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An Introductory Note

Since African American music, by its nature, is created to be heard and played, it is not primarily a subject which has created a large swath of books following in its wake. Also, the blues has been viewed from so many different perspectives that the shelves of blues books have also this kaleidoscopic nature. The number of titles, however, is manageable, so that the best way to approach the subject is to attempt to include every book published on the subject, regardless of its scholarly content or approach. Within its range of subject matter the books in the Archive are an eclectic gathering that include peripheral materials on subjects as tenuously related as the Texas-Mexican Conjunto, the black face minstrel stage, and Sidney Bechet's autobiography. All of them seem to belong somewhere in this consciousness of the music and its creators.

Abbott, Lynn and Doug Seroff. *Out of Sight : the Rise of African American Popular Music, 1889-1895*. Jackson: University Press of Mississippi, c2002. *Dodd C 10338*

Hill, Laban Carrick. *Harlem Stomp! : a Cultural History of the Harlem Renaissance*. New York: Littl, Brown and Co., 2003. *Dodd C 10577*

1. Africa

Charry, Eric. *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa*. Chicago: University of Chicago Press, 2000. *Dodd C 10546*

A detailed study of the musical traditions and the music and musicians of West Africa, the area that most influenced the music of the slave areas of the United States. With many illustrations and musical examples.

Fanshaw, David. *Africa Sanctus*. New York: Quadrangle, 1975. *Dodd C 10523*

Fanshawe's book documents his journeys in search of music and dance in East Africa between 1966 and 1973. Although he never reached the areas of West Africa that were ravaged by the slave trade, his photographs of village life and celebrations in the closing chapters of the book bring the reader close to the traditional cultures still surviving in the African countryside.

Suso, Bamba, and Banna Kanute. *Sunjata*. London: Penguin, 1999. Recorded, translated, and annotated by Gordon Innes, with the assistance of Bakari Sibide. *Dodd A 10147*

This remarkable presentation contains translations of two Mandinka griots performing versions of the great oral epic of the exploits of the great king Sunjata, who reigned in West Africa in the 13th Century. The poem is a classic of oral literature and richly detailed translation effectively places the narrative in its historical setting.

2. Early Collections of African American Spirituals and Secular Song and Related Materials

Armstrong, Mrs. M. F. and Helen Ludlow. *Hampton and Its students, by Two of Its Teachers. With Fifty Cabin and Plantation Songs arranged by Thomas P. Fenner.* New York: G. P. Putnam's Sons, 1874.

It is almost impossible now to comprehend the circumstances behind the publication of a book like this. It is a modest history of a small Virginia school and appended to the text is a collection of songs as performed by its new school choir. The old village of Hampton, on Chesapeake Bay, had been fought over throughout the Civil War and much of the small town was still in ruins when the book was published, nine years after the war's end. The school itself was only seven years old - one of the many small institutions that were founded throughout the South to bring education to the newly freedmen and women. Like virtually all of these schools it was established through church members in the northern states who were sympathetic to the plight of the ex-slaves. Its financing was partly financed by private contributions, largely from private individuals in Boston, and there were funds from missionary societies and a sizeable contribution through the Federal government's Freedmen's Bureau.

The state of Virginia also made a significant contribution after the school's founding, but the funds were granted with the stipulation that the school would teach only farming and mechanical skills, rather than provide its pupils with a general education which would enable them to advance beyond the role of menial laborer that Virginia insisted they should accept. The newly founded schools, in their constant search for funds to continue their work, were prompted to form their own touring choirs by the world-wide success of the pioneering group of singers from Fisk University in Memphis, who first presented concerts of their music in church halls in northern cities in 1871. The decades of the international success of the "Negro Spiritual" as a concert music that followed had their roots in these first school groups.

This volume is generally mentioned primarily for the group of slave spirituals arranged by the school's musical director, Thomas P. Fenner, which concluded the text. There is also, however, a very useful history of the school written by two of its first teachers, and the book is illustrated by woodcuts, many from Harper's Magazine. Of particular interest is a large engraving folded into the book which when opened out shows a view of the first school buildings and their setting on the banks of the Chesapeake.

Cabin and Plantation Songs as sung by the Hampton Students. Arranged by Thomas P. Fenner, Frederck G. Rathbun, and Mrs. Bessie Cleveland. New York: G. P. Putnam's Sons, 1901. This is the third edition, which has been expanded by the addition of forty-four songs.

There was such an enthusiastic response to newly arranged spirituals performed by these groups like these that Fenner prepared a second edition of his collection, and for this third edition in 1901 he added an additional forty-four songs as they were sung by his school's touring choir, the Hampton Singers. As a nod toward their audiences and

their tastes Fenner included a handful of Native American songs, and songs from Hawaii and Japan. Fenner's arrangements were for choir and they were not intended as transcriptions of particular examples by individual singers. Performing them again makes it immediately clear that he was a school music director and not a folklorist. In the arrangements much of the indefinable character of the vernacular singing that the folklorists were endeavoring to preserve was lost, but the settings are often exciting as choir arrangements and would be effective in a concert presentation. Although the arrangements only suggest non-European harmony, many elements of slave singing styles still are present, with emphasis on call and response and on the contrasts between solo voices and the answering congregational response by the choir. The verses are generally sung in dialect, and as a church school choir their repertoire presented only religious texts. Although to today's listeners the arrangements have the familiar sound of concert glee club performances of traditional spirituals, at the time they were a step closer to the black ethos for the audiences who heard them, and the melodies themselves still retain much of their haunting beauty.

Barton, William E. *Old Plantation Hymns*. Boston and New York, Lamson, Wolfe and Company. The original edition was published in 1899, this facsimile reprint edition was published by AMS Press, Inc. New York City, in 1972.

Barton, who was born in 1861, lived and worked as a teacher in the South from 1880 to 1887 and he is careful to acknowledge the effect of the Fisk Jubilee Singers and their successful concert performances in 1871 on his awareness of the importance of the vernacular music he was hearing. The small book was an offprint of articles he had written for magazine publication. He wrote in an introduction to one of the articles, "I began my quest for quaint hymns when I was a school teacher, and was never confined to a single place of worship nor prohibited by the responsibilities of my position from taking notes during services." (p. 17)

He also worked closely with singers who were patient enough to sing a melody over and over again for him "till I mastered its wonderful syncopations." After a period in the North he returned to the South and was concerned to find that some of the old melodies he had heard and loved seemed to be falling into disuse. He turned again to many of his old informants and patiently sat listening until he succeeded in notating songs he wanted from their repertoire.

Although the book is small, it includes nearly seventy songs, with Barton's commentaries, and it is perhaps most useful because of its modesty and his obvious respect for the music he was documenting. He made no attempt to provide the melodies with harmonic settings, and he was not condescending to what other collectors continually described as "wild and unaccountable" elements in the music. In a very useful comment Barton noted that although the rhythms in the notations seemed irregular, ". . . it can nearly all be swayed to and timed with the patting of the foot. No matter how irregular it appears to be, one who sways backward and forward and pats his foot finds the rhythm perfect." He described a young woman friend who tried this way of swaying and patting her foot as she sang and the old woman who was their informant immediately turned and told her that she was "getting it now," because she was singing "in de sperrit" (ibid)

Harold Courlander

Courlander, Harold. *Haiti Singing*. Chapel Hill: The University of North Carolina Press, 1939

Courlander, Harold. *The Drum and the Hoe: Life and Lore of the Haitian People*. Berkeley: University of California Press, 1960.

A number of early field collectors were drawn to Haiti and its seemingly inexhaustible reservoir of musical materials, among them the academic scholar Melville Herskovits, and in the late 1930s Zora Neale Hurston and Alan Lomax. Of all the people working in Haiti, however, Harold Courlander was the most dedicated. Following his first journey to the island in the early 1930s he made more than twenty trips, staying for a total of more than four years. His books are models of accessibly written musicological reporting, and his intimate knowledge of the Haitian culture sets all of his work in a broad social context. *Haiti Singing* includes nearly one hundred and eighty-five songs, with texts in their original Creole and English translations, and transcriptions of the melodies are also included for one hundred twenty-six of the songs. *The Drum and the Hoe* includes musical notation and texts for one hundred eighty-six songs and examples of drum rhythms. The books are extensively illustrated with excellent photographs, many of them Courlander's.

Courlander continued to be involved in Haitian culture after he became associated with Folkways Records, and his field recordings added an important dimension to the scholarship of his books.

Courlander, Harold. *Negro Folk Music U.S.A.* New York, Columbia University Press, 1963. Illustrated with drawings by James and Ruth McCrea.

At the time he wrote this book in the early 1960s Courlander was one of the best known and respected of the writers describing the music and culture of the African diaspora. His earlier books on Haitian culture were already classics, and he had published many collections of folktales from the world's cultures for younger readers, each collection beautifully illustrated. He recorded again in Haiti, and then went to record in Ethiopia, Cuba, and Alabama, and for several years he was associated with Folkways Records as director of its *Music of the World's Peoples* series. This book was an expansion of his earlier study *Negro Songs from Alabama*. He was also a successful novelist, with his themes drawn from his field work in African American cultures. Among his works of fiction was *The African*, a critically acclaimed story of the cruel odyssey of a captured African who is captured and taken to the American South and his years of bondage there. Some portions of Courlander's text as well as the general outline of the book were used without acknowledgement in Alex Haley's book *Roots*, and after a lengthy court trial Courlander was awarded substantial damages for plagiarism.

This study is a comprehensive survey of vernacular song forms, analyzing textual variants as well as the specific situations in which the music was used. Courlander's chapters cover specific areas of song, including "Anthems and Spirituals as Oral Literature," "Cries, Calls, Whooping, and Hollering," and "Performers' Corner: Ballads and Minstrelsy," as well as more generalized topics like work songs, blues, ring games, play party songs, and descriptions of dances and musical instruments. The text also includes more than sixty pages of song transcriptions. His book was a major

contribution to the still young field of African American studies and it helped shape further research into the musical areas he described with such care and enthusiasm.

Courlander, Harold. *Negro Folk Music U.S.A.* New York: Dover Publications, 1993. A modern reprint of Courland's 1963 study. *Dodd A 10150*

A RELATED BIOGRAPHY

Jaffe, Nina. *A Voice for the People, The Life and Work of Harold Courlander.* New York: Henry Holt, 1997. *Dodd C 10544*

An informal introduction to Courlander's life and his work in Haiti, the southern United States, and Africa. As Jaffe makes clear, his pioneering research and field recordings helped introduce Caribbean culture to a larger audience, and his many retellings of folk tales from many areas of the world were best-sellers. She also describes his service in the Air Force during World War 2 as historian to the Air Transport Command, and then continuing in the Office of War Information in Bombay, and discusses his years of association with Moses Asch of Folkways Records.

Epstein, Dena J. *Sinful Tunes and Spirituals: Black Folk Music to the Civil War.* Chicago: University of Illinois Press, 1977.

It's seldom that you can say of a book that it is a definitive study, but it is difficult to think of anything that could be usefully added to Epstein's landmark study. She was not a musicologist and she did no work in the field as a collector of music or folk-tales. She was, however, a librarian with a passion for research and she devoted nearly twenty years of exhaustive research to locate and document every reference to slave music from the earliest known references in the American colonies and the Caribbean to the historic first collection of slave songs begun during the Civil War. She has examined travel literature, government reports, memoirs, letters, newspaper writing, articles in journals, and she also turned to archives of unpublished papers of anyone who might have some description of music they'd heard. The writing is clear and concise, and manages to capture the sense of her own excitement at the material she was finding. The book can be sampled at random, since there is something of importance on virtually every page, but for any reader who reads it through they will be rewarded with the final chapters which tell the engrossing story of the compilation of the first collection of slave music, *Slave Songs in the United States* (present in the Archive) in 1867. She describes the backgrounds of the research, she documents the book's inception and publication, and she presents biographical portraits of the book's three young editors, Lucy McKim Garrison, Willam Allen, and Charles Ware.

Throughout the book Epstein quotes liberally from the descriptions of music and performance she has found and her documentation is impeccable. She also was tireless in her efforts to locate rare associated materials, and among the most illuminating of her discoveries are the two examples of slave songs which were published under her maiden name by Lucy McKim Garrison in 1862. These were the first serious attempts to preserve slave's musical expression, and her sensitive settings have not lost the distinctive qualities of the singing. The two publications are reproduced in the text.

Zora Neale Hurston

Hurston, Zora Neale. *Mules and Men*. New York: Harper, 2008. (A reprint of first publication in 1935).

Hurston, Zora Neale. *Tell My Horse, Voodoo and Life in Haiti and Jamaica*. Philadelphia: J. B. Lippincott, 1938.

Hurston, Zora Neale, edited by Carla Kaplan. *Every Tongue Got to Confess: Negro Folk Tales from the Gulf Coast*. New York: HarperCollins, 2001. With an introduction by John Edgar Wideman.

This undated manuscript was found among Hurston's papers. The book was complete, but there were questions about her intended pagination and order, and she titled some tales and then dropped the titles. The folk tales were collected in the late 1920s. This is the book's first publication.

Hurston, Zora Neale. *Every Tongue Got to Confess*. New York: Perennial, 2002 The paper back edition of the trade edition of the year before.

