

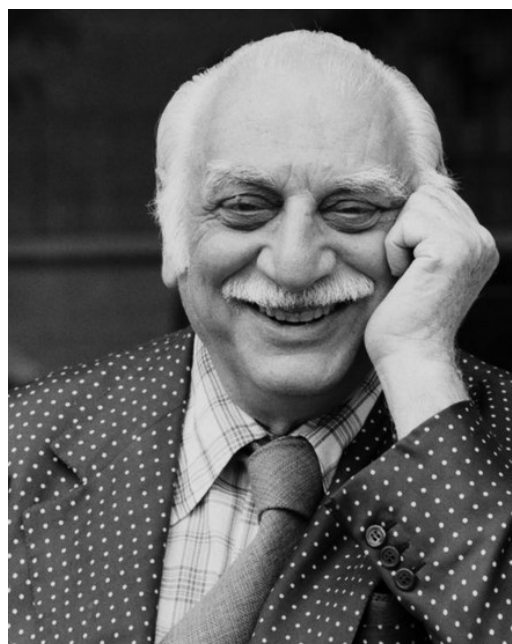
## Moses Asch

Moses ("Moe") Asch (December 2, 1905, Warsaw, Poland – October 19, 1986, New York City, USA) was one of the most important independent record producers of the 1940s.

He founded his first label, Asch Recordings, in 1938 and between 1941-1948 this label provided an outlet for some important material by folk artists including Leadbelly, Cisco Houston and Woody Guthrie.

In 1946 he launched the Disc label, which specialized in modern jazz.

**In December 1949, Asch founded Folkways Records** to specialize in folk and ethnic recordings. His masters and rights to the Folkways label were acquired by Smithsonian Folkways in 1987. In addition to producing records, Moe Asch possessed one of the world's finest and most eclectic collections of traditional and folk music as well as jazz.



**John Avery Lomax** (September 23, 1867 – January 26, 1948) was an American teacher, a pioneering musicologist, and a folklorist who did much for the preservation of American folk music. He was the father of Alan Lomax, John Lomax Jr. and Bess Lomax Hawes, also distinguished collectors of folk music.



**Alan Lomax** (/ˈloʊmæks/; January 31, 1915 – July 19, 2002) was an American ethnomusicologist, best known for his numerous field recordings of folk music of the 20th century. He was also a musician himself, as well as a folklorist, archivist, writer, scholar, political activist, oral historian, and film-maker. Lomax produced recordings, concerts, and radio shows in the US and in England, which played an important role in preserving folk music traditions in both countries, and helped start both the American and British folk revivals of the 1940s, 1950s, and early 1960s. He collected material first with his father, folklorist and collector John Lomax, and later alone and with others, Lomax recorded thousands of songs and interviews for the Archive of American Folk Song, of which he was the director, at the Library of Congress on aluminum and acetate discs.





1950

# Jazz Vol I

## THE SOUTH

FOREWORD BY MOSES ASCH  
PRODUCTION DIRECTOR FOLKWAYS

"RACE RECORDS" A TERM TOO UNKNOWN TO THE MAJORITY OF RECORD BUYERS, ARE PHONOGRAPH RECORDS WHOSE PURPOSE IS TO SUPPLY THE MUSIC NEEDS OF THE NEGRO, THE URBAN, THE RURAL, AND THE FOREIGN RECORD BUYER. TODAY THEY ARE ISSUED UNDER SEPIA, RHYTHM AND BLUES, COUNTRY AND WESTERN, AND INTERNATIONAL HEADINGS.<sup>1</sup> [THE TERM "RACE" IS STILL USED BY MANY IN THE RECORD INDUSTRY TO MEAN RECORDS FOR THE NEGRO TRADE.] AT FIRST THE MAJOR RECORD COMPANIES ISSUED THESE RECORDS UNDER A SPECIAL NUMBERING SYSTEM TO DIFFERENTIATE BETWEEN "LEGITIMATE" AND "RACE" RETAIL STORE SALES. LATER THE RCA VICTOR COMPANY ISSUED FOR THIS TRADE A BLUEBIRD LABEL, COLUMBIA RECORD COMPANY HAD AN OKEH LABEL, WHILE DECCA KEPT THE SPECIAL NUMBERING SYSTEM. DURING THE PERIOD 1900-1930, MANY RECORD COMPANIES MADE AND SOLD FOR ONLY THIS TRADE: AMONG THEM WAS DIVA, SWAN, ETC. TODAY THERE EXISTS AMONG OTHERS SAVOY, ALLADIN, TOWER, FOUR STAR, KING, SECO, CODA AND BANNER.

1. SEE ANY ISSUE (1950) OF CASHBOX OR BILLBOARD

IT IS FROM "RACE RECORDS" THAT THE SELECTION FOR THIS ANTHOLOGY WAS MADE.

IN 1941 WHEN COLUMBIA FORCED THE RECORD INDUSTRY TO REDUCE PRICES (THUS STABILIZING THE INDUSTRY), THESE "RACE RECORDS" WERE OFFERED AT BARGAIN BASEMENT PRICES. IT WAS THEN THAT I PURCHASED A QUANTITY FROM GIMBELS IN NEW YORK FOR 15 CENTS EACH (PRICE TAGS ARE STILL ATTACHED TO THE RECORDS), FROM TERMINAL RADIO AT 10 CENTS EACH, FROM SAM FICHTELBERG ON 6TH AVENUE AND FROM ROLS IN CHICAGO.

IN ORDER TO RECONSTRUCT THIS PERIOD, THROUGH THE RECORDS THEMSELVES, RATHER THAN AS ONE RECORD COMPANY TRIED TO DO BY GETTING OLD TIMERS INTO A STUDIO WITH A PLAY-AS-YOU-USED-TO IN NEW ORLEANS 25 YEARS AGO ATTITUDE, WE ARE USING SOME OF THE RECORDS THUS COLLECTED.

THIS ALBUM IS TO BE USED ONLY AS A GUIDE, FOR AS THE ETHNIC FOLKWAYS LIBRARY ALBUMS OF NEGRO FOLK MUSIC OF ALABAMA POINT OUT, THIS MUSIC IS STILL BEING PLAYED IN THE U.S.

INTRODUCTION AND NOTES ON THE RECORDINGS BY CHARLES EDWARD SMITH AUTHOR "THE JAZZ RECORD BOOK" AND CO-AUTHOR OF "JAZZMEN"

FROM THE COUNTRY, FROM THE CITY  
SOME OF THE MUSICAL ENVIRONMENTS  
THAT CONTRIBUTED TO JAZZ STYLE.





