcycle, and the topping picture of the Wrights very much at home in their living room. By contrast, another living room picture--actually a den--shows Bill Anderson somewhat ill at ease.

Technically, the pictures are all good although a few too many shots with the wide angle detract. I think one of the reasons so many performing-arts photographers have turned to the 21, 28, and 35 mm lenses (although Ms. Rubenstein uses only the latter two) is that it is part of a debunking myth to make the subjects appear smaller than life and diminished in a natural setting: she does this with the pictures of Porter Wagoner. Also slightly disconcerting after so much informality are the portraits of Glen Campbell and family, which are semi-posed and shot with a fill-in flash. Although the time of day might have necessitated it, the aesthetics of the book are somewhat damaged by its inclusion--as well as by the single portrait of Roger Miller at Lake Tahoe; the text says "Loving and warm when he wants to be, frenetic and hostile when he feels that way..." Perhaps this is why the stiffly posed snapshot effect, with the fill-in flash again, was used. But it is a cold picture: Roger standing alone in light as the sun sets behind the Sierras, with the gambling casinos (and the next show to do) unseen across the street. Rubenstein's use of the raw edges (that is, a semi-recreation of the full frame as in contact printing) is a bit too artsy and "now" but on all counts her photographs are especially satisfying.

Since Peter McCabe has much less space to work in for his written text, the words naturally take a second place in the book. He has, however, covered most of the cliches that need to be covered for a neophyte reader, while giving a few personal insights. And, too, he knows country music--as a former editor of *Country Music*--and is able to make some astute comments about the progress (and lack of it) as country music rolls on toward its second half-century. We need many sensitive treatments of country music such as this one if only to offset the hoardes of screaming Yahoos who have descended in recent years to popularize and bury this fine music.

-- William Henry Koon
California State University, Fullerton

GIT ALONG LITTLE DOGIES: Songs and Songmakers of The American West, by John I. White (Urbana: University of Illinois Press, 1975). xiii + 221 pp., with 7" ep containing 4 songs, \$10.00.

Cowboy songs are some of the freshest, and most robust, of American folk songs, and the individuals who made and sang those songs among the most interesting of folk performers. Because most cowboy songs are of relatively recent vintage, it is often possible to trace their history and origins, and, sometimes, to learn something of the "composer" of a particular song. This, of course, is of immense value to the over-all study of folk song. In the nineteen short chapters of this book, John White, himself an early important singer and songmaker, introduces us to some of the most significant of the cowboy singers and songmakers, many of whom were his personal friends.

The book begins with an excellent foreword by Austin Fife, and fifteen pages devoted to White's own career, and then moves through chapters devoted to such cowboy poet-songwriters as Owen Wister, D. J. O'Malley, Gail Gardner and Badger Clark. Other chapters are given over to the origin of specific songs, like "Git Along, Little Dogies," "The Zebra Dun," and "The Strawberry Roan." Another chapter deals with two pioneer collectors, N. Howard Thorp, and John Lomax. Most of the chapters are reprinted or revised from articles written for various magazines and journals during the past decade or so. There are two appendices, one dealing with where to find western songs, both in print and on record, and another which is a John White Discography. The book is profusely illustrated with numerous fine photographs, commercial graphics, and old newspaper clippings. There are also words and music to several songs. The sound sheet included contains four songs recorded by John White, in the late 1920s.

The book is very well done; it is very entertaining and readable, while maintaining high scholarly standards throughout. The large amounts of information provided give valuable insights into western song tradition. This book is, undoubtedly, the most significant contribution to the study of cowboy song to come along in a long time.

-- Charlie Seemann
Moorpark College, Moorpark, California

THE FOLK MUSIC SOURCEBOOK, by Larry Sandberg & Dick Weissman (New York: Alfred A. Knopf, 1976), xxiv + 260 pp., 9" x 12"; hardcover, \$15.00; paperback, \$7.50.

This large bibliography/discography/catalog is a much expanded version of the little *Denver Folklore Center Catalogue and Almanac* of 1966, a sales catalog, then intended by compiler/proprietor Harry Tuft to be an annual publication. However, succeeding volumes were never issued, and a glance through the present compendium provides several reasons why. The book is divided into four sections: I--Listening (covering recordings); II--Learning (covering songbooks, reference books, and instructional books and records); III--Playing (covering instruments, caring for them, tuning them, etc); and IV--Hanging Out (covering organizations, folk festivals, folk music centers, periodicals, films, videotapes, and archives). The final pages include a glossary and a 14-page index. It goes without saying that there are hundreds or thousands of listings that will be of use to anyone whose interest in folk music ranges from the most casual and elementary to the thoroughly experienced. Among the highlights of the book must be counted some of the sections prepared by guest contributors: David McAllester's brief essay on North American Indian Music (p. 40); Philip Sonnichsen's essay and discography on Chicano Music (pp. 44-51); Edith Fowke's essay on Canadian Folk Songs (pp. 156-157); and Ralph Rinzler's essay, "Roots of the Folk Revival" (pp. 114-117).