In his introduction to Hurston's collection *Every Tongue Got To Confess* John Edgar Wideman wrote: "Zora Neale Hurston's representation of the folk voice in her anthropological work, autobiography and fiction expanded the idea of what counts as literature, reframing the relationship between spoken and written verbal art, high versus low culture, affirming folk voices, female voices. Hurston foregrounds creolized vernacular ways of speaking that are so independent, dynamic, self-assertive and expressive as they cross over, challenge and transform mainstream dialects. Creole languages refuse to remain standing, hat in hand at the back door as segregated, second-class, passive aspirants for marginal inclusion within the framework of somebody else's literary aesthetic." (p. xiv)

Hurston is one of the most difficult of all major American writers to categorize. Colorful, indomitable, contradictory, and elusive she continues to defy any effort to sort her out. A brilliant writer of short stories, author of a groundbreaking feminist novel, active in black theater and music, and a wily personal memoirist, she was also perhaps the only social anthropologist in the United States who could return to their own community and capture the essence of the culture surrounding them for a personal account of her sojourn. She spent a year in her small home town community of Eatonville, Florida gathering of black folktales from everyone she talked with. Men sat on her porch and swapped stories they called "lies," she piled into a car with other young people to go to a "Toe Party" in a neighboring town for another exchange of stories. As the months passed she hung around local lumber camps and the workers there had more stories. A moment in which there are exchanges of card game boasts and jibes came on a night when she was nearly stabbed in a fight in a "Jook." One afternoon the men go fishing, and exchange another series of lies.. And through every thing that is happening, the stories go on.

For some years she had difficulty finding a publisher, but following the success of her first novel her publisher agreed to take on the folklore collection. At the publisher's insistence she added a section on her experiences a devotee of the voodoo culture of

New Orleans, which becomes a story in itself. In the book she somehow is able to present the reader with a wealth of folk material at the same time that she is presenting the social world in which the materials have their larger psychological meanings. In yet another dimension to the book she writes herself into the story, as a woman from this small community who has gone into the world and come back, changed but still part of the life. Nine songs are also included, chosen as representative of different song types that she encountered.

A number of writers have noted the uniqueness of the book: folklorist and friend Alan Lomax described it as “the most engaging, genuine, and skillfully written book in the field of folklore.” The biographer of Langston Hughes and commentator on African American culture, Arnold Rampersad, wrote that it is “one of the outstanding books of its kind ever published in the United States.” A noted scholar in her field Roger D. Abrahams found it “Simply the most exciting book on black folklore and culture I have ever read.”

At about the same time that Hurston was struggling with the material she had gathered in Florida that became *Mules and Men*, she also compiled another manuscript, and this was close to a more conventional collection of folk tales, without the psychological perspective of the book that was published. Although it was complete and except for some technical details it was clearly finished, this manuscript was not published until 2001. Her title for the manuscript was “Negro Folk Tales from the Gulf States,” but when the book finally appeared it had been retitled as *Every Tongue Got to Confess*.

The third of Hurston’s folklore studies, *Tell My Horse*, was an extended travel description of her journeys to Haiti in the late 1930s on research grants from the Guggenheim Foundation to study the voodoo worship on the island. It is written as a loose, impressionistic travelogue, finally, as some critics have complained, almost overwhelmed by her intense response to the voodoo material she gathered. The book includes a section of songs, it is illustrated with many of her strong photographs, and it is so rich in material that probably the best way to read it is to simply to open it to any page and begin.

The three books on folklore, however, should be considered as only one dimension of Hurston’s achievement, but they clarify and illuminate themes that appear and reappear in her other work. Probably the best summation of the enigma that is Zora Neale Hurston is Toni Morrison’s conclusion that she was “one of the greatest writers of our time.”

A Unique Glimpse of Southern Slavery

Kemble, Frances Anne. *Journal of a Residence on a Georgia Plantation in 1838-1839*. New York: Harper & Brothers, 1864. Original edition in very good condition. Brown boards, gold lettering on spine. *Dodd A 4665*

This is a seminal text, not only for its role in the anti-slavery debate, but for its unique descriptions of slave music-making on a coastal plantation in the southern United States in the ante-bellum years. Of the many descriptions of slavery in the South published by European writers during this period, hers was the only one written by someone who lived on a plantation and was not dependent on their hosts, who were themselves slaveholders, for her despairing impressions of the brutality of the system she encountered. Kemble was a gifted, successful English actress who married a southern plantation owner after a brief courtship in Philadelphia during an American tour. She strongly opposed slavery, and she seems not to have realized - or been told - that his family's fortune was derived from slave-holding. Even though she had very young children she insisted on following her husband when he journeyed to the Georgia sea islands for the rice planting season, though very few wives chose to follow their husbands to this area, which was notorious for its contagious diseases. She lived in near isolation in a crude cabin, surrounded by slaves. She used her "letters" as a kind of journal for a northern friend, and although she hadn't considered herself a writer, she had a natural gift for narration. She left her husband soon after the period she spent on the plantation, but under the onerous divorce laws of the period she was unable to publish her manuscript as a book until twenty-five years had passed. Parts of her story, however, appeared in the British press, strengthening the anti-slavery sentiment that had already been stirred in Britain by *Uncle Tom's Cabin*.

Quotations from Kemble's book describing the music she heard were included in the 1959 book *The Country Blues*.

A RELATED BIOGRAPHY

Clinton, Catherine. *Fanny Kemble's Civil Wars*. New York: Oxford University Press, 2001. *Dodd C 10518*

This concise biography of Fanny Kemble is a helpful adjunct to her own book, listed above. Clinton sheds light on the complex difficulties in Kemble's marriage, and also clarifies the slavery issues that lay in the background of Kemble's years in the United States.

Kennedy, R. Emmet. *Mellows, A Chronicle of Unknown Singers*. New York: Albert and Charles Boni, 1925. Illustrated with drawings by Simmons Persons. (This is the subtitle as given on the title page, the spine label had as subtitle, *Negro Worksongs, Street Cries, and Spirituals*.)

Kennedy's collection was published in 1925, the same year as the major collections of Howard Odum and Dorothy Scarborough, when obviously there was considerable interest in African American culture among white readers. It was also the period of the Harlem Renaissance and the emergence of jazz as a major new element in America's popular music. Like both Odum and Scarborough, Kennedy was from the

South and his childhood memories were the only criteria he used when he selected the material for his collection. He made no attempt to write as a folklorist. This is his introduction to the moving spiritual "Free At Last."

"Nothing could be more appropriate for the musical setting of my first heard Negro spirituals sung *ensemble* than Sunday morning at Putney Ward's New Hope Baptist Church in Gretna. The least important though most intrusive figure is a curious, impatient little boy standing on a high-chair in the kitchen door and looking out over a long stretch of back-yard, beyond which stands the little old church. The back window of the church is open, and through it the little boy is eagerly watching his playmates, Sammy and Johnny, who have gone to Sunday school with their mother. Aunt Julie is standing near the open window with her two sons, and their voices ring out with welling gladness as they sing the triumphant "shout called "Free At Last."

The spiritual is transcribed and the text annotated, and Kennedy returns to his introduction: "The two little boys sing lustily, looking the while in the direction of the little white boy standing on his high chair in a transport of admiration, bravely trying to sing with them. It is a charmed moment, carrying with it a dream-memory that must last a lifetime." (p. 39)

Kennedy was born in 1875, which meant he was hearing the nearby Negro church on a Sunday morning in 1882, when for African Americans true freedom lay nearly a century in the future. A "dream-memory" is perhaps the best description of his writing. With that reservation, it is also true that Kennedy was from Louisiana, where little collecting was done. Although he presents versions of several well-known spirituals, other songs are often little known out of their area and the versions of better known songs are distinctly local, and his collection is useful as an addenda to more academically oriented collections. It is obviously intended as a book for popular readers, and the piano accompaniments are arranged to be played in the home, where a piano was still part of the living room furnishings for the middle-class families that would purchase the book. He includes 48 songs grouped in the following categories: Folk-Songs, Harmonized Folk Songs, Harmonized Spirituals, Unharmonized Spirituals, Street Cries of New Orleans, and Work songs.

The volume is in a large format, attractively bound, and it is copiously illustrated by Simmons Persons with engravings that match the elegiac tone of the author's introductions. The term "mellows" is the name for songs - a derivation of the word "melodies" - that Kennedy also remembered from his childhood.

Howard W. Odum

Odum, Howard W. *Folk-Song and Folk-Poetry, As found in the Secular Songs of the Southern Negro*. Offprint from the *Journal of American Folklore*, July - September - October - December, 1911.

Odum, Howard W. and Guy B. Johnson. *The Negro and His Songs: A Study of Typical Negro Songs in the South*. Chapel Hill: The University of North Carolina Press, 1925.

In the same year that Dorothy Scarborough published her well-received *On the Trail of Negro Folk-Songs*, the major study by Howard W. Odum and Guy Johnson also appeared. While her approach to her material showed her inexperience in the field of folk-song collection, Odum's work is a scholarly, detailed study that is an incomparable source of early textual materials, with the qualification that no effort was made to annotate any melodies. His work has, however, other problems which make it often problematical for modern readers.

Odum's early university background at Emory College in Georgia was in classical literature, and when he entered the University of Mississippi in 1905 to earn a masters degree he still was considering a career as a classics scholar. At about the same time, however, he was attracted to the new field of Social Science and in particular the area of Social Psychology. In 1907, for a PhD dissertation project, he began travelling by horseback through the surrounding Mississippi countryside recording examples of African American folk-song, which he intended to use for a study of the psychology of the Negro. He gathered songs of every kind, finding his way into the small black communities near by, despite his troubled reaction to the appalling poverty and its effect on the people he met. He finally became too upset with the social consequences of racial discrimination and the economic deprivation he encountered to continue his research, but he had already found hundreds of songs, though he confined his first published study in the *Journal of American Folklore* to only a restricted number of texts. He ultimately earned two PhDs, one from Clark University in Psychology and a second from Columbia University in Sociology.

One of the frustrating aspects of Odum's work was that he did most of his work with a primitive cylinder recording machine lashed to his saddle. He used an early machine that both recorded and played wax cylinders, and the cylinders were still in his possession nearly twenty years later when they were used for this larger study. No trace of the cylinders has been found. Odum grouped the songs into various categories and at the beginning of his documentation of his material he admitted that he had not found any specific psychological patterns that he could present as a larger generalization as to the character of the informants he had been working with. The method he used for the book was a compromise. He named a song, quoted the text and then described in general terms how the song was representative of what he had seen of the rural African American society in his journeys.

A major problem for anyone reading Odum's work today is that his generalizations often reflect the insensitivity of a social scientist to the oppressive racism that hung over every aspect of his informants' lives. The contradiction that gives his work its continuing value, however, is that the song texts themselves give us a more complete view of African American vernacular speech and customs than any other source from this early period. To be fair to Odum, his own feelings changed as the years passed. When he published the first report of his findings in the *Journal of American Folklore* in 1911 he was writing as a young graduate student presenting his PhD thesis, and the

language is as close to a scientific approach as he could make it. In this early collection of his material he wrote: "The songs in this collection are 'negro folk-songs,' in that they have had their origin and growth among negroes, or have been adapted so completely that they have become the common songs of the negroes . . . Clearly many of the songs are adapted forms of well-known songs or ballads; others, which in all probability had their origins among the negroes, resemble very strongly the songs of other people; while still others combine in a striking way original features with the borrowed. In any case, the song,, when it has become the common distinctive property of the negroes, must be classed with negro folk-songs." (p. 2)

By the 1920s however, he had more understanding of the social realities, though his generalizations based on specific songs still had some of the same disengagement from the life that the song was describing as they had nearly twenty years before. As he listened to the commercial blues recordings that were now being sold widely he heard verses and lines that he had transcribed nearly twenty years before, and he felt a strong nostalgia for what he felt were the older, simpler songs he had found in the Mississippi countryside. He asked his research assistant Guy Johnson to go back to the old materials and transcribe more of his old material, which Odum then used for his expanded text. His general response to what he heard now had become more understanding of the songs themselves and what they represented. In 1925 he wrote, with considerably more sympathy,

"No one who knows of the vast amount, seemingly unlimited, of native material, descriptive of the folk, the life, the regional civilization of the Negro can fail to regret its neglect. Here are language, literature, and if poetry be the product of feeling and seeing, then poetry of unusual charm and simplicity. They are part of the story of the race." (p. 8)

For modern scholars turning to his texts it is clear that, as many singers later affirmed, in 1907 the blues was only beginning to take form. He includes, however, many two line verses, which are similar to the early blues sung by the women prisoners at the Parchman prison farm, and also correlate well with the two line verses sung by Mississippi bluesman J. D. Short when he was asked when he had first heard the blues. He answered without hesitation it was in Mississippi about 1907 and the song he performed was a two line song form that was clearly from the same social area where Odum had worked. Anyone interested in this early period of the development of the blues will also be interested in the descriptions of the "knife" songs Odum documented, which are the beginnings of the Mississippi slide style.

Like other collector's of songs and tales from the South, Odum only was engaged in his work for a short time and what he achieved should be considered in the context of his professional career as one of outstanding figures in the new field of Sociology. He joined the University of North Carolina in 1920 and in 1924 he founded the Howard W. Odum Institute for Research in the Social Sciences, and went on to write and to teach new generations of young scholars.

Odum may not have been the ideal person to saddle a horse and take his cylinder recording machine to the cabins and camps in northern Mississippi in 1907 to document the music he found - but he was the only one who did it. His writing will continue to be mined by anyone studying the rich traditions of African American rural song, at the same time that there also will still be the reservations about his way of describing it.