1950, 1958

# Jazz Vol I

THE SOUTH

FOREWORD BY MOSES ASCH  
PRODUCTION DIRECTOR FOLKWAYS

"RACE RECORDS" A TERM TOO UNKNOWN TO THE MAJORITY OF RECORD BUYERS, ARE PHONOGRAPH RECORDS WHOSE PURPOSE IS TO SUPPLY THE MUSIC NEEDS OF THE NEGRO, THE URBAN, THE RURAL, AND THE FOREIGN RECORD BUYER. TODAY THEY ARE ISSUED UNDER SEPIA, RHYTHM AND BLUES, COUNTRY AND WESTERN, AND INTERNATIONAL HEADINGS.<sup>1</sup> [THE TERM "RACE" IS STILL USED BY MANY IN THE RECORD INDUSTRY TO MEAN RECORDS FOR THE NEGRO TRADE.] AT FIRST THE MAJOR RECORD COMPANIES ISSUED THESE RECORDS UNDER A SPECIAL NUMBERING SYSTEM TO DIFFERENTIATE BETWEEN "LEGITIMATE" AND "RACE" RETAIL STORE SALES. LATER THE RCA VICTOR COMPANY ISSUED FOR THIS TRADE A BLUEBIRD LABEL, COLUMBIA RECORD COMPANY HAD AN OKEH LABEL, WHILE DECCA KEPT THE SPECIAL NUMBERING SYSTEM. DURING THE PERIOD 1900-1930, MANY RECORD COMPANIES MADE AND SOLD FOR ONLY THIS TRADE: AMONG THEM WAS DIVA, SWAN, ETC. TODAY THERE EXISTS AMONG OTHERS SAVOY, ALLADIN, TOWER, FOUR STAR, KING, SECO, CODA AND BANNER.

1. SEE ANY ISSUE (1950) OF CASHBOX OR BILLBOARD

IT IS FROM "RACE RECORDS" THAT THE SELECTION FOR THIS ANTHOLOGY WAS MADE.

IN 1941 WHEN COLUMBIA FORCED THE RECORD INDUSTRY TO REDUCE PRICES (THUS STABILIZING THE INDUSTRY), THESE "RACE RECORDS" WERE OFFERED AT BARGAIN BASEMENT PRICES. IT WAS THEN THAT I PURCHASED A QUANTITY FROM GIMBELS IN NEW YORK FOR 15 CENTS EACH (PRICE TAGS ARE STILL ATTACHED TO THE RECORDS), FROM TERMINAL RADIO AT 10 CENTS EACH, FROM SAM FICHELBERG ON 6TH AVENUE AND FROM ROLS IN CHICAGO.

IN ORDER TO RECONSTRUCT THIS PERIOD, THROUGH THE RECORDS THEMSELVES, RATHER THAN AS ONE RECORD COMPANY TRIED TO DO BY GETTING OLD TIMERS INTO A STUDIO WITH A PLAY-AS-YOU-USED-TO IN NEW ORLEANS 25 YEARS AGO ATTITUDE, WE ARE USING SOME OF THE RECORDS THUS COLLECTED.

THIS ALBUM IS TO BE USED ONLY AS A GUIDE, FOR AS THE ETHNIC FOLKWAYS LIBRARY ALBUMS OF NEGRO FOLK MUSIC OF ALABAMA POINT OUT, THIS MUSIC IS STILL BEING PLAYED IN THE U.S.

INTRODUCTION AND NOTES ON THE RECORDINGS BY CHARLES EDWARD SMITH AUTHOR "THE JAZZ RECORD BOOK" AND CO-AUTHOR OF "JAZZMEN"

FROM THE COUNTRY, FROM THE CITY  
SOME OF THE MUSICAL ENVIRONMENTS  
THAT CONTRIBUTED TO JAZZ STYLE.



compiled by Moses Asch and Charles Edward Smith

RICHARD DYER-BENNET  
 ANDREW ROWAN SUMMERS  
 JOHN JACOB NILES  
 CRATIS WILLIAMS  
 TEXAS GLADDEN  
 HOBART SMITH  
 BASCOM LUNSFORD  
 GEORGE EDWARDS  
 DOCK REESE  
 CHAMPION JACK DUPREE  
 SONNY TERRY  
 REV. GARY DAVIS  
 BABY DODDS

# ASCH 1939- 1945

Asch

Asch  
 Recordings  
 NEW YORK

### ART BALLAD SINGERS

- Band 1. RICHARD DYER-BENNET - guitar  
Two Maidens Went Milking
- Band 2. ANDREW ROWAN SUMMERS - dulcimer  
The Hangman's Tree
- Band 3. JOHN JACOB NILES - folk lyre  
Little Mattie Groves
- Band 4. CRATIS WILLIAMS - unaccompanied  
The Wife of Usher's Well

SIDE 1

ASCH 4A

### FOLK BALLAD SINGERS

- Band 5. TEXAS GLADDEN - unaccompanied  
Dark Scenes of Winter
- Band 6. HOBART SMITH - guitar  
Railroad Bill
- Band 7. TEXAS GLADDEN & HOBART SMITH - fiddle  
In the Willow Garden
- Band 8. BOSCOM LAMAR LUNSFORD - banjo  
Springfield Mountain
- Band 9. GEORGE EDWARDS - unaccompanied  
Bonny Laboring Boy
- Band 10. DOCK REESE - unaccompanied  
Go Down Ol' Hannah

Copyright © 1939, 1967 by Moses Asch and Asch Recordings  
 43 West 61st Street, NYC, NY 10023



1979



A1. **Ol' Hannah** (Field Holler/Prison Work Song) (as **Go Down Ol' Hannah**)