Compiling such a reference work is generally a tedious and thankless task, and one that constantly throws up to the compilers such questions as whether or not to include a given work, and in what section to include it. As a result, the listings are plagued with inconsistencies of various sorts. Why, for example, are recordings by Gene Bluestein and Bob Gibson listed under "Anglo-American Music From Other Regions--The Midwest," while Sam Eskin's is listed under "Folk Song Revival?" Why is Archie Green's *Only A Miner* listed under "Books About Folk Music," while Evelyn K. Wells' *The Ballad Tree* is given under "Scholarly Collections of Songs?" And what is the definition of "Scholarly Collections of Songs" that permits the inclusion of Carrie Jacobs Bond's *Old Melodies of the South*, or Norman Cazden's *Abelard Folk Song Book*, or Robert Frothingham's *Songs of the Sea and Sailors' Chanteys*? Why are recordings by Fiddlin' John Carson listed under "Traditional Songs and Singers" while Clarence Ashley's are under "Old-Time String Band and Early Country Music?" And of course there is the problem of inclusion (why Uncle Dave Macon on County and RBF, but not Historical or Vetco?), but this is practically unavoidable in such a rapidly growing field as folk music. For some recording artists, biographical sketches are given, for others, not. Some books are described and evaluated briefly, others not. In general, I find the annotations useful, perceptive, and accurate. (There are, of course, some typos; e.g., Mary O. Eddy, author of "Ballads and Songs from Ohio," is listed as Mary Baker Eddy.) In many cases, though, I think the authors could have aided users immensely by categorizing performers as traditional, revival, or some intermediate blend. Complaints aside, the book is heartily recommended for every library, public or private, that services individuals with an interest in learning more about folk music.

-- Norm Cohen
JEMF

AMERICAN FOLKLORE FILMS & VIDEOTAPES: AN INDEX, Bill Ferris and Judy Peiser, eds. (Memphis: Center for Southern Folklore, 1976), xv + 338 pp.; 8.5" x 11" paper covers; photos, indexes, appendices.

This volume is basically an annotated listing of over 1800 films and videotapes on various aspects of folklore and folk music. For each entry are given length, configuration (film size; color or b & w), year of publication, producer, distributor, and a brief notation on the content of the film/videotape. A lengthy subject provides easy access to the alphabetical (by title) main listings. One Appendix lists the films by distributor, and another gives distributors' addresses. The editors announce their intentions of updating the Index each year with a supplementary listing. The preparation and publication of the Index was aided by grants from the National Endowments for the Arts and Humanities, the Tennessee Arts Commission, and the Rockefeller Foundation.

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BIBLIOGRAPHIC NOTES

THE JOURNAL OF AMERICAN FOLKLORE, 89 (Oct.-Dec. 1976), includes "The Folk, the Stage, and the Five-String Banjo in the Nineteenth Century," by Robert B. Winans (pp. 407-437). The author argues convincingly that the minstrel style of banjo playing was basically the style known to present day southern mountain whites as brushless, drop-thumb frailing (without chording); that the mountain whites picked up the style from minstrel shows and other forms of public entertainment between 1865 and 1880 (rather than having learned it directly from plantation blacks); that the first generation of minstrel banjo players of the 1840s were copying, probably faithfully, traditional black plantation banjo styles; and that finger picking banjo styles first appeared in ca. 1890 and probably derive from the "classical" or "guitar" banjo playing styles that originated in ca. 1870. Also in the same issue is "Bluegrass Records: A Review Article," by Scott Hambly (pp. 501-511).

POPULAR MUSIC AND SOCIETY, 4:4 (1975), includes "The Role of Rock: A Review and Critique of Alternative Perspectives on the Impact of Rock Music," by Mark H. Levine and Thomas J. Harig (pp. 195-207); "Radio Programming: Relating Rating to Revenues in a Major Market," by Peter Hesbacher, Robert Rosenow, Bruce Anderson, and David G. Berger (pp. 208-225); and "Cultural Socialization and the Development of Taste Cultures and Culture Classes in American Popular Music: Existing Evidence and Proposed Research Directions," by George H. Lewis (pp. 226-241).