Parrish, Lydia. *Slave songs of the Georgia Sea Islands*. New York: Creative Age Press, 1942. With music transcriptions by Creighton Churchill and Robert MacGimsey, and an introduction by Olin Downs. *Dodd D 1723*

In her introduction to her gathering of songs she had collected from older singers on St. Simon's Island off the coast of Georgia Lydia Parrish wrote, "When I went to St. Simon's in 1912, the stillness of the Negroes was puzzling until questioning brought out the fact that the it was a summer resort, and contact with city whites and their black servants had had its numbing influence; that the old-time singing had gone out of style and spirituals weren't sung any more. After three musically barren winters I discovered, however, that a few Negroes remembered their old songs and could by induced to sing for me if I could make it worth their while. This was in 1915, and ever since, I have been doing just that: making it worth their while. During the bleak winters of the depression some of the singers literally sang for their supper - which, they thankfully observed, the Lord had provided . . ."

Parrish was one of the many northern visitors who became fascinated by the singing and the culture they found among the ex-slaves still living in the relative isolation of the Sea Islands. She was the wife of the fashionable and extremely successful artist and illustrator Maxfield Parrish and she had the means to do as she wanted on her winter months on the island. It is interesting that she was from the same religious group as Lucy McKim, one of the editors of *Slave Songs of the United States*. Parrish was from a Quaker community south of Philadelphia, but unlike McKim, who had a broad musical education Parrish remembered that as a child her community did not accept music or art. There were, however, descendants of slaves working in their homes and it was from ex-slaves themselves that she heard ". . . the only music worthy of the name that I heard in my youth."

More than twenty years of work went into collecting the material for her book, and she also examined historical sources for corroboration of what she was learning about the social conditions that had produced the wealth of song on these isolated islands. Although her book was published in 1942, and the United States had now entered the Second World War, the book was presented in a large format and a sumptuous binding. It is the most elegant of all the collections of African American song to be published. She introduces the songs themselves with a long chapter titled "African Survivals on the Coast of Georgia," making it clear she is conscious of the long traditions that preceded her discovery of the songs she was hearing.

The transcriptions of the music, by Creighton Churchill and Robert McGimsey are done with musical expertise and a sensitivity to the idiom of the songs, in many examples including the rhythms of the stamping feet that accompanied the singing. The harmonies they notate make it clear that they were working from recordings done of the singing groups Parrish organized for the entertainment of winter visitors to the island, rather than from field recordings made with individual informants.

Scarborough, Dorothy. *On the Trail of Negro Folk-Songs*. Cambridge: Harvard University Press, 1925.

Of all of the early collectors of African American folklore and music Dorothy Scarborough was the least trained for the work, but she herself felt that her southern background was the only qualification necessary for the book she wanted to write. She had grown up in the South, in Waco, Texas, the daughter of a Confederate veteran who had been appointed a trustee of Baylor University. She was born in 1878, in time to absorb her father's memories of a relationship between master and slave that years later seemed to her father have been idyllically trusting and filled with mutual respect. When

she decided to do her book she had left the South years before and was teaching English and literature at an extension of Columbia University, Columbia College, in New York City. Her PhD. area of study was the Supernatural in English Fiction, and her dissertation was published with considerable success as a ground-breaking critical study. She had already published a novel and a memoir when she turned seriously to folk-song collecting.

Scarborough's purpose in her collection of African American folk materials, which she makes clear in the book, was an attempt to preserve the songs she had heard when she was a child. What she also makes implicitly clear in her comments was that she was also attempting to preserve the memories of southerners like her father, who eulogized the old plantation days and insisted that the slaves genuinely loved their masters who in turn loved them. The warmest memories for many of her informants was their "beloved black mammy's" face as she crooned to them at bedtime or taught them old songs in the kitchen. Scarborough seemed oblivious of the brutal segregation that African Americans faced even in her own city of New York, and there was nothing in the material she collected that referred to the relentless racism, the lynchings, the job discrimination, or the southern sharecrop system that had returned her beloved old servants to a new servitude that was in its way even more brutal than the plantation system it replaced.

On the Trail of Negro Folk-Songs was perhaps the most successful of the collections of African American vernacular material that appeared during this decade. It was published by the distinguished Harvard University Press in September, 1925 and there was a second printing in November, only two months later. She did not make it clear in the text that she had recorded some of the material herself using a cylinder recording machine similar to the kind of machine Howard Odum had used in his work in 1907. The wax cylinders were intended for only a few playings, but they lasted long enough for her transcribe the words of the songs and she had an assistant notate some of the melodies. For much of the material, however, she used examples she collected from family friends or that were sent to her in the mail by southerners with their own memories of the "golden days."

Scarborough seemed to have felt that a southern cachet was enough to lend anything that was sent her an authentic expression of the folk world, and her lack of training - or even interest - in the techniques and practices of field collecting allowed her to put everything into the book, whatever its source or documentary validity. There are sections of the book that show considerable insight and the texts she quotes are clearly of African American origin, particularly the material on the work song, but more often the texts quoted have an obvious source in the English folk song tradition, which she seems not to notice. She had as little sensitivity to the pervasive influence of minstrel show songs or even verses from popular racist "coon songs" that she included if they had been heard by her informant "from an old negro on the plantation." Perhaps the most anachronistic of the chapters is her account of a conversation with the popular blues composer W. C. Handy in his publishing office in New York. She went to the office of his publishing company in an effort to reconcile herself to the commercial blues of the day, and Handy's bland assurances that everything he had composed had some source in a dearly remembered black folk song helped her feel more at ease.

It is misleading, however, to dismiss Scarborough as a southern apologist simply for this one book. She had also a successful career as a novelist and teacher. In 1925, the same year that her collection of Negro folk-songs was published, she also published a provocative feminist novel titled *The Wind*, identifying herself only as "Anonymous" In the novel a woman from the East moves with her husband to the plains of West Texas where the continual blowing of the wind finally drives her to brutal violence and insanity. The novel was met with outrage in Texas and she was quickly identified as the

author. The state legislature is said to have voted to name a day “Dorothy Scarborough Day” to voice their disapproval of her dishonor to their proud state. In 1928 the novel was made into a major film starring Lillian Gish.

For many years Scarborough taught Creative Writing at Columbia College and among her students was Carson McCullers. She was one of the judge in the literary competition that awarded Zora Neale Hurston a prize for one of her early short stories. Both Scarborough’s literary study of the supernatural and her own novel *The Wind* are now considered modern classics - one as a literary study and the other as a feminist statement - and they are again in print.

There will continue to be, though, considerable dissatisfaction with her work as a folklorist. In an afterword to her book Scarborough wrote, “I hate to say good-bye to this book. Writing the last words in it would be a downright grief is it were not for the fact that I am planning several - oh, perhaps many! - more volumes on Negro folk-songs” There are probably few scholars in the field today who share her grief that instead she returned to her successful career as teacher, novelist, and critic.

The Cornerstone of the Study of African American Musical Expression

Slave Songs of the United States. William Francis Allen, Charles Pickard Ware, Lucy McKim Garrison. New York: A. Simpson & Co. 1867 *Dodd C 6032*

This is a first edition of the first collection of songs created by Africans in America. The work of collecting and annotating the material was done by three young enthusiasts from the North, who were associated with an educational mission that had been established in 1861 on the Port Royal Islands, off the coast of South Carolina. The purpose of the work was to educate newly freed slaves to enable them to continue with new lives when the Civil War ended. One of the workers, Lucy McKim Garrison, quickly became interested in the music she was hearing, and recognized that it was a priceless cultural heritage that could soon be forgotten as education and new social conditions changed the old slave culture. A "letter" - actually an article - by her was published in *Dwight's Musical Journal* in Philadelphia on November 8, 1862 describing the richness of the songs she was hearing, and including her transcriptions of two of the songs, "Roll Jordan" and "Poor Rosy." Her letter was the first publication calling attention to the slave songs.

By the end of the war there was a determined effort by many individuals to assist Garrison and to add to the song materials that were being collected. One of the most valuable informants was Colonel Thomas Wentworth Higginson, the well known writer and critic who was also a friend and mentor to Emily Dickinson. Higginson was leading one of the newly formed black regiments in the Union army, and he used his opportunity to collect songs from his recruits.

The collectors tried to document every song they heard, they interviewed the singers as to the process by which the songs were created, and they tried to identify variant examples.

One of the difficulties of their work was the crucial difference between European musical notation and African inspired slave melodies. Garrison acknowledged the seriousness of the problem, but she also clarified the decisions that had been made in the notation of the melodies, and with the help of her comments it is possible to "hear" the vivid outburst of song in the collection.

The book that was published in 1867 was a model of scholarship. There is an invaluable 44 page introduction which includes many interview comments from the ex-slaves, as well as notes on pronunciation and musical style. This is followed by transcriptions of the melodies and texts of 136 songs, with notes and discussion as to sources and informants. The material was divided as follows:

Part I. South-Eastern Slave States: Including South Carolina, Georgia, and the Sea Islands

Part II. Northern Seaboard Slave States: Including Delaware, Maryland, Virginia, and North Carolina

Part III. Inland Slave States: Including Tennessee, Arkansas, and the Mississippi River

Part IV. Gulf States: Including Florida and Louisiana.

Miscellaneous.

The collection opens with the soon to be famed spiritual "Roll Jordan Roll," and among the other songs are now classic melodies like "Michael Row the Boat Ashore," "Many Thousand Go'," "Rock o' My Soul," and "Almost Over." The transcriptions often note alternate melodies and textual variants.

The Archive includes a facsimile of the original edition, and the work has long been known and recognized for its importance to African American studies. Through the generosity of Ann Charters, the Archive now includes this first edition, in particularly

fine condition, with virtually no foxing to the pages, and the gold stamping of the spine still richly evident.

Work, John W. *American Negro Songs And Spirituals*. New York: Crown Publishers, 1940. *Dodd C 5574*

Work was an important collector and annotator of African American song who was part of the group working in the 1930s to preserve black culture. The book is a collection of songs recorded in the field and carefully notated by Work, with an emphasis on rural gospel styles.

ILLUSTRATED COLLECTION

Southern, Eileen and Josephine Wright. *Images: Iconography of Music in African American Culture (1770s-1920s)*. New York and London: Garland Publishing, 2000. *Dodd C 10579*

Southern and Wright have searched the illustrated press, book sources, and collections of paintings and drawings in American museums, and gathered 260 images of African American music and dance. Of particular interest are the chapters “Church and Ritual“ and “The Black Preacher as an Institution” which emphasize the role of the church in African American life. The material has a limitation in that as an expression of American popular culture it was generally filtered through the white American prism of sentimentality, with its pervasive characterization of the “good darky.” The range of the material is impressive, however, and although many of the images are familiar they create a visual document of the idealized white view of black America. The quality of the reproductions, unfortunately, is poor, and the price of \$100 also limits the book’s potential audience.

3. Blues Backgrounds and Related Materials

A Traveling Artist's Impressions of Slave Auctions and Dances

Crowe, Eyre A. R. A. *With Thackeray in America*. New York: Charles Scribners' Sons, 1893. Green cloth bound with gold stamped cover decoration. The book reproduces 117 drawings. *Dodd C 10181*



THE CHARLESTON SLAVE MARKET

On October 30, 1852 the artist Eyre Crowe sailed for the United States as traveling secretary and *amanuensis* for the successful English novelist William Makepeace Thackeray, who was planning an extended reading tour for his American readers. In their travels they spent weeks in Boston and New York and continued to Washington, Richmond, and Charleston, among their many other stops on the way. Crowe sketched busily throughout the journey and on their return a number of the drawings were exhibited and reproduced in London journals. His description of the slave market in Richmond, accompanied by his drawings, appeared in Charles Dickens' magazine *Household Words*.

Davidson, Basil. *The Search For Africa. History, Culture, Politics*. New York: Times Books, 1994. *Dodd A 4479*

Davidson has spent his life studying and writing about African culture and history, and this book is an important discussion of the situation facing the newly emerging nations.

Graham, Ronnie. *The Da Capo Guide To Contemporary African Music*. New York: Da Capo Press, 1988. *Dodd B 5589*

Although the discographical listings are no longer accurate the book is a useful introduction to the emerging styles and personalities in today's African pop music.

Gramont, Sanche de. *The Strong Brown God. The Story Of The Niger River*. Boston: Houghton Mifflin Company, 1976. A bound copy of uncorrected proofs of the first American edition. *Dodd B 5814*

Although the book's subtitle would suggest that this is a history of the peoples and the lands along the Niger River it is limited to an account of the European expeditions in the area. Since this area was an important source for American slaves, the early material is interesting for its glimpse into the West African countryside before 1806, when Britain attempted to end the slave trade.

Griffin, Farah Jasmine. *"Who Set You Flowin'?" The African-American Migration Narrative*. New York: Oxford University Press, 1995. *Dodd A 4480*

Although most of this study is concerned with literary examples, the opening chapter discusses the reasons for the black migration out of the South and its effect on the blues.

A Unique Song Collection

Guthrie, Woody. *American Folksong*. New York, Moe Asch, 1947. *Dodd C 5710*

This rarely-seen, wonderfully amateurishly produced book, is lithographed from typewritten mimeographed pages. It is an early publication by Moe Asch, later the founder of Folkways Records, but identified here only as "of DISC Company f America." Asch was recording Woody Guthrie, and this book is a songbook, illustrated with ink drawings by York Cunningham, and a drawing by Guthrie himself. Guthrie introduces the book with a long autobiographical sketch titled, "My Life," and develops his autobiography further in a freely constructed "poem" centering on his years traveling with Leadbelly. Most of the songs are not among Guthrie's best known compositions, which gives the book even more interest, since it is the original source for some of Guthrie's forgotten songs. The folded 48 pages are bound into heavy, blue printed boards, and the spine is backed with blue tape. The

entire production is a fascinating survival of this idealistic period of the American folk song movement.