4:52

**01** Doc Reese-voc (or Dock Reese)

first issue unknown \* LP Asch ASCH AA 3/4 (1967) Recorded by Moses Asch 1939-45

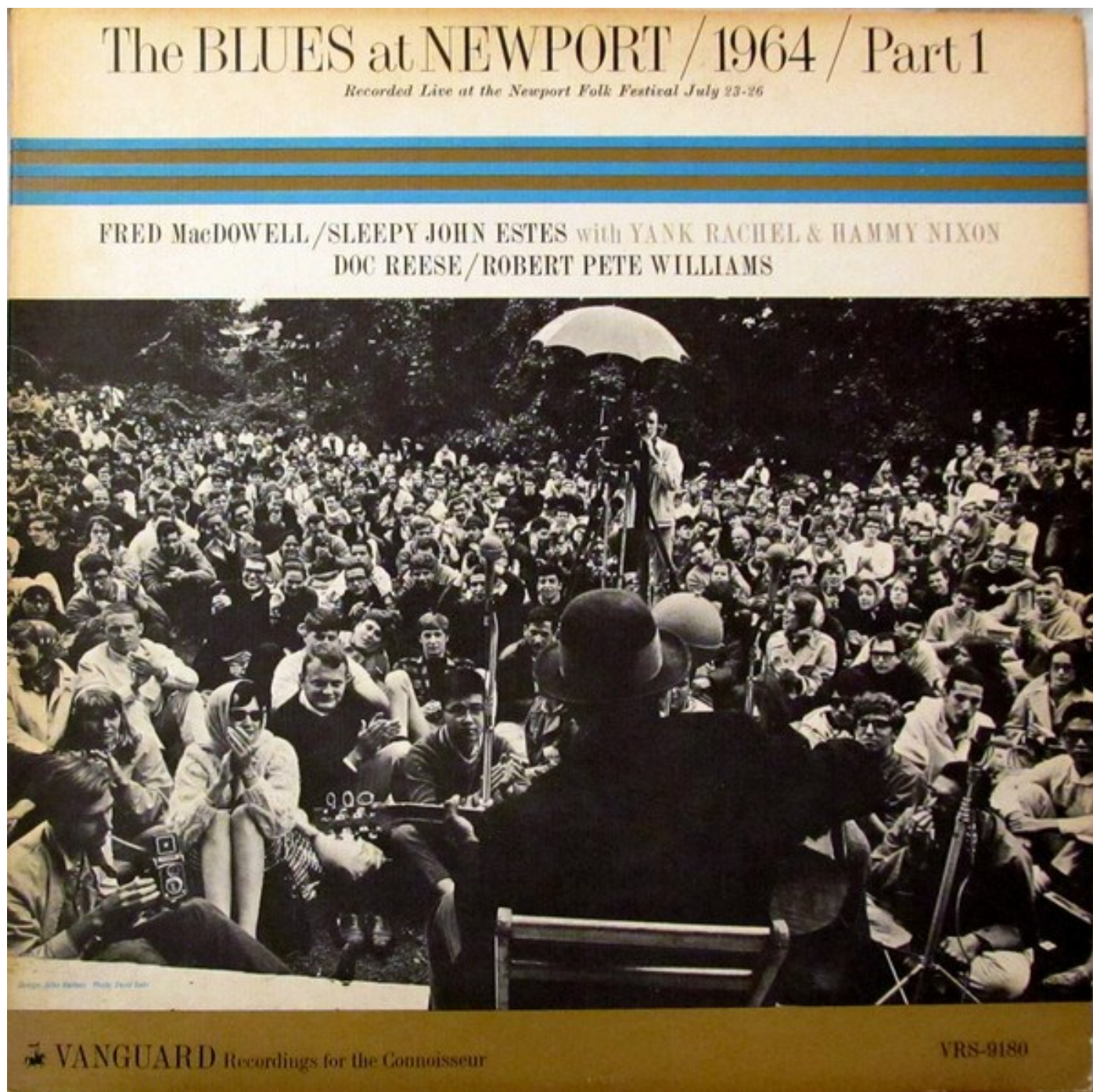
### Doc Reese

African-American singer, who recorded "Go down old Hannah" for Asch/Folkways in the mid-1940s, and again appeared at the Newport Folk Festival in 1964 (released on Vanguard).

Born 24 March 1924, Salem, VA, United States

Died 8 June 2012, Princeton, WV, United States

Member of The Heavenly Gospel Singers, The Starlight Gospel Singers





**THE BLUES AT NEWPORT 1964**

- Part 1**
- SIDE ONE**
- FRED McDOWELL**, with guitar
1. Lord, I'm Going Down South
  2. Highway 61
  3. If the River Was Whiskey
- SLEEPY JOHN ESTES**, with guitar; Yank Rachel, mandolin; Hammy Nixon, harmonica and jug
4. Sleepy John's Twist
  5. Mainstem Blues
  6. Drop Down Mama
  7. Clean Up at Home
- DOC REESE**
1. Old Hannah
  2. Hay Rattler
  3. On My Lord
- ROBERT PETE WILLIAMS**, with guitar
4. Leave Camp Blues
  5. On My Way From Texas
  6. Midnight Boogie

Recorded live at the Newport Folk Festival, July 23-26. Sleepy John Estes appears on this recording by courtesy of Atlantic Records. Recordings by Fred McDowell are available on Debut Records.

The Newport Folk Festival is such a large and involved musical experience that it is difficult to think of more than a few of its many faces. There is, however, one aspect of a festival as large and as varied as Newport has become that is often forgotten, and that is the effort which performing for its audience has on the traditional artists themselves. Often the traditional singer or instrumentalist has found himself thought of as "different" or "exotic" by his neighbors if he persists in playing in one of the musical styles that he's known since he was a child. Tastes have changed and styles have changed and often the people around him fail to understand the deeper sensitivity and the richer human expression in an older style. The music sounds old-fashioned, and in a country which sometimes seems to believe in change simply for the sake of change there is nothing more difficult for a performer to struggle off than the suggestion that he's "old-fashioned". So he has had to face the indifference of his neighbors, as well as the stiffest in the playing fingers and the whorls in the breath that are part of growing old, and often this leaves him with an uncertainty about his own music and an understandable diffidence about performing much in public. There is nothing more saddening to watch than the hesitation with which an older traditional performer approaches the new and incomprehensibly audience that he faces at a festival like Newport. Usually he has gotten so used to the indifference of his neighbors, sometimes even of his own children, that he can't really believe that there is an audience that's interested in hearing him. But with the audience in watching his first nervousness and confusion there is also the moving excitement of watching his surprised and almost disbelief expression when he finishes his first piece and hears the noisy ruck of applause. There were many moments like this at Newport's traditional concerts and workshops in 1964.

The older bluesmen who had come to Newport found another audience, as well, which was perhaps as important to them as the audiences at the concerts, and had its own lingering effect on them. This audience was themselves. For some of them it was the first time since they were young men that they had realized that they weren't alone in their efforts to keep their older styles alive. The festival committee, faced with the staggering problem of finding housing for the hundreds of performers who converged on the town's inadequate facilities, rented houses that were empty on some of the quieter streets and they turned over the houses to entire groups of performers as their home while they were at Newport. The blues singers were together in a white frame building not far from the center of town that soon became known as "blues house." There probably hadn't been so large a group of great blues men together under the same roof since the last of the recording trips that the commercial

companies took through the South in the late 1930's, and it is hard to imagine that even the festival, with all its resources, could ever bring together again so many men who have given so much to the blues. The rooms were bare, the floors without rugs, the furniture mostly iron cots that had been carried into the house just before the performers began arriving, but the most living there during the brief days of the festival included Mississippi John Hurt, Son House, Skip James, Sleepy John Estes, Hammy Nixon, Yank Rachel, Robert Pete Williams, Robert Wilkins, Fred McDowell and his wife, and Willie Dixon.