OLD TIME MUSIC #21 (Summer 1976) features "The Public Named Bluegrass Music," an interview with Everett Lilly, by Carl Fleischhauer (pp. 4-6); "Buddy Thomas: Kentucky Fiddler," by Mark Wilson and Guthrie Meade (pp. 7-11); "The Mountain Ramblers of Galax," Part 1, by Mike Fenton (pp. 12-16); and "Buell Kazee--1900-76," by Tony Russell (pp. 17-18).

THE DEVIL'S BOX, 10:4 (December 1976), includes "From the Fiddling Archives (#14): The Legend of Riley Puckett, Part 1," by Charles Wolfe (pp. 17-23); a conclusion of the Challenge Record Numerical run in previous issues (pp. 29-33); and "A Cowboy Fiddling Contest in the Dakotas--1882," by Richard Blaustein, based on an account in Andy Adams' *The Log of a Cowboy* (1903, reprinted, University of Nebraska, 1970).

BMI COUNTRY HITS: 1944-1975 (Broadcast Music, Inc., 1976). A 32-page booklet containing "a listing of those BMI-licensed songs, their writers and publishers, which have won outstanding public acceptance during the years of our service to music."

SING OUT! 25:3 (Sept.-Oct. 1976), is devoted to Music of La Raza--Songs of the Puerto Rican Nation.

Pickin', III:8 (October 1976), includes "Bluegrass and Old Time Music at the Country Music Hall of Fame," by Douglas B. Green (pp. 6-12), a discussion of the facilities and activities of the Country Music Foundation; "Jimmie Rodgers, The Singing Brakeman," by C. Thurston Bowden (pp. 14-17), a brief biography and discussion of some of Rodgers' recordings; and "Betty Fisher: Leading Lady of the Dixie Bluegrass Band," by Marie Boykin (pp. 26-29). III:9 (November 1976) features "The Hotmud Family: An Interview," by Charles Wolfe, with a young group of old-time music performers (pp. 6-8); "Spotlight on Randy Davis," bass player for Bill Monroe's Bluegrass Boys, by Stephanie P. Ledgin (pp. 10-14); and "John Morris Talks About Old Homestead Records," an interview with the proprietor of a small label specializing in bluegrass and old time music, by Barbara Zill (pp. 22-24). III:10 (December 1976) features "Bill Monroe: A Man and His Music," by Ralph Rinzler (pp. 6-18), a condensation of a chapter published in *Stars of Country Music: Uncle Dave Macon to Johnny Rodriguez* (University of Illinois Press, 1975).

BLUEGRASS UNLIMITED, II:5 (November 1976) features "The Boys from Indiana with Paul Mullins & Noah Crase," by Marty Godbey (pp. 7-11); and "Born to be Free--Betty Fisher," by Don Rhodes (pp. 14-17). II:6 (December 1976) includes "The Shenandoah Cutups: Class Bluegrass from a Newer Group," by Ivan M. Tribe (pp. 8-12); and "Leslie Keith: Black Mountain Odyssey," by Bob Sayers (pp. 13-17). In II:7 (January 1977) are "Ricky Skaggs: Clinch Mountain to Boone Creek," by Jack Tottle (pp. 8-16); and "Hubert Davis: Down Home Banjo Picker," by Bruce Nemerov (pp. 18-21).

RECORD REVIEWS

Uncle Dave Macon, *FUN IN LIFE* (Bear Family 15519; West Germany). Reissue of 16 selections by Uncle Dave Macon and various accompanists originally recorded 1925-1938. Titles: *Walk Tom Wilson Walk, Old Dan Tucker, Watermelon Hanging on the Vine, All Go Hungry Hash House, He Won the Heart of My Sarah Jane, Only as Far as the Gate Dear Ma, When the Harvest Days Are Over, Keep My Skillet Good and Greasy, Working for My Lord, Things I Don't Like to See, They're After Me, I'll Tickle Nancy, Save My Mother's Picture from the Sale, Give Me Back My Five Dollars, Railroad and Gambling, Sho' Fly Don't Bother Me.*

Uncle Dave Macon, *FIRST ROW, SECOND LEFT* (Bear Family 15518). Reissue of 16 selections by Macon originally recorded 1926-29. Titles: *Are You Washed in the Blood, Maple on the Hill, Bear Me Away on Your Snowy Wings, For Goodness Sakes Don't Say I Told You, Put Me in My Little Bed, Hush Little Baby Don't You Cry, Over the Mountain, Uncle Dave's Beloved Solo, Deliverance Will Come, Stop That Knocking at My Door, Sassy Sam, Them Two Gals of Mine, We Are Up Against It Now, I Ain't Got Long to Stay, Ain't It A Shame to Keep Your Honey Out in the Rain, Diamond in the Rough.* Both of the above albums produced by Richard Weize.