Harris, Eddy L. *Native Stranger. A Black American's Journey Into The Heart of Africa*. New York: Simon & Schuster, 1992. *Dodd A 4477*

Harris traveled for a year in Africa, and his experiences led him to a startling re-evaluation of his African heritage.

A Harlem Poet of the 1920s Responds to the New Jazz and Blues

Hughes, Langston. *The Weary Blues*. New York: Alfred A. Knopf, 1947, 11th printing. *Dodd A 9709*

This book was Hughes's first collection of poetry, originally published in 1925. It includes poems that have become part of the American literary canon, including his masterpiece "The Negro Speaks of Rivers." The book was an immediate success, although it quickly became a subject of controversy for both white and African American readers of traditional poetry, who were upset with Hughes' use of the modern "Free-Verse." Among some groups of Harlem intelligentsia there were also misgivings over the book's presentation of themes from the popular side of Harlem life, including what they considered the "vulgarity" of jazz and the blues. Among the poems with a music theme are "The Weary Blues," "Jazztonia," "Negro Dancers," "The Cat and the Saxophone," "Harlem Night Club," and "Blues Fantasy." The poems catch the mood of the 'Twenties, with their fresh abandon, and their tantalizing hint of new freedoms. In the poem "Lenox Avenue: Midnight," Hughes writes:

*The rhythm of life
Is a jazz rhythm,
Honey,
The gods are laughing at us.*

The book was often reprinted, but as with all much-read books the surviving copies are generally worn, usually with notes and owner's signatures. This copy is from the 11th printing, but it is virtually as new, with a fresh dust jacket and the binding and pages virtually untouched.

Oliver, Paul. *Savannah Syncopators. African Retentions In The Blues*. New York: Stein and Day, 1970. *Dodd A 4490*

An early, and tentative, examination of possible musical relationships between African traditional music and the American blues. Oliver had previously published lengthier, and more extensively researched studies in the sociological implications of the blues, and this volume was intended as a preliminary discussion of this new area of study.

Osofsky, Gilbert. *Harlem: The Making Of A Ghetto. Negro New York, 1890-1930*. New York: Harper Torch Books, 1971. Second Edition. *Dodd A 4491*

An important sociological study that describes the impact of the migration out of the southern states on the nation's largest city.

Park, Mungo. *Travels In The Interior Districts Of Africa In The Years 1795, 1796, & 1797*. New York: Arno Press & The New York Times, 1971. *Dodd C 5548*

This is a reprint of Park's famous book which described the first journey by a European into the heart of the West African slave areas. The book presents a haunting picture of isolated societies brought to their knees by cruelty, greed, disease, and violence.

Quinn, Charlotte A. *Mandingo Kingdoms Of The Senegambia. Traditionalism, Islam, and European Expansion*. Evanston: Northwestern University Press, 1972. *Dodd A 4478*

A detailed history, drawing on oral sources as well as conventional history, of the tribal conflicts in the areas that were the homeland for many African Americans.

An Important document of the Rural Blues Background With Exhibition Photographic Prints

Ramsey, Fredric Jr. *Been Here and Gone*. New Brunswick, NJ, Rutgers University Press, 1960. This copy is from the library of the writer, with his ownership stamp on the first page. *Dodd C 10185*

Frederic Ramsey first found a role in the documentation of African American culture in 1939 with the book *Jazzmen*, which he co-edited and co-wrote. It was the first historical study to present the concept that the roots of jazz lay in the black society of New Orleans. Following World War 2 he was associated with Moses Asch at Folkways Records, and was responsible for, among many other significant recording projects, the last sessions of singer Huddie Ledbetter, usually known as "Leadbelly," as well as an eleven volume reissue series documenting the history and styles of jazz.

In 1953 Fred was awarded the first Guggenheim Research Fellowship in the field of African American music for his proposal to document the culture of those rural areas in the South which could have developed musical styles that merged with the early jazz idiom. What he found instead, as he traveled in rural Alabama and Mississippi with his wife Amelia and their young son Locke the next year, was a much broader area of music and culture than he could have anticipated. I met him in the summer of 1954 in New Orleans, when he was turning his interest, his camera, and his tape recorder to the older traditions of the New Orleans jazz brass bands. Over the years Fred became one of my closest friends and much of the early direction in my own documentary recording was guided by his advice and suggestions. He produced a series of ten LPs of the recordings he had done on the journey, supplementing his first travels with trips in the later 1950s for CBS television, which asked him to produce a documentary program of his travels with the title *Been Here and Gone*. My wife Ann and I often visited Fred and Amelia and their children in their informal house outside of a small New Jersey community close to the Delaware River, and the complex problems of presenting material from the film in the still unsettled concept of the book project occupied much of our discussions. With all of us offering our own ideas of how the book should focus,

Fred created the remarkable gathering of travel notes, social commentary, and his photographs that became the groundbreaking book, which was published with the same title in 1960. The title phrase came from an old southern songster verse.

*Anybody ask you who made up this song,
Tell 'em Jack the Rabbit, he's been here and gone.*

In her recent study *In Search of the Blues*, Marybeth Hamilton wrote extensively about Ramsey, and she concluded in part:

Been Here and Gone paints a stark portrait, a world of poverty, hopelessness, and degradation. Yet the tones of the portrait render it more than just pitiable, making it enticing and attractive as well. Time and again Ramsey suggests that this rural world is alive in ways the modern, urban world is not, rich in a musical form - the blues - that is intensely personal and infused with passion. The cabins in Ramsey's photographs here are held together with junk, with chicken wire and bits of scrap metal, and yet the lives within them contain subtler, more substantive forms of abundance: music that, like all else, is made by hand and permeates daily work and pleasures. In the mouths of the men he encountered, music became a "personal expression. The music that was everywhere had been welded to a way of life."

Been Here and Gone was the only book Ramsey would complete as an individual writer, though he collaborated on other titles in the same field: *Jazzmen*, *The Jazz Record Book*, *Jazzways*, and *A Guide to Longplay Jazz Records*. He and his wife worked for a number of years on a social biography of the legendary New Orleans musician Buddy Bolden, but her death from cancer and the appearance of Don Marquis' Bolden biography, based on new research with Bolden's family, discouraged Fred from continuing the project. The inspiration for the visual style of his photography was the work of Walker Evans, and he was strongly influenced by the 1941 collaboration between Evans and writer James Agee, *Let Us Now Praise Famous Men*, which documented the lives of a small group of southern white tenant farmers and their families. *Been Here and Gone* is unique in its wide ranging perspective - from track lining gangs to sharecroppers, to rural gospel singers and the sophisticated jazz brass bands of New Orleans. Ramsey's identification with his theme is so encompassing that as the book unfolds you lose any sense that he is standing as an individual outside the frame of the image, taking a photograph. Instead, his sparse, imaginative texts and the harsh sympathies of his visual images leave you with the conviction that you have somehow become part of this cultural world yourself. His response to the music he was discovering was so immediate that at moments you seem to *hear* the music of its pages. With this copy of the book are five enlarged prints of images from Fred's southern journeys, among them one that was included in the book. The prints are 13 ½" by 20, mounted on board and unframed, with extensive captions on the reverse. Clearly the prints were intended as an exhibition, though there is no indication as to when or where the exhibition was held. The prints were numbered for identification, and from the gaps in the numbering it is clear that these five examples are only a part of what was exhibited.

#2. Emmett Brand, Morgan Springs, Alabama, 1954. *Dodd II.A.1. OS*

#3. Horace Sprott. chopping cotton with a hoe at a Cahaba River plantation, Alabama, 1954. *Dodd II.A.1. OS*

Sprott was one of Ramsey's most important discoveries, and his singing was documented in depth in the Folkways releases. This image was used as the cover for one of the albums, and appears in the book on page 40..

#18. Skiffle in the Black Belt of Louisiana, 1957. *Dodd II.A.1. OS*

Although Ramsey doesn't identify the performers in the caption to the photo, they are presented in a short chapter in the book, "Good Times." The man playing the guitar is a sharecropper named Philip Ramsey Sr., his son Philip Jr. is playing the washboard, and Mozelle Moore plays the jug. The music was an informal dance in the cleared earth before Horace Sprott's cabin. Related images appear on pages 54 and 55.

#22. *Although the caption has been torn away, the photograph is clearly a New Orleans funeral. The trumpet player in the center of the scene is Percy Humphrey, leader of the Eureka Brass Band, though the other musicians in the picture are not regular members of the band. Dodd II.A.1. OS*

#27. The Second Line and the Younger Generation. *Dodd II.A.1. OS*

Another New Orleans image. "Second liners" are the groups of people who dance along with the brass bands in the neighborhood street parades.

All of the materials were acquired by Ann Charters at the auction #2137 of Printed & Manuscript African-American held at the Swann Galleries, New York City, February 21, 2008.

Thompson, Robert Farris. *Flash Of The Spirit. African & Afro-American Art & Philosophy.* New York: Vintage Books, 1984. *Dodd B 5590*

This copy is inscribed to Ann and Sam Charters. Farris has found many strong parallels in the arts of the American black south and African artistic expression.

4. Blues and Blues Musicians

Albertson, Chris. *Bessie*. New Haven, London: Yale University Press, 2003. (Revised and Expanded Edition). *Dodd C 10138 and Dodd C 10558*

As Albertson noted in the introduction to this revised and expanded edition of his classic biography of Bessie Smith, in 1972, when the first edition was published, there was little known about her life. In the years that followed researchers succeeded in amplifying and clarifying the story and Albertson went back to his original interview tapes and found material that he had omitted. In this new edition there is much more information about Smith's musical career, and so much about her physical and emotional relationships that it is often difficult to sort everything out. The original appearance of the book was considered a landmark in jazz and blues scholarship, and in its new version it remains an important jazz study.

Baker, Houston A. Jr. *Blues: Ideology and Afro-American Literature*. Chicago, London, the University of Chicago Press, 1984. *Dodd C 10551*

Baker's study, based on new critical methods, is best described in his own introduction: The guiding presupposition of the chapters that follow is that Afro-American culture is a complex, reflexive enterprise which finds its proper figuration in blues conceived as matrix. A matrix is a womb, a network, a fossil-bearing rock, a rocky trace of a gemstone's removal, a principal metal in an alloy. A mat or plate or plate for reproducing print or phonograph records- A matrix is a point of ceaseless input and output, a web of intersecting, crisscrossing impulses always in productive transit." (p.3)

Bastin, Bruce. *Red River Blues. The Blues Tradition In The Southeast*. Urbana and Chicago: University of Illinois Press, 1995. *Dodd C 5572*

A detailed, scholarly examination of the rich blues styles of the southern coastal states. Bastin, who conducted much of the research with associate Pete Lowry, has drawn on the extensive work that has been done with musicians living in the area by other blues enthusiasts, and the book will certainly remain the definitive study of this blues tradition.

Brown, Cecil. *Stagolee Shot Billy*. Cambridge: Harvard University Press, 2004. *Dodd A 10154*

Although "Stagolee" is generally considered a folk ballad created within the black community, it has also long been part of the repertoire of many blues singers. Brown's fine study tells the actual story through contemporary newspaper accounts, but as Brown makes clear the spread of the tale as a song was as much a product of racial attitudes as it was inspired by the story itself. A study which brings to life a nearly forgotten moment of the American past.

Cheseborough, Steve. *Blues Traveling, The Holy Sites of the Delta Blues*. Jackson: University Press of Mississippi, 2001. *Dodd C 10512*

A sturdy, indispensable guide to Mississippi blues country, with maps and photographs.

Collis, John. *The Story Of Chess Records*. Foreward by Buddy Guy. New York: Bloomsbury Publishing, 1998. *Dodd B 5540*

Collis is a British blues enthusiast who focuses here on the crucial record label of the early Chicago blues style. The book is colorfully illustrated with reproductions of promotional material, as well as photographs and catalog listings. Chess was not only the home label of Muddy Waters, Little Walter, Howling Wolf, and Buddy Guy, Chess also was home to Bo Diddley and Chuck Berry, assuring its place in the history of Rock and Roll, as well as the blues.

Cook, Bruce. *Listen To The Blues*. New York: Da Capo Press, 1995. *Dodd B 5542*

This is a paperback reprint, with a new introduction, of Cook's 1973 title published by Scribner's. This edition also contains two groups of photographic portraits, including several by Ann Charters and one by Samuel Charters. Cook is not a blues specialist - he also wrote a book on the Beat Generation - but his book is useful because of his "outsider's" objectivity. It contains some blues history, but its emphasis is on the blues revival of the 1970s. It is about the musicians and the scene that Cook experienced personally. Particularly interesting is his profile of Boston-based manager Dick Waterman, who was behind much of the commercial presentation of the older blues artists, as well as managing Bonnie Raitt, and stood out as an honest, hard working blues enthusiast, as well as a skillful businessman with his artists' interests at heart.

Davis, Frances. *The History Of The Blues, The Music, The People From Charley Patton To Robert Cray*. New York: Hyperion, 1995. *Dodd C 5555*

A skillful, comprehensive blues history drawing on current research. Davis is primarily known as a jazz critic, but he is also at home with the blues idiom. The book includes a short discussion of the role of Samuel Charters in the blues revival.