There was music at blues house most of the day, and usually through the night until early morning. For many of the men it was as though they were back at one of the saloon jumps or the cabin back dances of their youth, and they spent hours playing for each other, even staying breaks and verses as they'd done years before. Sometimes in the morning it was Robert Pete Williams sitting on the edge of a cot in one of the downstairs rooms playing for himself as he looked out of the window at Newport's gray mist. Upstairs Hammy Nixon would be playing one of his harmonicas while Yank Rachel fiddled with the strings on his mandolin. If some music started in one of the rooms usually after a minute or so John Hurt would appear at the door and stand listening, smiling as he watched the faces of the men playing. In the late afternoon after the blues workshop it was Skip James playing for a quiet group sitting on the floor and the cots around him as the last of the sunset drifted in through the window behind him. He was still tired from his recent operation but he was anxiously letting a young boy sitting near him that his way of playing was really very simple. He had tuned the boy's guitar to the same tuning as his and he was softly singing "Devil Got My Woman," turning a little as the boy could watch his fingers and saying every now and then, "See, there's nothing hard to it. You can do it if you try a little."

Although some of the men living at blues house had already played a little at other festivals and coffee houses, and had even done recent recording, the excitement which they drew from each other, as well as from their audiences, seemed to give a new vitality to their music. The blues that they sang and played at Newport included some of the most exciting performances of the blues revival. Fred McDowell's "Lord, I'm Going Down South" is almost an archetypal delta blues, played in an open tuning and a bottleneck style, and it expressed, in its bitterness and its intensity, much of what the singers had given to each other in the sessions of playing and talking at the frame house a few blocks from Newport's crowded main street. As he picks an insistent rhythm against the tapping of his foot on the wooden outdoor stage, and his voice rises in a slight arch over the guitar there is a new consciousness of the strength and the vitality of the blues.

McDowell, who is sixty and works on a cotton plantation outside of Combs, Mississippi, had not recorded before his discovery in Mississippi by Alan Lomax, but he has been playing and singing for much of his life. His blues are often taken from two or three earlier sources, and it's possible to hear verses from singers like Tommy McClennan and Robert Johnson in his songs, but he has a strongly individual approach to his material. His "Highway 61" uses verses from a number of sources, but he is able to bring considerable unity to the diverse elements with the guitar and the voice. "If the River Was Whiskey" uses the melody usually associated with "Brownsville Blues" in the Memphis area.

Sleepy John Estes, who was accompanied at the workshop by Yank Rachel and Hammy Nixon, has had, of course, a long recording career, going back to 1928. Yank, who is one of the most interesting blues mandolin players as recorded, was with John on his first sessions and Hammy Nixon, who is John's cousin, has been with him since the early 1930's. Although John is now blind and has been in poor health in recent years his singing still has its distinctive plainness, and the three of them together still use the doubled rhythms and the lyric accompaniment figures that have always marked John's style. Their playing at the blues workshop was so exciting in anything they've done since John was rediscovered by David Blueenthal in 1962. "Sleepy John's Twist" uses one of John's old melodies with some clever words, and "Mainstem Blues," "Drop Down Mama," and "Clean Up at Home" were first recorded by John in the '30's. Hammy plays both harmonica and jug on some of the numbers and "Clean Up at Home" finishes up with some of his most exuberant jug work.

**VANGUARD RECORDINGS FOR THE CONNOISSEUR VRS-9180**

also on stereo, VSD-79180

The workshops also included blues rooms, as well as the mature blues and there were moments when it was possible to hear an early work song and an hour or so later hear a blues which had been drawn from the same experience. Doc Reese, a preacher from Palestine, Texas, sang three of the Texas work song songs, "Old Hannah," "Hay Rattler," and "On My Lord," and the verses in "On My Lord"—as he suddenly began singing in a strong solo voice after the noisy group shouting of "Hay Rattler"—were deeply marked by prison imagery.

... My mama and papa told me a dirty lie, Told me they'd get me a pardon by the 4th of July, June, July, and August done come and gone, Oh my lord, If all they left me rolling but I think I knowed ...

In his "Leave Camp Blues" Robert Pete Williams sang with some of the overtones of the same experience that Doc Reese had recalled.

"Oh yester' with my arms all folded, worried as a poor man can be, Oh I was wiser' with my arms all folded, worried as a poor man can be, Oh I had everybody's down on me."

For Robert Pete, Newport, with the blues house and the workshop, was a particularly moving experience. When he was first recorded by Harry Oster he was a convict in the Angola Penitentiary in Louisiana. As he sang in "Leave Camp Blues," "Captain you better count your man, Some in the bucket, some going down ..."

The most emotional of his singing expressed much of what he felt as he sang for both of his new audiences, the people sitting on the ground in front of the stage at the workshop, and the bluesmen who filled the bare rooms and the empty halls of the blues house with the richness of their music. —Lawlor Charney

This recording was compiled and programmed with the assistance of Samuel Charters.

Recording Engineers: Marc Albert, Jack Bryant, Ed Proctor, Assistant Engineers: David Joffe, Type: Electrola, New York

**The Newport Folk Festival, 1964, on Vanguard**

**THE BLUES AT NEWPORT, 1964, Part 1**  
 Elizabeth Cotten, Wiley Doss, Mississippi John Hurt, Skip James, Son House, Robert Wilkins VRS-9181 & VSD-79181

**TRADITIONAL MUSIC AT NEWPORT, 1964, Part 1**  
 Kim and Doris Bushnell, Carter Reed, Gidder Clifton, Wiley Doss, Georgia Ben, Island Angers, Sarah Gorman, Eliza Ruth, Fred McDowell, Moving Star, Bill Singer, Chip Parker, Joe Penning, David May Singler, Robert Smith, Bill Thrasher, Arnold Watson, Doc Watson VRS-9182 & VSD-79182