Can the world use two more Uncle Dave reissues? Yes, indeed! Macon is one of the few artists from the 1920s whose total recorded repertoire (approximately 200 sides) should be available on LP. Born in 1870 in Warren County, Tennessee, Macon was nearly fifty years old before he first sought payment for his musical ministrations--and then only to rid himself of a pesky farmer who kept importuning him to play at a forthcoming party. Rather than being put off, the farmer agreed to the requested payment, and thus began a professional musical career that lasted almost until Uncle Dave's death at the age of 82. By the time he made his first recordings in 1924, he was well-known as a local entertainer, banjoist, and raconteur. Records were a secondary career; like most artists in his field, Macon was better known through his personal appearances and his radio shows--in particular, Grand Ole Opry, on which he was a featured star for many years. Macon's repertoire was immense--in addition to the recorded selections, Bob Hyland has tallied up another 200 songs that he performed on radio that were never recorded (see *Uncle Dave Macon: A Bio-Discography*, JEMF Special Series, No. 3). Though there were some older Anglo-American traditional ballads and songs, and also a selection of religious songs, the bulk of Macon's recorded material came from the minstrel stage of the third quarter of the 19th century and the so-called "Tin Pan-Alley" era that followed. In most of Macon's recordings, the inadequacies of 78 rpm disc cannot hide his exuberant personality, his rich catalog of banjo styles, and his effective singing techniques.

There are now about a half dozen LPs of Macon reissues available in the United States. These two most recent ones duplicate previous reissues very little. In most cases, the technical quality of the sound is pretty good. A double-faced insert includes text transcriptions for all the lyrics but refers the reader to the above-mentioned JEMF publication for biographical and discographical data. We can hardly complain about that. If one were to select a single Macon LP reissue, probably the RBF (RF-51) or County (521) albums would make the best choice; but then, why stop with one? (Write Bear Family Records, 2871 Harmenhausen, Hohe Seite, W. Germany.)

UNCLE DAVE MACON AT HOME (Davis Unlimited DU-TFS 101), produced in cooperation with the Tennessee Folklore Society. 21 selections made on a portable recorder in Macon's home in 1950 by Charles Faulkner Bryan and never previously issued commercially. Produced, with liner notes and brochure insert notes, by Charles Wolfe. Titles: *Cumberland Mountain Deer Race, Rabbit in the Pea Patch, Bully of the Town, Mountain Dew, Old Maid's Love Song, Rock of Ages, Keep My Skillet Good and Greasy, Death of John Henry, That's Where My Money Goes, Long John Green, Lady in the Car, Cotton-Eyed Joe, Something's Sure to Tickle Me, Chewing Gum, All in Down and Out Blues, Hungry Hash House, Whoa Mule, No One to Welcome Me Home, Banjo Solo, Polly Put the Kettle On, Kissing on the Sly.*

When folklorist Bryan died unexpectedly in 1955, he left many uncompleted tapes and projects among his files. Nearly two decades later, his widow, an active supporter of the Tennessee Folklore Society, brought to the attention of the editor of the Tennessee Folklore Society Bulletin

the reel of Macon recordings. The material was given over to Charles Wolfe, currently working on a Macon biography, and Wolfe obtained Mrs. Bryan's consent to publication of the recordings. Though the recording session was very informal, with background noises, talking and laughter intruding now and then, as well as some over-recording and some under-recording, nevertheless there is value, both historical and esthetic, in this disc. One observes first of all that, though the banjo playing is a bit rusty, and in a few instances Uncle Dave has forgotten the words of some of his one-time favorites, his voice is nevertheless as strong at age 80 as it was on his last recordings a dozen years earlier. In addition, over two thirds of the selections here were never recorded (and released) by Uncle Dave previously, so we are given another sampling of his huge repertoire. Charles Wolfe, who doubtless knows more about Macon than any other folklorist (compare his chapter on Macon in *Stars of Country Music*, edited by Bill Malone and Judith McCulloh, 1975) provides useful information on the songs themselves as well as the circumstances surrounding the original recordings. All in all, this is an excellent and important project, and we are all in debt to the several individuals responsible for its release. (Write Davis Unlimited Records, Route 7, Box 205A, Clarksville, TN 37040.)