Deffaa, Chip. *Blue Rhythms. Six Lives In Rhythm And Blues*. Urbana and Chicago: University of Illinois Press, 1996. *Dodd A 4482*

Although the six artists whose lives and careers are discussed in depth in the book; Ruth Brown, Little Jimmy Scott, Charles Brown, Floyd Dixon, LaVerne Baker, Jimmy Witherspoon, are only tangentially related to the blues tradition their lives are an excellent introduction to the spread of the blues out of the rural black vernacular into the world of urban black entertainment.

Dixon, R. M. W. and J. Godrich. *Blues & Gospel Records 1902 - 1942*. *Dodd B 5666*

The only information included in the volume about publisher and date is a note at the bottom of the final page which reads, in part, "Pressed by Steve Lane (Musical and Publicity Services) . . . from matrices cut by Brian A. L. Rust, Apr.-Nov., 1963.) The discographers lived at that time in Wales, and Lane lived in Middlesex, England. It

is safe to say that without this volume modern blues scholarship would not be possible. Until there was an adequate discography it was impossible to assess the career of any blues artist, or to sketch the dimensions of the blues idiom itself. Although the discographers were the first to insist that their work would need correction and emendation it is still the base on which all other work has been built. At 765 pages it is a monument to passionate, committed scholarship. With a companion volume, *Blues Records 1943 - 1966*, compiled by Mike Ledbitter and Neil Slaven, the first great creative period of the blues has been skilfully explored.

Dixon, R. M. W., and J. Godrich. *Recording The Blues*. London: Studio Vista, 1970. Blues Paperbacks. Series Edited by Paul Oliver. *Dodd A 4492*

Dixon and Godrich were the compilers of the blues discography that lies at the heart of all research into the early blues. This is a short, informative history of the blues recordings themselves - the companies, their policies, and their marketing techniques. It is an indispensable introduction to the commercial practices that created the recordings that were produced and marketed as crude sales items, but which are recognized today as indispensable artefacts of American vernacular culture.

Erlewine, Michael; Bogdanov, Vladimir; Woodstra, Chris; and Koda, Cub. *All Music Guide To The Blues*. San Francisco: Miller Freeman Books, 1999. *Dodd C 5562*

A very large (658 pages) and comprehensive guide to a broad spectrum of blues artists. There are not only thumbnail biographies and ratings of available recordings of hundreds of blues and gospel artists; there are also essays on blues history and sketch histories of several of the key blues labels. Useful for the blues beginner or the hardened researcher.

Franz, Steve. *The Amazing Secret History of Elmore James*. St. Louis: BlueSource Publications, 2003. *Dodd C 10562*

The book blends solid historical research and musical intuition with a free narrative style that meshes well with the story Franz is telling of a great bluesman whose death came only a few months before the blues revival certainly would have lifted him into the spotlight.. The book also includes indispensable appendixes, including an essential discography of James' recordings, capsule biographies of his accompanying musicians, and an in-depth bibliography. A labor of love in every meaning of the term.

Garon, Paul. *Blues And The Poetic Spirit*. San Francisco: City Lights, 1996. *Dodd B 5617*

A reprint of the 1975 publication, with a new introduction by the author. Garon's ground breaking book is a study of the language of the blues from the viewpoint of psychology and surrealism. With a perspective on the blues that is both illuminating and individual, the book is a warm, personal response to elements of the blues that other writers often have overlooked.

Gordon, Robert. *Can't Be Satisfied: The Life and Times of Muddy Waters*. Boston, Little, Brown and Co., 2000. (With an introduction by Keith Richards) *Dodd C 10538*

A detailed biography of the Mississippi blues singer, with usually ignored details of his first recording session for the Library of Congress and Alan Lomax, and telling the story - often in Muddy's own words - of the difficulties and the successes of his long career.

Govenar, Alan. *Living Texas Blues*. Dallas: The Dallas Museum of Art, 1985. *Dodd C 5556*

The book is part of a multimedia presentation introducing the blues to general audiences. There are many photographs illustrating Texas blues and also the backgrounds of Texas minstrel shows and contemporary club scenes. The text includes interview material with several Texas blues artists.

Govenar, Alan. *Texas Blues: The Rise of a Contemporary Sound*. College Station: Texas, A & M University Press, 2008. (Copy dedicated to Samuel Charters) *Dodd C 10556*

A monument to blues scholarship and to the love of the Texas blues artists. The book is a large format volume of nearly 600 pages, with hundreds of photographs drawn from local archives, musician's collections, record labels, club advertisements, and the fine images in color and black and white by the author Alan Govenar. The book covers every area of the Texas traditions, and devotes pages to each of the artists whose backgrounds were in that area. Many of the artists wrote of themselves, and Govenar has filled in the historical and regional backgrounds. Although the emphasis in the book is not on theoretical analysis, the material which Govenar has gathered will be essential to any future scholarship not only in the Texas blues, but in any studies of the blues itself. With an introduction by Paul Oliver.

Greenberg, Alan. *Love in Vain: A Vision of Robert Johnson*. New York: Da Capo, 1994. *Dodd A 10159*

Greenberg's book is an unproduced screen-play drawing on the legend of Robert Johnson. At the time he was writing an appreciation of Johnson's recordings had become an intense rite-of-passage for anyone interested in the blues. The plot of the play is as Greenberg says, "A Vision," and although the stories of Johnson told by other musicians are dramatized here, the personal narrative is fictitious and romanticizes what was already an overly-mythologized story. Some readers may be disconcerted by off-camera directions like "The jammed jook dances madly to the ringing voices and guitar, a vision of rhythm," or "Standing on deck, painted black wenches are chattering, laughing, searching the shoreline. . . . Three of them lift their skirts and jiggle the sack of shiny gold coins each has hanging between her thighs," or - setting up a shot of a club called the Rising Sun Café - "We hear a wild jug band inside wreaking gay delirium." However, another writer who took Johnson as a subject, Peter Guralnick, wrote of Greenberg's book, "The screenplay represents the imaginative embodiment of a world, a world of myth and reality, both prosaic and poetic, in which ambiguity

suggests a wealth of meaning rather than an impoverishment of the imagination.” With an introduction by Martin Scorsese and a forward to this edition by Stanley Crouch.

Groom, Bob. *The Blues Revival*. London: Studio Vista, 1971. Series edited by Paul Oliver. *Dodd B 5609*

Many of the books on the blues are focused on the early period of development of the music. Groom’s study examines what happened to the musicians and the music itself in the tumultuous years of the blues revival in the 1960s.

Guralnick, Peter. *Searching For Robert Johnson*. New York: E. P. Dutton, 1989. *Dodd B 6157*

One of the dedicatees of the book is Samuel Charters, and this copy is inscribed to Charters by the author.

Guralnick is one of the most important commentators on today’s vernacular music. This slim volume (68 pages devoted to what is known of Johnson’s life, and an additional bibliography and discography) is as much a tribute to Johnson as it is a biographical sketch. As always, Guralnick writes with grace and intelligence, and the book has useful insights into the nature of Johnson’s blues.

Gussow, Adam. *Seems Like Murder Here: Southern Violence and the Blues Tradition*. Chicago: University of Chicago Press, 2002. This copy signed to Samuel Charters. *Dodd C 10559*

A complex, probing study that relates the texts of the blues and the reminiscences of older blues artists to the background of southern racial violence, and presents the blues as an expression inextricably tied to this background. As Gussow writes, “Whatever the provenance of blues literature in the future, it may be said with some confidence that the benchmark for ‘real’ blues - the origin-myth understanding of the tradition - will remain working-class African American experience in the Jim Crow South, with secondary offshoots in the northern urban ghettos of the mid-twentieth century, the Promised Land that sadly failed the sons and daughters of the Great Migration.”

King, B. B., with David Ritz. *Blues All Around Me, The Autobiography of B. B. King*. New York: Avon Books, 1999 *Dodd A 10161*

An engaging, informal self-told story of one of the legends of the blues. One of the characteristic of King’s long career is his essential modesty, which is clearly evident here. The book clarifies the gritty details of King’s career, without losing the presence of King himself as the story-teller.

Kubik, Gerhard. *Africa and the Blues*. Jackson: University Press of Mississippi, 1999. *Dodd C 10498*

This is a probing and complex analysis of the musical links between African American vernacular song and its origins in African tribal music, Kubik is a distinguished ethnomusicologist and his book is an important contribution to our understanding of this interrelationship. Of particular value to other scholars is his twenty page bibliography of relevant books and articles.

Leadbitter, Mike and Neil Slaven. *Blues Records, January, 1943 to December, 1966*. London: Hanover Books, 1968. *Dodd B 5535*

This was conceived by Leadbitter and Slaven as a companion volume to *Blues and Gospel Records, 1902-1942 [Dodd B 5666]*, but they discovered that the number of gospel recordings had grown so large that there was no way they could include this musical idiom in the book. Their volume is as indispensable as the earlier discography, and represents, again, indefatigable scholarship and an abiding love of the blues.

Lieb, Sandra. *Mother Of The Blues: A Study of Ma Rainey*. NP: The University of Massachusetts Press, 1981. *Dodd C 5554*

The book includes a short biographical sketch of Rainey, but the emphasis is on an examination of the lyrics of her recordings. The lyrics are discussed outside of a larger consideration of the social factors present in the recordings' presentation and reception, but there is considerable insight into the personal situations Rainey's texts describe. Illustrated with photographs and contemporary advertisements.

Lomax, Alan. *The Land Where The Blues Began*. New York: Pantheon Books, 1993. *Dodd B 5541*

Alan Lomax, who began collecting African American music with his father, John Lomax, in the 1930s, is one of the most important figures in the story of the American folk revival. Although he has written only a handful of books this massive, deeply *experienced* book sums up a lifetime of response and research into the musical forms that he began with his first recordings of artists like Muddy Waters and Son House in Mississippi in 1940. The book won the National Book Award the year of its publication. A southerner himself, and a committed opponent of racism and social injustice, Lomax is uniquely gifted for the work he has set himself. The book is a masterpiece.

Mahony, Dan. *Columbia 13/1400-D Series. Record Handbook No. 1*. Stanhope, N. J.: Walter C. Allen, 1961. *Dodd B 5608*

Mahony was one of the indefatigable researchers associated with the Record Research group, and this small book is the result of years of patient work by Mahony to correlate the information coming from dozens of informants. It is a listing of the entire catalog of "Race" recordings issued by Columbia Records between 1923 and 1933, and although much of the information is primarily of interest to record collectors there are sales/pressing figures for many releases, as well as dates and recording information. Since the series of recordings was one of the most important commercial documentations of African American music during this period, the material in Mahony's list is of crucial importance to serious researchers. The first record listed is by Bessie Smith, and her career, as well as the careers of many of the important blues figures of the 1920s, are mirrored in the columns of entries. The book was published by Walter C. Allen, who was one of the pioneer researchers into this field, and who managed to produce a small, but important series of jazz monographs before his unexpected death from cancer in the 1960s.

McKee, Margaret and Fred Chisenhall. *Beale Black & Blue. Life and Music on Black America's Main Street*. Baton Rouge: Louisiana State University Press, 1981. *Dodd B 5576*

This useful book is in part a study of Beale Street as a social phenomena and in part a series of studies of individual blues artists who were associated with Beale street. The material was gathered from living sources and gives fresh insight into the careers and the attitudes of musicians as diverse as Furry Lewis, Roosevelt Sykes, Lille Mae Glover, and Bukka White.

Murray, Charles Shaar. *Boogie Man. The Adventures of John Lee Hooker in the Twentieth Century*. New York: St.Martin's Press, 2000. *Dodd C 10534*

Murray was given the opportunity to spend hours interviewing Hooker, and he also has an insider's knowledge of the musical world that Hooker entered following his success as a record artist. His lengthy, free-wheeling biography is as detailed and as comprehensive as we will probably ever see, and although he is not concerned with sociological or musical analysis, the interview material with Hooker and with many of the people associated with him and his career are invaluable

Nicholson, Robert. *Mississippi Blues Today!* New York: Da Capo Press, 1999. With photographs by Logan Young. *Dodd C 10533*

As Nicholson makes clear in his title, this is a journey in the Delta blues country following the rediscovery of this rich musical heritage in the 1970s. Nicholson has interviewed many of the survivors and the inheritors of the style as they talk about the past and share their experiences meeting new audiences and looking back over their lives and careers. Artists interviewed and described in individual chapters are Lonnie Pitchford, Booba Barnes, Jack Owens, Scott Dunbar and Son Thomas, Robert "The Wolfman" Belfour, The Mississippi Fife and Drums bands, Jessie May Hemphill, Big Jack Johnson, Willie Foster, Little Jimmy King, and Junior Kimbrough and R. L. Burnside. Nicholson is sensitive to the racial situation and his respect for the artists he interviewed is at the heart of his book.

Oakley, Giles. *The Devil's Music. A History of the Blues*. New York: Da Capo, 1997. *Dodd B 5575*

This blues history, first published in London in 1976, was written by a British television journalist as part of a five part BBC documentary. Although it contains no new research it is skilfully written and adequately covers the story of the blues.

Olsson, Bengt. *Memphis Blues*. London: Studio Vista Books, 1970. Series edited by Paul Oliver. *Dodd B 5610*

Olsson, who is Swedish, was one of the many young researchers who were drawn to the early blues after the publication of *The Country Blues* in 1959. He spent the summer of 1969 in Memphis interviewing the older blues artists still living and playing in the city.

The book contains considerable new information and a useful appendix listing the recordings made by the Brunswick Company in Memphis in the late 1920s.