**TRADITIONAL MUSIC AT NEWPORT, 1964, Part 2**  
 Sources Evans, Georgia Ben, Island Angers, Benjamin School, Danvers, Mississippi John Hurt, George McMillan, George Olcott, Phasing and Howard Parsons, Philip Poffo, Yank Rachel, Redempt, Redman, Eliza Ruth, Joe Rialto, Son House, Robert Wilkins, Robert Pete Williams, Doc Watson VRS-9183 & VSD-79183

**THE NEWPORT FOLK FESTIVAL, 1964—Evening Concert, Vol. 1**  
 Sleepy John Estes, Son House, Jim Lewis and the Jug Band, Hammy Nixon, Phil Ochs, Frank Proffitt, Yank Rachel, Redempt, Redman, Holly Solomon, Pete Seeger VRS-9184 & VSD-79184

**THE NEWPORT FOLK FESTIVAL, 1964—Evening Concert, Vol. 2**  
 Joan Baez, Theodore Bikel, Jesse Fuller, The Chieftains, Ray Charles, Ed Dine, Phyllis Farnley, Stephen Stills VRS-9185 & VSD-79185

**THE NEWPORT FOLK FESTIVAL, 1964—Evening Concert, Vol. 3**  
 Catin Bond, Gidder Clifton, Konner, Ray and Glenn, Fred McDowell, Tom Paxton, Judy Rodman, Fred Simonson, Arnold Watson, Chip Watson, Mark Watson, Holly Wax VRS-9186 & VSD-79186

**The Vanguard Folk Catalogue**  
 BILLY BRIDGEMAN • THE BRIDGEMAN • JOHN BAEZ • BOB DYLAN • MARTIN LUTHER KING • GIDDER CLIFTON • PHILIP POFFO • MISSISSIPPI JOHN HURT • SKIP JAMES • SON HOUSE • ROBERT WILKINS • FRED McDOWELL • SLEEPY JOHN ESTES • YANK RACHEL • HAMMY NIXON • DOC WATSON • JIM LEWIS AND THE JUG BAND • JOAN BAEZ • THE CHIEFTAINS • RAY CHARLES • ED DINE • PHYLLIS FARNLEY • STEPHEN STILLS • TOM PAXTON • JUDY RODMAN • FRED SIMONSON • ARNOLD WATSON • CHIP WATSON • MARK WATSON • HOLLY WAX

This is a Vanguard Quality Control recording, featuring carefully selected musicians, fine production and attention to detail in every aspect, and making the full range of varying and experimental sounds. Although it doesn't contain any of the more popular hits, you can't help but be impressed by the quality of the recordings and the richness of the sound which is yours when you purchase a Vanguard recording.



Doc Reese (1924 VA – 2012)

RECORDINGS FOR VANGUARD THE CONNOISSEUR

BLUES AT NEWPORT '64, Vol. 1

DOC REESE

- 1. OLD HANNAH 3:05
- 2. HEY RATTLER  
OH, MY LORD 3:21

VRS-9180-B  
XTV 104652

Side Two

ROBERT PETE WILLIAMS

- 3. LEVEE CAMP BLUES 5:10
- 4. ON MY WAY FROM TEXAS 3:43
- 5. MIDNIGHT BOOGIE 3:13

Copyright 1965  
Vanguard Recording Society, Inc., New York  
Recorded in U.S.A.



A2. **Juliana Johnson** (Axe Cutting Song)

1:05

**02** Huddie „Leadbelly“ Ledbetter-g, voc  
Recorded by Moses Asch, place and date unlisted (May-October, 1944?)  
Disc 660 (3 shellacs), record 1: Disc 3001-A / Sc 275 (released 1943)



Leadbelly (aka Huddie Ledbetter) (1888 LA – 1949)

A3. **Harmonica and Washboard Breakdown** (Hoe Down Dance)

2:28

03 Sonny Terry-hca, „Oh“ Red (George Washington)- wb  
New York City, March 5 (or 6?), 1940, recorded by Moses Asch  
first issue Columbia 30064, 37686, OKeh 05538 / matrix number w26597A



Sonny Terry (1911 GA – 1986)



**04** Leadbelly, Brownie McGhee, Sonny Terry  
Recorded by Moses Asch, ca. 1941.



Sonny Terry & Brownie McGhee (1915 TN – 1996)

A5. **Down South** (Blues)

2:51

**05**

Scrapper Blackwell-g, voc

November 24, 1931, Richmond, Indiana

Varsity 6042 / USG-18218-D1, Champion 16452 /18218-...



Scrapper Blackwell (1903 NC – 1962)

A6. **Penitentiary Blues** (*Bessie Tucker*)

3:10

06

Bessie Tucker-voc; K. D. Johnson-p.

Memphis, August 29, 1928

Victor 38526 / 45441-2 \* Jazz Classics 514B, EP His Masters Voice 7EG 8085 (1955)



Bessie Tucker (c. 1906 TX – 1933)



**07** Reverend J. M. Gates with Congregation

Chicago, December 1-2, 1926

Victor 35810 / 36480 \* LP RST Records/Blue Documents BD-2104 [Rudolf Staeger, Wien],



Reverend James M. Gates (1884 GA – 1945)

XY. **When the Saints Go Marching In** (Spiritual)