ELVIS--THE SUN SESSIONS (RCA APM1-1675). Reissue of 16 recordings originally made by Elvis Presley for the Sun label in 1954. Titles: *That's All Right*, *Blue Moon of Kentucky*, *I Don't Care If the Sun Don't Shine*, *Good Rockin' Tonight*, *Milkcow Blues Boogie*, *You're a Heartbreaker*, *I'm Left, You're Right, She's Gone*, *Baby Let's Play House*, *Mystery Train*, *I Forgot to Remember to Forget*, *I'll Never Let You Go*, *I Love You Because* (2 versions), *Trying to Get to You*, *Blue Moon, Just Because*.

This reissue of Presley's first recordings is unusually well-documented for a major label. Data for each title include master number and recording date, release numbers (on both Sun and RCA Victor) and release date (on Sun), and personnel. Liner notes by Roy Carr lay out in detail the events that lead to Presley's first recording success. It is difficult to recall what a revolutionary sound Presley had in 1954--and what a revolutionary move it was on the part of Sun's owner, Sam Phillips, to pair a white ("Blue Moon of Kentucky") and a black ("That's All Right") song on the same disc. Presley's record heralded the beginning of the end of the rigid segregation of the record industry along color lines.

HAWAIIAN STEEL GUITAR: 1920s--1950s (Folklyric 9009). Reissue of 15 selections originally recorded between the mid-1920s and early 1950s. Selections: Kalama's Quartette: *Hilo March*; Sam Ku West: *Hawaiian Hula (Huehue)*; Honolulu Players: *Leilehua*; Sol Hoopii: *Lepel Ula Ula*; Master's Hawaiian: *Blue Sparks*; S. Cortez y sus Hawaiinos: *Caperucita*; Tubize Royal Hawaiian Orchestra: *Wabash Blues*; Roy Smeck: *Indiana March*; M. K. Moke: *Moana Chimes*; Hoot Gibson: *Mai Givee*; The Hawaiian Songbirds: *Happy Hawaiian Blues*; Sol K. Bright: *Hawaiian Cowboy*; George Keoki Davis: *Slack Key Hula*; Jenks "Tex" Carman: *Samoa Stomp*; Jerry Byrd: *Hilo March*. Liner notes by Chris Strachwitz.

Early in this century, and doubtless given impetus by the contacts many American sailors made in the Pacific islands during the Spanish-American War, Hawaiian music captured the fancy of many mainlanders. Record companies, who were exploring the potentials in all sorts of ethnic musical traditions within continental United States, also tried to capitalize on the interest in Hawaiian music, and numerous selections were available before the first World War. The interest in Hawaiian music on the part of many hillbilly musicians of the 1920s and 30s has been noted elsewhere.

It seems to be the consensus among writers on the subject that the guitar was brought to Hawaii in the latter 1800s by Mexican and Portuguese cowboys, when cattle raising became an important business. The "Hawaiian" guitar style of using a hard metal object to stop the strings, rather than pressing them against the frets with the fingers, is credited to Joseph Kekuku, who "invented" the technique in the 1890s. In the Hawaiian style, the guitar is tuned to some open chord, and evidently many dozens are used. This album samples not only Hawaiian guitar as played by native Hawaiians, but also the instrument in the hands of mainland musicians, illustrating the impact the genre has had on country music and other forms.

'AUSEA 'OE E SANOE: Field Recordings of Hawaiian Slack Key (Topsoil Music TSR-7046). 15 selections recorded in Hawaii in 1975 by Mike McClellan, featuring traditional artists. Liner notes by McClellan.

These recordings, made while McClellan was in Hawaii supported by a grant from the National Endowment for the Arts, give a good survey of contemporary Hawaiian music as it is played by "non-professionals"--men and women who all have other principal means of employment. Front and back liner notes include comments on the songs, text transcriptions, and background information on the Hawaiian slack key guitar style.

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The *JEMF Quarterly* is edited by Norm Cohen. Manuscripts that fall within the area of the JEMF's activities and goals (see inside front cover) are invited, but should be accompanied by an addressed, stamped return envelope. All manuscripts, books and records for review, and other communications should be addressed to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California, Los Angeles, CA., 90024.