O'Neal, Jim and Amy Van Singel, ed. *The Voice of the Blues, Classic Interviews from Living Blues Magazine*. New York, London: Routledge. *Dodd C 10499*

Extensive interviews first published in the foremost American blues magazine. The artists who were interviewed in depth were Georgia Tom Dorsey, Sleepy John Estes and Hammie Nixon, Houston Stackhouse, T-Bone Walker, Muddy Waters, John Lee Hooker, Eddie Boyd, Little Walter and Louis Myers, Jimmy Reed, Freddie King, Esther Phillips, and Little Milton.

Powell, Richard J., Ed. *The Blues Aesthetic: Black Culture and Modernism*. Washington, DC: Washington Project for the Arts, 1989. *Dodd C 5553*

A large format, lavishly illustrated paper back book which was the catalogue for an exhibition which presented African American visual arts in terms of a "blues aesthetic." The definitions were set with enough latitude to include nearly every aspect of contemporary black culture as an expression of the blues.

Robertson, Brian. *Little Blues Book*. Illustrations by R. Crumb. New York: Algonquin Books, 1996. *Dodd A 4489*

A small, attractively presented volume that features Robert Crumb's portraits of classic blues artists and selections from blues lyrics. Occasional discussions of the meaning of the blues and anecdotes from blues history also are included.

Rooney, James. *Bossmen. Bill Monroe & Muddy Waters*. New York: Da Capo, 1971. A reprint of the original edition by Doubleday. *Dodd A 4502*

A remarkable in-depth study of two musicians whom Rooney considers to be the "bosses" of their musical genres. Rooney is a musician himself, as well as a successful Nashville producer, and he spent considerable time with each of the musicians he discusses in his book. There is much new material and insight into the careers of these two remarkable American vernacular artists.

Rosenberg, Neil V., Ed. *Transforming Tradition. Folk Music Revivals Examined*. Urbana: University of Illinois Press, 1993. *Dodd B 5547*

A collection of articles broadly addressing the post war folk music revival. Two of the articles discuss the blues revival of the 1960s, and one of them, "Reconstructing the Blues," by Jeff Todd Titon is a lengthy, negative discussion of the blues writing of Samuel Charters.

Rowe, Mike. *Chicago Breakdown*. London: Eddison Bluesbooks 1, 1973. *Dodd B 5618*

This is an indispensable study of one of the most important blues idioms, the electric blues that developed in Chicago in the years following World War 2. Rowe has a shrew understanding of the complex relationships between artists like Muddy Waters and Howling Wolf, and the young commercial entrepreneurs, like the Chess brothers, who recorded them and inadvertently documented this crucial creative moment in American musical history.

Sackheim, Eric. *I Ain't Been Nowhere. I Ain't Been Lost. I Been Here All Along: Blues Memories, A Performance for Spoken Voices, Vintage Recordings, and Projected Photographs*.

Tokyo: Mushinsha. 1982. With illustrations by Jonathan Shahn. (A double volume, bound together with Sackheim's Two Dramatic Sequences, the first sequence based on stories and tales drawn from Hasidic literature and the second based on the stories of Isaac Babel.) *Dodd C 10565*

Sackheim's blues theater piece is an interesting fusion of musicians, memories and the music itself. The action opens with five men and two women on stage, and with blues recordings in the background they present Sackheim's dialog, "It's Hard to Explain: The Blues," and continues with artists like Son House, Bukka White, and Skip James portrayed talking about their lives and their music. The piece was staged in Tokyo in 1981, and the blend of music, voices, and photographs captures the excitement many listeners like Sackheim felt at the new interest of the blues as a form of musical art.

Santelli, Robert, Holly George-Warren, Jim Brown, eds. *American Roots Music*. New York: Harry N. Abrams, 2001. With forward by Bonnie Raitt. *Dodd D 2202*

This large format, lavishly produced book was published in conjunction with a documentary television series of the same name. Although several areas of American vernacular musical styles are discussed, two important chapters on the blues are included: David Evans' "The Birth of the Blues" and Robert Santali's "Mojo Working: The Blues Explosion." Other chapters discuss the blues-related musical form Zydeco, and the influence of the blues on the emergence of rock and roll. Although this is not a scholarly collection, the photographs and colourful anecdotal style serve as commentary on the process of popularization that follows any attention directed toward some aspect of what has come to be called "roots" music.

Spencer, Jon Michael. *Blues and Evil*. Knoxville, University of Tennessee Press, 1993. *Dodd C 10510*

An interesting and provocative study which relates the blues to the gospel traditions within the black community and has as its purpose retrieving blues scholarship from the work of white writers whose lives remain outside of the blues experience. Spencer defines this tradition as "truth-telling" which he insists is only accessible to people of color. As he states, "I belong to the blues, it is a representation comprised of 'thick descriptions,' descriptions thicker than the work of scholars who have neglected to immerse themselves deeply and continuously in the whole discourse about black culture." (p.xxv)

Springer, Robert ed. *Nobody Knows Where the Blues Comes From, Lyrics and History*. Jackson, University Press of Mississippi, 2006. *Dodd C 10525*

A collection of articles tracing the roots and variants of a number of blues-related songs, as well as an insightful article by Randall Cherry on the lyrics performed by singer Ethel Waters. Among the important scholars whose work is represented are David Evans, Paul Oliver, Chris Smith, Guido Van Rijn, and John Cowley.

Titon, Jeff Todd. *Early Downhome Blues. A Musical and Cultural Analysis*. Chapel Hill: The University of North Carolina Press, 1994. Second Edition. *Dodd C 5596*

The book is a complex and illuminating examination of elements of both blues texts and musical idiom. Also useful are many pages reproducing advertising materials which presented the blues to the rural black audience in the 1920s.

Townsend, Henry, as told to Bill Greensmith, *A Blues Life*. Urbana and Chicago: University of Illinois Press, 1999. *Dodd C 10511*

Greensmith has written an exemplary “autobiography” based on thirty hours of interviews he recorded with St. Louis bluesman Henry Townsend. The book is a warm, modest self-portrait that captures the experiences and the music that Townsend shared with other blues artists and friends through the Depression years and into the blues revival of the 1960s.

Tracy, Stephen C. *Langston Hughes & The Blues*. Urbana: University of Illinois Press, 1988. *Dodd B 5619*

Although much has been written about the influence of the blues on American popular music and culture, this book discusses the influence of the blues on the writing of the great African American poet. Early chapters, although not reflecting current scholarship, attempt to relate the blues to an African context. The heart of book is a sensitive examination of the effect of the blues on Hughes’s writing, and his own “blues” poetry.

Tracy, Steven C. ed. *Write Me a Few of Your Lines: A Blues Reader*. Amherst: University of Massachusetts Press, 1999.

What this carefully chosen selection of blues materials makes clear is that blues research has matured into a field with definable interests and a clear social consciousness. (It is necessary to acknowledge that one of the writers included is Samuel Charters) Tracy has looked over a broad range of materials, from articles and selections from books tracing African musical backgrounds, and discussing specific blues texts. Alan Lomax’s academic paper introducing his controversial system of “Cantometrics” is here, as well as the ground breaking article on the song lyrics prevalent in the African American society in the South by Howard Odum published in the *Journal of American Folklore* in 1911. Work of every contemporary scholar is present, among them David Evans, Paul Oliver, Steven Calt, Jeff Todd Titon, and Paul Garon. For anyone interested in blues scholarship this collection is an essential introduction.

Van Rijn, Guido. *Roosevelt’s Blues. African-American Blues and Gospel Songs on FDR*. Jackson: University Press of Mississippi, 1997. *Dodd A 4483*

A brilliant, ground-breaking study that opens up new possibilities in blues scholarship. Van Rijn is a Dutch scholar, but he has devoted his life to the blues, and his books discuss in detail the many blues and gospel songs that have the American president Franklin Delano Roosevelt as their subject. He also discusses the complex question of

social content in the blues, and much of what he says will strengthen both sides of the strenuous debate on this subject.

Wald, Elijah. *Escaping the Delta, Robert Johnson and the Invention of the Blues*. New York: HarperCollins, 2004. (Uncorrected Proof Copy) *Dodd C 10524*

A refreshing approach to the questions of blues authenticity and the creation of the Robert Johnson legend. The book's two themes, however, seem sometimes to be contradictory, and Wald spends much of the latter half of the book discussing the generally familiar source material for much of Johnson's repertoire. More important, his book also introduces new concepts and proposes new areas of investigation which must some day be considered in the full context of blues scholarship.

Wardlow, Gayle Dean. *Chasin' That Devil Music. Searching For The Blues*. San Francisco: Miller Freeman Books, 1998. *Dodd A 4484*

Wardlow grew up in Meridian, Mississippi, and he still lives in the south, working as a journalist. He has done invaluable research locating early singers and documenting their careers. His discovery of H. C. Speir, the Jackson, Mississippi talent scout who first discovered many of the legendary Mississippi artists, provided blues scholars with a new wealth of documentary material. The book is a fascinating collection of many of Wardlow's interviews and articles for *Living Blues Magazine*, and it also includes reproductions of death certificates and advertising materials.

Woods, Clyde. *Development Arrested. Race Power and the Blues in the Mississippi Delta*. London, New York: Verso, 1998. (The text of the subtitle on the title page of the book reads *The Blues and Plantation Power in the Mississippi Delta*.) *Dodd C 10560*

Wood's book is a detailed and carefully documentation of the racial struggle in the Mississippi Delta region which touches only tangentially on the blues, but illuminates the social background against which the blues played its role.

Wynn, Neil A. ed. *Cross the water Blues, African Music in Europe*. Jackson: University Press of Mississippi, 2007. *Dodd C 10555*

Although this solidly presented collection of articles by a number of musical scholars encompasses earlier forms of African American music to reach Europe, as well as jazz and an article on concert artist Paul Robeson, the emphasis is on the blues revival and its effect on British artists. The collection is best described by the description on the book's jacket, "Essays analyzing the impact of African American music and its European reverberations."

PHOTOGRAPHIC COLLECTIONS

Dunas, Jeff. *State Of The Blues*. Preface by John Lee Hooker, Introduction by William Ferris. New York: Aperture, 1998. *Dodd D 1519*

Dunas is a photographer and blues enthusiast, and this gathering of his portraits of blues artists, his photographs of the rural setting of the blues, and the comments and reminiscences of dozens of singers and musicians is one of the most stunningly beautiful books ever published about a vernacular music tradition. The portrait studies are unforgettable, and their intensity is matched by his insight into the look and the feel of the southern countryside. The book is in large format; the publisher has lavished exemplary care and sensitivity in the presentation.

Harrison, David. *Blues. A Photographic Documentary*. London: Studio, 1997. *Dodd D 1520*

The large format gathering of black and white blues photographs emphasizes the artists and the blues scene of the last twenty years. The photographs, by fans and enthusiasts as well as professional photographers, veer from slickly posed to snapshot quality, but each of them is a vital glimpse into a world that is still, despite so much attention, almost unknown to much of the blues audience.

Kustner, Axel. *Blues, 1976 - 1997*. Bremen: Crosscut Books, 1993. (Copy dedicated to Izzy Young) *Dodd A 10165*

A bound collection of thirty postcard photos of blues artists which are designed to be detached and sent as mail. The singers appear in their neighborhoods, on porches, backstage, and with friends or wives. Among the artists included are Muddy Waters, Big Joe Williams, Albert King, Sam Chatmon, Carey Bell, Katie Webster, Luther Allison, Champion Jack Dupree, Johnny Copeland, Charlie Musselwhite, and Henry Townsend. (See also Kustner's fine documentary recordings of Big Joe Williams in the Dodd Archive.)

Vignes, Michelle, Photographs, and Lee Hildebrand, text. *Bay Area Blues*. San Francisco: Pomegranate Art Books, 1993. *Dodd D 1518*

The San Francisco bay area includes not only the ethnically diverse communities of San Francisco itself, but also smaller cities like Oakland and Richmond, with large African American populations. The blues has long had a solid West Coast base, and Vignes' strong photographs capture the local club scenes and the neighborhoods where the blues have a home. The photographs were taken over a three year period in the early 1980s and Vignes clearly was as comfortable with the blues musicians as they were with her.

5. Rhythm and Blues

Coleman, Rick. *Blue Monday: Fats Domino and the Lost Dawn of Rock and Roll*. New York: Da Capo, 2006. *Dodd C 10564*

A highly colored account of the career of the New Orleans pianist and singer who is still occasionally performing. Although the story is told in the familiar language of fan journalism, Coleman is particularly sensitive to the dangerous racial climate Domino faced in the early decades of his career.

George, Nelson. *The Death of Rhythm & Blues*. New York: Penguin, 1988. *Dodd C 10502*

George had an extensive background in music journalism, and his book reads as an “insider’s” narration of a musical scene that was characterized - as George maintains - by dishonest business practices and a loss of control of a burgeoning black industry to white business interests

Governar, Alan. *The Early Years of Rhythm & Blues*. Atglen, PA: Schiffer Publishing Ltd., 2004. *Dodd D 2199*

Although the title suggests a larger scope, the book is a history of the rich Rhythm & Blues scene in Houston, Texas. The text and the historical photos are an introduction to a collection of photographs by Houston African American photographer Benny Joseph. A large format, beautifully presented book with a lengthy, knowledgeable introduction by Alan Governar, a major figure in the documentation and the preservation of the Texas blues. (See also his *Texas Blues* in the Archive). Joseph’s photographs evoke a world that is only a generation in the past but feels already like a much older moment in America’s social history. The subjects of his superb portrait studies include R & B artists and public figures as varied as Martin Luther King Jr., Barbara Jordan, Thurgood Marshall, Mahalia Jackson, Lightning Hopkins, B. B. King, Albert Collins, Gatemouth Brown, the Reverend Cleophus Robinson, and Della Reese.