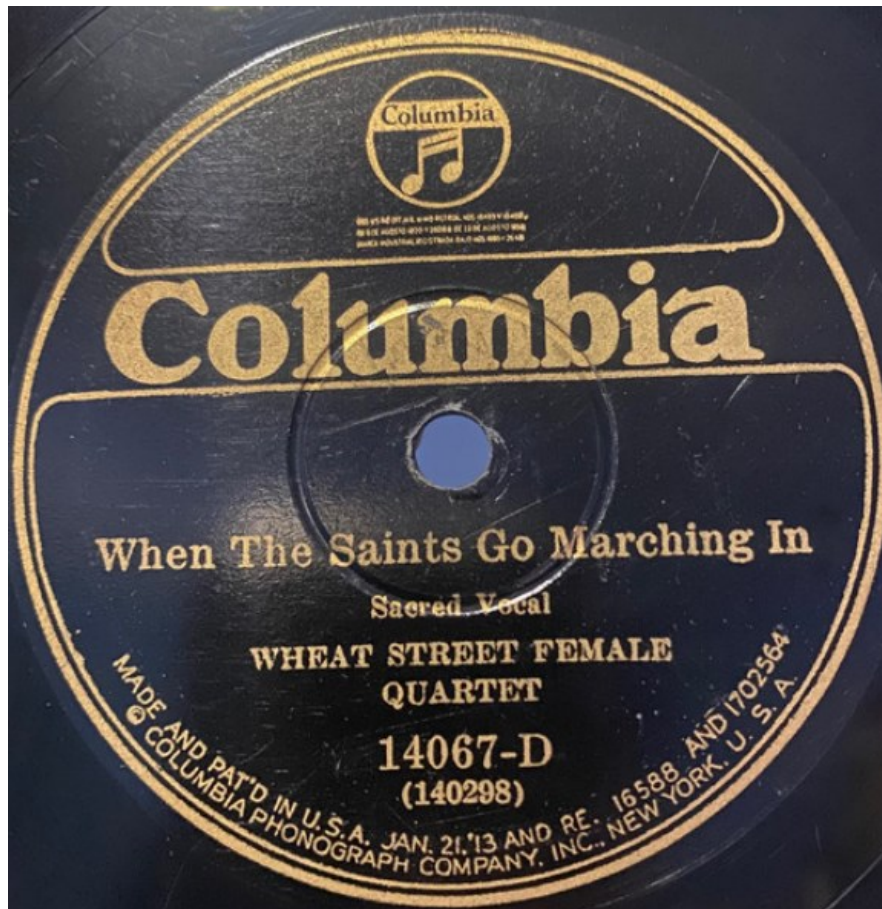
2:54

08

Wheat Street Female Quartet (personnel unknown; members of the Wheat St. Baptist Church)

Atlanta, GA, January 29, 1925

Columbia 14067 / 140298-1 \* CD Document DOCD-5543 (1997)



**VOCAL QUARTETS**  
Complete Recorded Works & Supplements  
**Volume 7: S/T/V/W · 1925–1944**  
Sparkling Four Quartette · T. C. I. Women's Four  
Tindley Quaker City Gospel Singers · Virginia Four  
Washington's Kentucky Quartet · The Willing Four  
Wheat St. Female Quartet · Williams Jubilee Singers

document  
RECORDS  
DOCD-5543



Wheat Street Baptist Church, Atlanta, GA (1869 / 1921)



B2. I Can't Feel at Home (in This World Any More) (Spiritual)

2:45

09 Two Gospel Keys: Mother Sally Jones-voc, tamb, Emma Daniels-voc, g  
New York, late 1946

Recorded by Herb Abramson – Folkways FJ-2801 \* CD Document DOCD-5221 (1993)



B3. **Slow Boogie**

2:19

10

Champion Jack Dupree-p, voc  
Recorded by Moses Asch, 1943-44



Champion Jack Dupree (1908/1910 NO – 1992)  
Real Name: William Thomas Dupree

**B4. 38 Slug**

2:45

**11** Jim Jam Band: unknown guitar, washboard, mandolin, kazoo, bones, vocals  
matrix G 16266 VAR (test)

B5. **Blues for Lorenzo [Lorenzo's Blues]** (*Simeon-Foster*)

2:29

12

Omer Simeon-cl, James P. Johnson-p, Pops Foster-b

New York, February 22, 1945

Disc Company of America/Tempo 6001 A / D 205 \* CD Classics 1027



Omer Simeon (1902 NO – 1959 NY)





James P. Johnson (1894 NJ – 1955)



Pops Foster (1892 LA – 1969)



**B6. Dallas Rag**

2:48

**13** Dallas String Band: Coley Jones-mandolin, voc; unknown-mandolin; ?Sam Harris-g; Marco Washington-b  
Dallas, Tex., December 6, 1927  
Columbia 14290-D / W145343 2-B-1 \* LP Yazoo L-1045 (1974)



B7. **When A' Gator Hollers, Folks Say It's a Sign of Rain** (*Sidney Easton*)

2:45

14

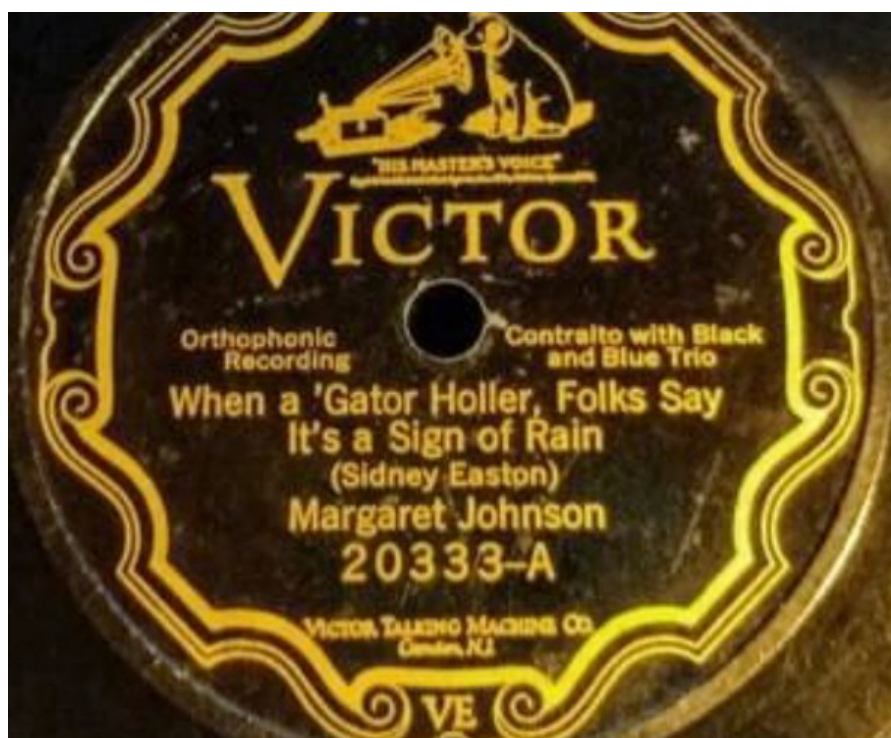
Margaret Johnson-voc, with Black & Blue Trio: Tom Morris-co; Bob Fuller-cl; Mike Jackson-p  
New York, October 20, 1926

Victor 20333AG / 36846-1 \* LP RCA FPM1 7049 \* CD Document DOCD-5436 (1996)



Margaret Johnson

Vaudeville blues singer, who recorded for Okeh and Victor 1923-1927.