Guralnick, Peter. *Dream Boogie: The Triumph of Sam Cooke*. New York, Boston: Little, Brown and Company, 2005. *Dodd C 10543*

Guralnick is one of the most respected historians and biographers working in the field of popular music today. An early book *Sweet Soul Music* is considered the classic study of the musical style, and his two volume biography of Elvis Presley was critical and commercial success. Guralnick has written a characteristically thorough, exhaustively researched, vividly told biography that presents Cooke’s complicated life and career, from his years as a young star of Gospel music, his success as an R & B singer, and the sordid end in a motel shooting. (With copy is the publisher’s promotion material, including an interview with Guralnick and the schedule for his upcoming book tour.)

6. Caribbean Sources

6.1. Jamaica

Pollard, Velma. *Dread Talk: The Language of Rastafari*. Kingston: Canoe Press, and Montreal & Kingston: McGill-Queen's University Press. Revised edition 2000. *Dodd A 10148*

An introduction to the backgrounds and the scope of the language of the Rastafarians, who were a major influence on the reggae artists of the 1970s.

Salewicz, Chris and Adrian Boot, Introduction by Chris Blackwell. *Reggae Explosion, The Story of Jamaican Music*. New York: Harry N. Abrams, Inc., 2001. *Dodd D 2201*

A large format introduction to the beginnings of contemporary Jamaican music for general readers, lavishly illustrated with color and black/white photographs, many of them rare, and written with insight into the difficult situation of the reggae Musicians in Jamaican society.

Stolzoff, Norman G. *Wake the Town and Tell the People, Dancehall Culture in Jamaica*. Durham and London, Duke University Press, 2000. *Dodd C 10529*

A detailed examination of the Jamaican scene of musicians, sound systems, and music producers, which begins with the music and dance culture in the period of slavery and continues to the present. Stolzoff's study is careful and authoritative, and scholars wishing to understand the economic social factors that lay behind the rise of reggae and the other contemporary dance hall musical styles will find the book invaluable. The text is enhanced with many photographs and quotes from the author's extensive interviews.

6.2. Brazil

Browning, Barbara. *Samba, Resistance in Motion*. Bloomington, Indiana University Press, 1995. *Dodd A 10149*

Browning has spent many years in Brazil learning the language of the great Carnival dance the Samba, and as a performer she has presented the results of her studies to audiences everywhere. This is a personal book with a deep appreciation of the meanings and the movements of the samba, as well as other Brazilian dance forms which she has also taken to heart.

Schreiner, Claus. *Musica Brasileira, a History of Popular Music and the people of Brazil*. London: Marion Boyars, 1993. Translated from the German by Mark Weinstein. *Dodd C 10550*

Although Schreiner's acquaintance with Brazilian music was spurred by his work as a record producer and owner of a record label specializing in Brazilian music he has a broad historical knowledge of the country and its musical traditions, and he seems to

have listened to every one of the sounds of Brazil's music from the earliest centuries of slavery, and to have met everyone active in the world of Brazilian music today. Anyone who spends time with his detailed and extremely readable book will find that they had learned about most of Brazil's musical styles and they will also have some understanding of the country's racial and social complexities. As Schreiner notes, "Brazil is so rich in forms of musical expression that it could offer the world a new dance, a new song form, or a new rhythm each year for centuries to come without ever having to repeat itself." The book, despite its modest disclaimers does much to support this extravagant claim.

6.3. Cuba

Orovio, Helio. *Diccionario de la Musica Cubana*. La Habana: Editorial Letras Cubanas, revised and expanded edition, 1998. In Spanish. *Dodd A 10151*

An invaluable biographical dictionary of Cuban musicians and composers, with portrait photos, musical examples, and photos of indigenous musical instruments. Classical composers are also included, often with listing of their compositions. Musicians who left Cuba after the revolution of 1959, like Bebo Valdés, still are present, and their situation is openly discussed.

Ortiz, Fernando. *La Africanía de la Folklórica de Cuba*. La Habana: Editora Universitaria, 1965. Revised edition. In Spanish. *Dodd C 10516*

This is the revised edition of a major study by Ortiz which covers every area of African retentions in Cuban music. With many musical illustrations.

Ortiz, Fernando. *Los Instrumentos de la Musica Afrocubana*. La Habana: Editorial Letras Cubanas, 1995. In Spanish.

In 1995 these descriptions of Cuban native musical instruments by Ortiz were published as attractive individual pamphlets, with illustrations of the instruments, textual discussion, and citations of sources for further study. The following instruments are described:

El acheré y los chekeré Dodd A 10178

El catá, El cajón Dodd A 10177

Las cucharas, Las sartenes, El cencerro, Los agógo Dodd A 10176

El ékue Dodd A 10175

El guayo o la ralladera, La quijada Dodd A 10174

La paila, Los timbales criollos, El bongó Dodd A 10173

La maruga, El rallo Dodd A 10172

El quinto, El llama or, Tambores de rumba, El taburete, Tambores de las comparsas, carabalíes Dodd A 10171

Los tambores ararás, La conga Dodd A 10170

Los tambores batá Dodd A 10169

La yuka Dodd A 10168

At the Beginning of a Major Career

Ortiz, Fernando. *Los Negros Brujos*. Madrid: Librería de Fernando Fé, 1906. In Spanish. *Dodd A 10163*

The word “Brujos” means witches, and this is a classic study of survivals of African witchcraft in Cuba in the 19th century. The text includes numerous drawings of witches in costume, as well as musical instruments and artefacts of witchcraft. The book is a major contribution to the understanding of Cuban folk culture by one of the important scholars of his era, and this is the first edition, originally in a paper wrapper. This copy was found in poor condition in Mexico by Frederick Usher Jr. of Santa Barbara, who had the volume rebound and presented it to the Archive.

PHOTOGRAPHIC COLLECTIONS

Moore, Andrew. *Inside Havana*. San Francisco: Chronicle Books, 2002. *Dodd D 2198*

A haunting, beautiful glimpse of Havana today presented in large format color reproductions of the rooms and the streets that are the setting for the music of the Buena Vista Social Club and other Cuban musicians who are veterans of the pre-Castro era.

6.4 Trinidad

Cowley, John. *Carnival, Canboulay, and Calypso: Traditions in the Making*. Cambridge, Cambridge University Press, 1998. *Dodd A 10152*

The world of Trinidadian scholarship owes a debt to Professor Cowley for his exhaustive and absorbing study of the historical and cultural documentation of the rise of Carnival music and Calypso song. Basing his work on material from press reports of the time as well as interviews and discussions of other textual materials Cowley centers the music of the Calypsonians within its unique cultural setting. The journal *Folk Roots* described the book as “. . . essential and exhaustive,” and the *Folk Music Journal* wrote “Future researchers of Trinidad’s Carnival will no longer begin with the original sources. Henceforth, one must turn to Cowley’s magnificent study and then to the original documents, if necessary.” Illustrated with historical photographs, drawings, and numerous reproductions of reviews, advertisements, and comments from the Trinidad press of the period.

Grant, Cy. *Ring of Steel, Pan Sound and Symbol*. London: Macmillan Education Ltd., 1999. *Dodd C 10552*

An introduction to the steel pans, their history and some personalities involved in their development. An excellent selection of photographs, both black/white and color.

Liverpool, Hollis "Chalkdust", Ph.D. *Rituals of Power and Rebellion: The Carnival Tradition in Trinidad & Tobago*. Chicago: Research Associates School Times Publications, 2001. *Dodd A 10155*

Dr. Liverpool's accomplishments as a calypsonian are well represented by his many recordings as "The Might Chalkdust" in another section of the Archive. He is widely famed as the "school teacher" who won the Carnival Prize for Best Calypso song five times; in 1976, 1977, 1981, 1989, and 1993.

Dr. Liverpool is multi-talented, socially committed, and deeply immersed in the Carnival traditions of Trinidad. Although he does not base his study on the exhaustive examination of contemporary press materials as Professor John Cowley did in his book *Carnival, Calypso, Canboulay, and Calypso* (see Archive listing), his insights are particularly valuable since he is an "insider" who has also the academic discipline to see his subject in the broader perspective of the music's African roots as well as its relationship to other musical cultures of the Caribbean. His book is a major study marked by immense scholarly dedication. In his review Dr. Maxwell Owusu, Professor of Anthropology at the University of Michigan, wrote "The study, with its highly intelligent discussion and impressively intense coverage so richly documented, reflects a mixture of genuinely intellectual concerns of a practicing calypsonian deeply interested in the cultural dynamics of his own society, and the more objective, critical, and sensitive professional scholarly role."

CARNIVAL SONG BOOKS AND WINNERS LISTINGS

Daniel, Alvin C. *Soca Hits 2001 "FOR KITCH"* Port of Spain, MAJOR & minor PRODUCTIONS LTD. 2001. *Dodd C 10576*

"A Collection of popular calypsoes composed for the 2001 Carnival in Trinidad and Tobago." Words and music for twenty songs composed for the 2001 Carnival and dedicated to Aldwyn Roberts "Lord Kitchener," who died the year before.

Henry, Fitzgerald Cornelius "The Mighty Terror". *Trinidad & Tobago Calypso Callaloo 2002*. Port of Spain, self published, 2002. *Dodd C 10575*

A collection of calypsos by Terror, with words and music, also including the text to "Old Time Ting" by Boysie Mitchell. A typical carnival song book with many advertisements by local businesses and copies of Terror's affidavits of successes over the years.

Ali, Sookram "Ultimate Selector". *Trinidad & Tobago Carnival Winners Winners, 1932 - 2001*. Port of Spain, self published, 2001. *Dodd A 10222*

Lists of the Calypso Monarchs and Queens, and a variety of other Carnival champions, including Leggo Road March Champion, Chutney Soca Monarch, National Schools Soca Monarch, Unattached Calypso Monarch, and the words to the national anthem.

6.5. The Bahamas, Barbados, the Caribbean Islands, Haiti, the Dominican Republic

Allen, Ray and Lois Wilcken, eds. *Island Sounds in the Global City: Caribbean Popular Music and Identity in New York*. New York: New York Folklore Society and Institute for Studies in American Music, Brooklyn College, 1998. *Dodd C 10513*

A gathering of scholarly articles that is extremely valuable for the glimpse it gives the reader of the effect of Caribbean musical cultures out of their own setting. The article by Donald Hill on New York's Calypso culture is essential for tracing the development of later Calypso styles by popular Calypsonians. The photo of Invader, Radio, Atilla, and Tiger in Carnival costumes backstage at the popular New York music club the *Village Vanguard* opens new dimensions in our understanding of the Calypso journey. Other musical styles discussed are Puerto Rican dance music, the Dominican Merengue, the Trinidadian steel pans, and New York's great Haitian dance orchestra Tabou Combo.

Manuel, Peter, with Kenneth Bilby and Michael Largey. *Caribbean Currents: Caribbean Music from Rumba to Reggae*. Philadelphia: Temple University Press, 1995. *Dodd C 10514*

A useful introduction to the most widely-known musical styles of the Caribbean, with historical backgrounds and descriptions of the music in their island settings. The islands presented are Cuba, Puerto Rico, The Dominican Republic, Haiti, and Jamaica, with an individual chapter on Salsa and a general chapter on less well-known musical idioms titled "The Other Caribbean."

Marre, Jeremy and Hannah Charlton. *Beats of the Heart: Popular Music of the World*. New York: Pantheon Books, 1985. *Dodd A 10142*

The book is a collection of travel memoirs by the two writers, who have sought out vernacular music in many musical areas. Of particular interest to anyone interested in African American music will be the chapters on music in Nigeria, Puerto Rico's salsa culture, music of Colombia in the drug growing areas, Jamaican reggae, and Brazilian music of the Rio de Janeiro favelas and the composers and songwriters from Bahia, among them Gilberto Gil. The chapters are rich in detail, but although the authors are clearly concerned with the political and social problems of the places they visit, the book lacks a specific theme of musical interest which they could usefully have developed.

7. Ragtime, the Minstrel Stage, and Scott Joplin

Abbott, Lynn and Doug Seroff. *Ragged But Right : Black Traveling Shows, "Coon Songs," and the Dark Pathway to Blues and Jazz*. Jackson : University Press of Mississippi, 2007. *Dodd C 10339*

Berlin, Edward A. *King Of Ragtime. Scott Joplin And His Era*. New York: Oxford University Press, 1994. *Dodd B 5603*

This is a model biography of a man about whom so little is really known. Berlin went to original newspaper sources and added immeasurably to our knowledge of Joplin's life, but he is also scrupulous in reminding the reader of what isn't known at the same time as he fills in so many details that no one had discovered before. He has also a wide knowledge and love for classic ragtime which provides the book with its solid value for anyone interested in Joplin and his music.

Brooks, Tim. *Lost Sounds, Blacks and the Birth of the Recording Industry*. Urbana: University of Illinois Press, 2005. With an appendix of Caribbean and South American Recordings by Dick Spottswood. *Dodd C 10500*

Brooks' book is a major contribution to our knowledge of the early recordings made by African Americans in every musical genre, also discussing recordings of sermons and poetry that also made their way onto discs and cylinders. Brooks' rich text - more than five hundred pages - is not limited to technical information, but tells the stories of the artists and the circumstances of their recordings, and he is an enthusiastic story teller. The ground-breaking spiritual recordings of the Fisk Jubilee Quartet and the pioneering ragtime/jazz recordings of Wilbur Sweatman are given particular attention, and the text throughout is illustrated with period photographs and record company catalog pages and advertisements. A note - although the title page suggests that the appendix by discographer Dick Spottswood will present recordings of the Caribbean and South America, Spottswood limits himself to a brief summary of the various recording companies' activities in these areas.