A1. **Dark Was the Night, Cold Was the Ground**

3:16

15

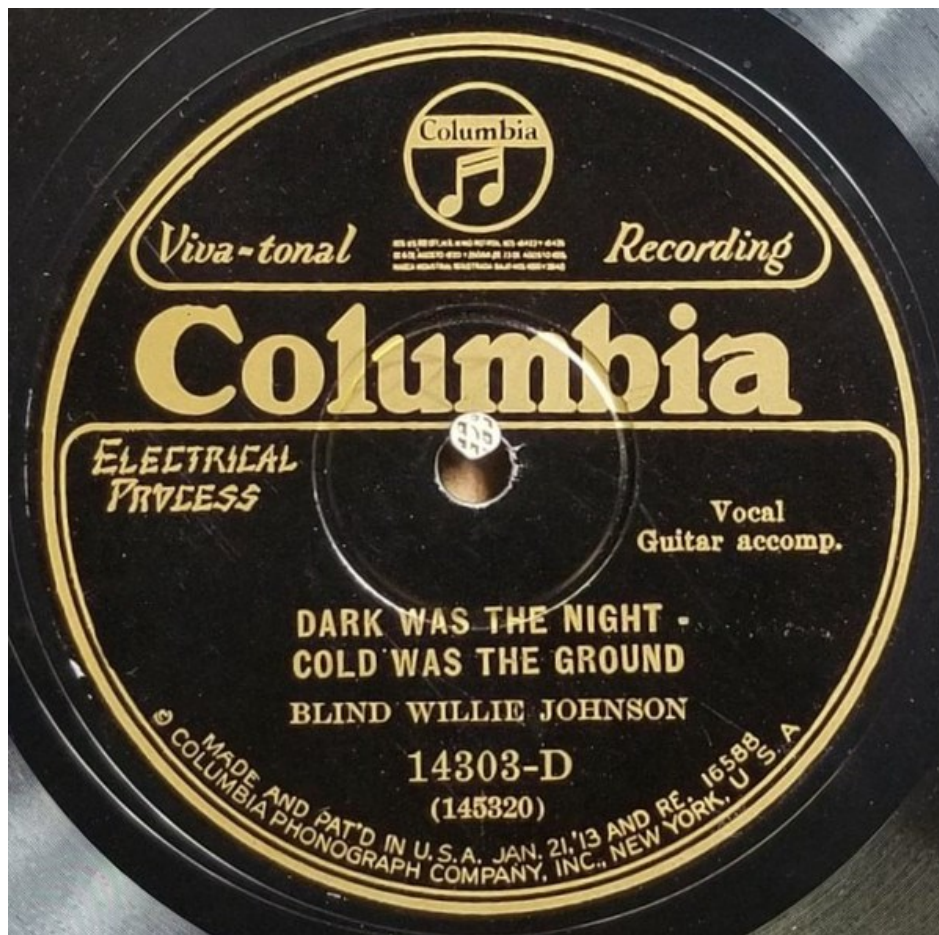
Blind Willie Johnson-voc, g

Dallas, December 3, 1927

Columbia 14303-D, Vocalion 03095 / W 145320-1 \* Jazz Classics 512



Blind Willie Johnson (1897 TX – 1945)



A2. **Black Woman**

1:22

16

Vera Hall-voc

Recorded 1948 by Frederic Ramsey Jr.



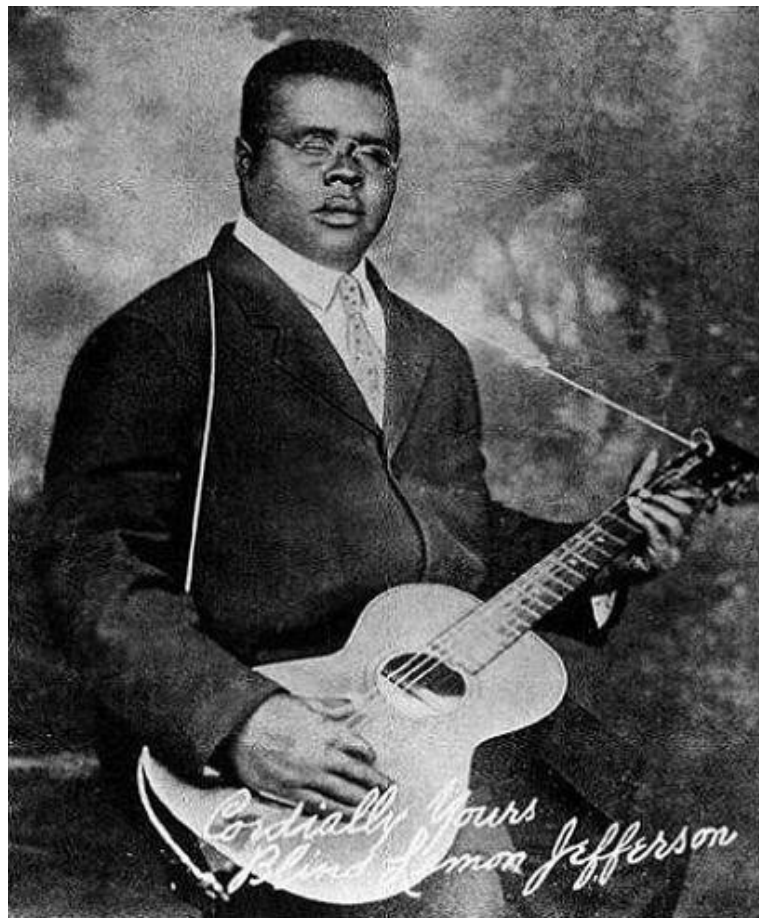
Vera Hall (1902 AL – 1964)  
Real Name: Adele "Vera" Hall Ward



A3. **Black Snake Moan** (*Jefferson*)

2:48

**17** Blind Lemon Jefferson-voc, g  
Atlanta, GA, March 14, 1927 - Advertised in Chicago April 23, 1927  
OKeh 8455-A / 80523-B \* Jazz Classics 511A \* CD Document DOCD-5018 (1991)



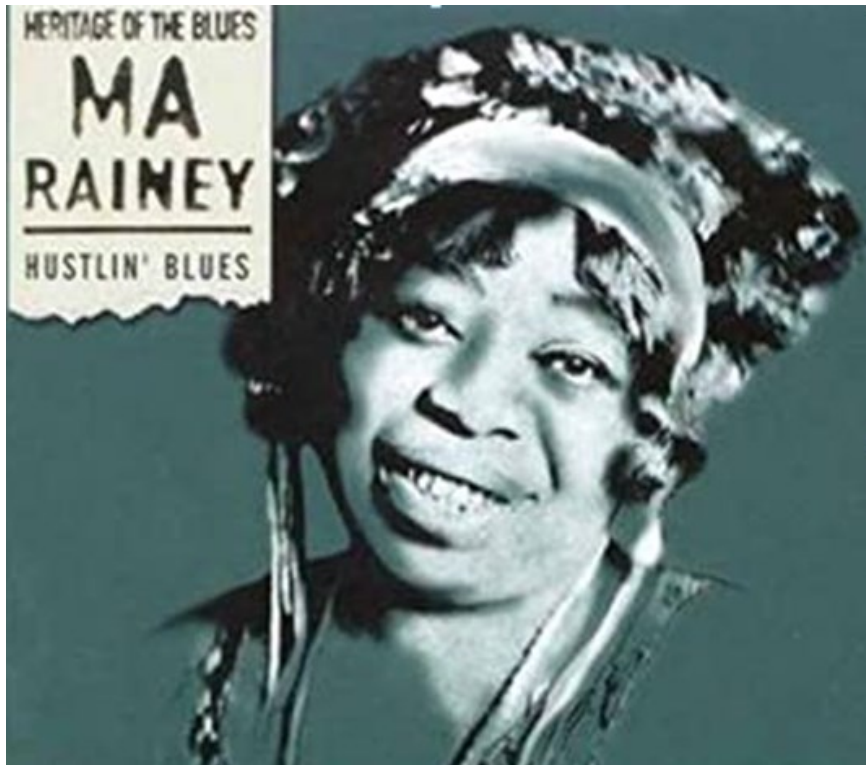
Blind Lemon Jefferson (1893 TX – 1929)



A4. **Misery Blues** (Gertrude Rainey)

2:35

**18** Gertrude „Ma“ Rainey-voc, and Her Georgia Jazz Band: Shirley Clay-co; Kid Ory-tb;  
?Hop Hopson-p; unknown-banjo and tuba.  
Chicago, c. August 1927  
Paramount 12508-B / 4707-1 \* Jazz Classics L-52



Gertrude „Ma“ Rainey (1886 GA – 1939)



A5. **Working Man's Blues** (*Joe Oliver*)

2:57

**19** King Oliver's Creole Jazz Band: Joe Oliver, Louis Armstrong-co; Honore Dutrey-tb; Johnny Dodds-cl; Lil Armstrong-p; Johnny St. Cyr-bjo; Charlie Johnson-bass sax; Baby Dodds-dr.  
Chicago, c. October 26, 1923  
OKeh 40034 / 8486-B \* HJCA 7 \* CD Masters of Jazz MJCD 2 (1991)



King Oliver's Creole Jazz Band



A6. **No Easy Rider Blues** (*Burleson*)

3:19

20

Gertrude Perkins-voc; Willie Tyson-p; unknown-g; Octave Gaspard-tu  
Dallas, December 6, 1927  
Columbia 14313-D / 145340-1



Rosa Parks, Recy Taylor and **Gertrude Perkins** Are Mothers of the Blues.  
Blues singer, who recorded two titles for Columbia in Dallas, Texas, 1927.





A7. Lord I Just Can't Keep from Crying

3:00

21

Blind Willie Johnson-voc; with g & female „Helpers“

Dallas, December 5, 1928 - Released June 29, 1929

Columbia 14425-D / 147570 \* CD Columbia 489892 2 (1998)



Blind Willie Johnson (1897 TX – 1945)



**22** Jimmy Yancey-p solo  
Chicago, December 1943  
Session 12-003 / 117 \* CD Document DOCD-5042 (2011)



Jimmy Yancey (1898 IL – 1951)



**23** Jelly Roll Morton Trio: Morton-p; Johnny Dodds-cl; Baby Dodds-dr.  
Oak Street Studio, Chicago, June 10, 1927  
Victor 21064, Bluebird B 10258 / 38664-1



Jelly Roll Morton (1885/1890 NO – 1941)



B3. **Bridwell Blues** (*Welsh-Jones*)

3:29

**24** Nolan Welsh-voc; Louis Armstrong-co; Richard M. Jones-p  
Chicago, June 16, 1926  
OKeh 8372 / 9727-A \* HJCA 36



Nolan Welsh

Vocalist and pianist. He's mainly known to have recorded together with Louis Armstrong "The Bridwell Blues" and the "St. Peter Blues" for Okeh on June 16, 1926.



B4. *Careless Love* (W. C. Handy)

3:02

25

Original Tuxedo Jazz Orchestra: Oscar Celestin-co, dir; "Kid Shots" Madison-co; William Ridgley-tb; Willard Thoumy-cl, as; unknown-ts; Manuel Manetta-p; John Marrero-bjo; Simon Marrero-b; Abby Foster-dr, slide whistle  
New Orleans, January 23, 1925  
OKeh 8198 / 8907-A \* Jazz Classics 510A



Original Tuxedo Jazz Orchestra





Oscar "Papa" Celestin (1884 LA – 1954 NO)

B5. Mean Old Red Bug Blues (Leo Wood)

3:09

26 Bessie Smith-voc, Porter Grainger-p, Lincoln Conaway-g  
New York, September 27, 1927  
Columbia 14250-D / 144796-3



Bessie Smith - Empress of the Blues (1894 TN – 1937)

B6. **I'm Not Rough** (Armstrong)

2:54

27

Louis Armstrong and His Hot Five: Armstrong-voc, co; Kid Ory-tb; Johnny Dodds-cl; Lil Armstrong-p; Johnny St. Cyr-bjo; Lonnie Johnson-g  
Chicago, December 10, 1927  
OKeh 8551 / 82040-B





The **first Hot Five sides**, "Yes! I'm in the Barrel" composed by Armstrong, "My Heart" composed by Hardin Armstrong, and "Gut Bucket Blues" attributed to Armstrong, were recorded **on November 12, 1925** with little rehearsal. The next session occurred on February 22, 1926...

The next highly successful session occurred in December 1927, producing the famous "Struttin' With Some Barbeque." In this session, Lonnie Johnson was added on guitar and vocals for the songs "I'm Not Rough," "Savoy Blues," and "Hotter Than That..."

In 1928, Armstrong revamped the recording band, replacing everyone but himself with members of the Carroll Dickerson Orchestra, in which Armstrong was playing: Fred Robinson on trombone, Jimmy Strong on clarinet and tenor saxophone, Earl Hines on piano, Mancy Carr (not "Cara" as has often been misprinted) on banjo, and Zutty Singleton on drums...

Thus, these sessions resulted in some of the most important masterpieces of early jazz, of which "West End Blues" (June 8, 1928) is arguably the best known. Other important recordings include "Basin Street Blues", "Tight Like This", "Saint James Infirmary", and "Weather Bird" (**December 5, 1928**). In the last named, only Armstrong and Hines are present, turning an old rag number into a tour-de-force duet.