Charters, Ann. *Nobody. The Story of Bert Williams*. New York: MacMillan. 1970. *Dodd C 5567*

The first, and so far the only, biography of the African American entertainer who was the first performer to play on the stage with white artists. Despite the limitations of the "black face" role that was forced upon him he was able to make significant progress in the racial climate of the period. Thanks to his many recordings he remains an important figure in any history of the theater in America.

“A. R. Danberg” on Minstrel Show Recordings

Charters, Ann. “A Preliminary Study of the American Minstrel Theatre on Phonograph Records, 1894-1929.” *Dodd II.A.4*.

This is a series of articles that appeared in the discographical magazine *Record Research* over a two-year period, from 1959 to 1961. A. R. Danberg was the unmarried name of Ann Charters, and this article, her first published writing, was her only publication under this name. Her unmarried name had already appeared the year before as photographer credit for images used by Folkways Records for the series *The Music of the Bahamas*. The extended essay, a combination of commentary and listings of recordings was begun in Berkeley with the research that led to her book *Nobody: The Story of Bert Williams*.

The articles appeared in the following issues:

1. April/May, 1959
 2. September/October, 1959
 3. November/December, 1959
 4. March/April, 1960
 5. October, 1960
 6. January, 1961
 7. July, 1961
- Issue 4, 6, and 7 also contain articles by Samuel Charters

Curtis, Susan. *Dancing To A Black Man's Tune. A Life of Scott Joplin*. Columbia: University of Missouri Press, 1994. *Dodd B 5604*

Although Curtis's book is subtitled a life of Scott Joplin it is not primarily a biography, and it presents no new biographical material. The author's interest is in the patterns of segregation common in Joplin's lifetime, and her conjectures on Joplin's response to his social situation.

Forbes, Camille. *Introducing Bert Williams: Burnt Cork, Broadway, and the Story of America's First Black Star*. New York: Basic Civitas, 2008. *Dodd C 10145*

Gammond, Peter. *Scott Joplin And The Ragtime Era*. New York: Griffin Books, 1975. *Dodd B 5615*

An informally written introduction to classic ragtime, which has little new information on Joplin's life, but includes a useful discussion of his compositions.

Jasen, David A. and Gene Jones. *That American Rag, The Story of Ragtime from Coast to Coast*. New York: Schirmer Books, 2000. *Dodd C 10520*

Although the book is written in a casual style with only a nod toward academic objectivity, it is hard to imagine that a more definitive study of ragtime as a music industry will ever be written. The authors recognize that for much of its history ragtime

was a regional phenomenon, with small music shops publishing the compositions of local performers, and their material is organized into six regional markets: Missouri, Mid-America, the South, the West, the Northeast, and New York City. Hundreds of publishers are surveyed, and there are in-depth “Profiles” of twenty-seven composers closely associated with this publishing world. Of great scholarly value are the four appendices: Ragtime Composers by Birthplace, Pseudonyms and Professional Names of Ragtime Composers, and a Checklist of 2,002 Published Rags. The book has also more than ninety illustrations, many of rare sheet music covers, but also portraits of little known publishers and pictures of their places of business.

Jasen, David A., and Trebor Jay Tichenor. *Rags And Ragtime. A Musical History*. New York: The Seabury Press, 1978. *Dodd C 5575*

This has long been considered the definitive introduction to modern ragtime research. Both Jasen and Tichenor are pianists themselves, and the heart of the book is their analysis of the musical elements of the ragtime compositions of every major composer of the classic ragtime era. There are many illustrations from early sheet music, as well as photos of the composers, and the clubs, the saloons, and the brothels where they played.

Mahar, William J. *Behind The Burnt Cork Mask. Early Blackface Minstrelsy and Antebellum American Popular Culture*. Urbana and Chicago: University of Illinois Press, 1999. *Dodd B 5616*

Mahar has written an exhaustive introduction to the repertory and performance styles of the early minstrel theater. He emphasized that he did not intend to focus on the racial aspects of the minstrel genre, although this dimension would have perhaps given his text a useful social context. The book’s strengths are the massive amount of new material taken from a wide range of original sources, and its clarification of many of the minstrel show performance style that had not been previously considered.

Melnick, Jeffrey. *A Right to Sing the Blues, African Americans, Jews and American Popular Song*. Cambridge: Harvard University Press, 1999. *Dodd C 10501*

Although the title of the book uses the term “blues” it is actually a complex examination of the music and the racial attitudes of Jewish American popular composers, among them Irving Berlin and George Gershwin, and the interrelationship between concepts of race as expressed in commercial song writing. As James C. Cobb wrote in his review in the *Times Literary Supplement*, “In his complex and challenging book . . . Jeffrey Melnick seeks to interpret the narrative of ‘Black-Jewish relations’ within the context of efforts of Jews in the American Entertainment business to reorganize Jewishness as a species of whiteness.”

Morgan, Thomas L., and William Barlow. *From Cakewalks To Concert Halls. An Illustrated History of African American Popular Music From 1895 to 1930*. Washington, D. C.: Elliott & Clark Publishing, 1992. *Dodd C 5569*

This lavishly illustrated, large format book is exactly what its title describes, an illustrated history of one of the richest periods of American musical life, with innumerable full color reproductions of ragtime and “coon song” sheet music covers.

There are also profiles of major artists of the period, from Eubie Blake to Duke Ellington. The final pages include chapters on both Ellington and Fats Waller. The text is largely a brief overview of a complex subject, but the material is skillfully chosen and the book itself is a colorful introduction to the subject.

Preston, Katherine. *Scott Joplin: Composer*. New York: Chelsea House, 1988. *Dodd C 10537*

One of the series *Black Americans of Achievement*, with an introduction by Coretta Scott King. An sensitively written, illustrated introduction to Joplin and his music for young readers. The book gives an evocative depiction of the times and the illustrations ring Joplin and his world into a contemporary focus.

THE RAGTIME EPHEMERALIST

Ware, Chris. Editor and Publisher. Oak Park, Illinois: Published by Chris Ware. Number 2, 1999; Number 3, 2002.

Chris Ware, editor and publisher, as well as designer and staff artist of his unique publication, would smile at my inability to find words to describe his *The Ragtime Ephemeralist*. He is one of the world's finest and successful artists and writers working in the field of graphic fiction, and years he has led us into a world where words, by themselves, were never enough, and only his art could take us there. Each of the volumes is an entry into a visual and musical universe that has never before been perceived with such a clear vision and imagination. The covers are based on old ragtime sheet music covers for their visual motif, but looking closer at the small, old-style type beneath the cover of the dancing couple on the second volume you read:

with Sundry Other Items of Interest Tackling
RAG TIME
or, 'That Old-Time Hip-Hop'

A ¼ page advertisement with the authentic look of the 1890s turns out to be presenting a newly published rag collection. The pages are filled with period illustrations that have been culled from publications and photo collections, most never been seen since their original publication - and to have two volumes of more than 200 pages filled with them is like stepping inside some veteran ragtime enthusiast's world of lost memories. Ware has put all of his genius as artist and designer at the service of the classic ragtime he has loved all his life, and ragtime has never been so vividly and lovingly presented.

The two volumes of the *Ephemeralist* would be of immeasurable importance if only for their nostalgia value, but Ware also has included detailed scholarly articles and photographs from important ragtime scholars in each volume. The interview with Arthur Marshall, a friend of Scott Joplin, by Trebor Tichenor, is here, along with sketches of the career of ragtime composers like Harry P. Guy and Edgar Settle and reproductions of their sheet music, and many other articles. John Keen has done monumental research on the addresses where Scott Joplin lived and worked in New York City, and Tim Samuelson has done a similar search in Chicago. One of my own favorites of everything in the two wonderful volumes is a photograph in Samuelson's

article of a park in Chicago's South Side, and a baseball diamond that Samuelson has identified as the actual site of Joplin's home in the city.

In a note accompanying the two volumes Ware explained that the first of the three is no longer available, though he hoped at some time to reprint it. That the three gatherings he has given us so far exist at all puts everyone who is excited by America's vernacular music in his eternal debt.

Strausbaugh, John. *Black Like You: Blackface, Whiteface, Insult & Imitation in American Popular Culture*. New York: Penguin, 2006. With an afterward by Darius James. *Dodd A 10146*

A brilliant, troubling study that deals with one of the most sensitive areas of the American racial dilemma, the black face minstrel stage and its immense popularity for nearly a century. The book presents an incisive discussion of the controversial novel *Uncle Tom's Cabin* as well as presenting the larger patterns of discrimination and racial stereotyping that entertained American audiences. With illustrations from many sources, including stage presentations and "coon song" sheet music covers.

Sutton, Allan, *Cakewalks, Rags, and Novelties: The International Ragtime Discovery (1894-1930)*. Denver: Mainspring Press, 2003. Introduction by David Reffkin. *Dodd C 10542*

Discography is a notoriously testy specialization and Sutton's book was received with considerable protest, despite the obvious effort he had put into compiling the material. His book was organized not by recording artists, which is standard in discographical studies, but by the name of the composition they recorded. It would be necessary for someone familiar with the title "Zampa Rag" to find the entry and read that its only recording was an unissued test made in 1920 by accordion soloist Guido Deiro. There are two indexes which are probably intended to help sort out the confusion, a Composer Index and an Artists Index, but neither index supplies page numbers and it is left to the interested record collector to sort out information through much turning of pages. There were complaints from the discographical community noting omissions and mislabeling, but there was also acknowledgement that there is a wealth of material in the book's pages, and with patience much can be learned to help our understanding of the ragtime era.

Tawa, Nicholas E. *The Way To Tin Pan Alley. American Popular Song, 1866 - 1910*. New York: Schirmer Books, 1990. *Dodd C 5577*

Tawa devotes a section of the book to an analysis of ragtime song as it emerged in the 1890s, but the book is most useful as a discussion of the popular music industry in the late 19th Century and the types of music that were the setting for the African American musical styles that emerged during this period.

Trav S. D. *No Applause - Just Throw Money, The Book that made Vaudeville Famous: A High Class Entertainment*. New York: Faber and Faber Inc., 2005. *Dodd C 10545*

The author, whose name is Travis Stewart, is a playwright and author of articles on popular culture for a number of magazines and newspapers. He is also a passionate fan of early vaudeville and his book is a highly readable overview of the major styles and artists in vaudeville's long reign as America's most popular theatre art.

Waldo, Terry. *This Is Ragtime*. With a Forward by Eubie Blake. New York:Hawthorn Books, 1976. *Dodd C 5576*

Waldo is a well-known ragtime pianist, band leader, and composer, and the book is a useful, informative introduction to the area of ragtime that he is most familiar with, the contemporary ragtime revival. There are warm and judicious portraits of many of the ragtime figures of this time, including Eubie Blake, as well as less- well known figures like Paul Lingle and Bob Wright

8. New Orleans Jazz, Its Backgrounds and the Revival

Brunn, H. O. *The Story of the Original Dixieland Jazz Band*. Baton Rouge: Louisiana State University Press, 1960. This copy signed by the author. *Dodd C 10517*

Over the more than fourteen years that Brunn talked and worked with cornetist Nick La Rocca, the leader of the Original Dixieland Jazz Band, and as he traveled to collect material for this book from other surviving members and friends of the Band, there was no way he could have anticipated the negative criticism that greeted the book's publication. The story of New Orleans music, for many readers, had already been told, and white musicians like La Rocca, though they had been part of the first generation of jazz performers in the city, were dismissed either as clumsy imitators or conscious plagiarizers of the black musicians at the period. With a more balanced assessment of those yearly years the book's value has become more apparent, and though his admiration for La Rocca sometimes seems excessive, the personal material he gathered is invaluable for modern researchers.

Burns, Mick. *The Great Olympia Brass Band*. New Orleans: Jazzology Press, 2001. A CD of performances by the Olympia Brass Band is included with the book. *Dodd C 10557*

A labor of love by British jazz enthusiast Burns. The band members are presented in interviews and photographs, with a long introduction to the Olympia by the band's leader Harold Dejan. Lavishly illustrated with photos documenting the band's long career.

Burns, Mick. *Keeping the Beat on the Street: The New Orleans Brass Band Renaissance*. Baton Rouge: Louisiana State University Press, 2006. *Dodd C 10568*

An essential study for anyone who is interested in the revival of the New Orleans brass band traditions in the last three decades. The book is organized around Burn's interviews with the musicians, and the story is largely told in their own words. Burn's additions and comments reflect, as always, his love for the music and his close identification with the New Orleans music scene.

Gehman, Mary. *The Free People of Color of New Orleans*. New Orleans: Margaret Media, Inc., 1994. *Dodd A 10156*

A short introduction to the complex issue of the "Creole" natives of New Orleans with many useful historical summaries and illustrations which help to clarify the position of the Creole society in New Orleans today.

Gushee, Lawrence. *Pioneers of Jazz, The Story of the Creole Band*. Oxford, New York: The Oxford University Press, 2005. *Dodd C 10519*

Gushee's work in the early years of New Orleans is meticulous, sensitive, and determined. He follows ideas tenaciously and he has illuminated areas of the New Orleans story that were long thought to be lost or forgotten. This study of the Creole

Band's career and of the lives of the members of this first African American orchestra to tour the United States extensively in the years before the First World War is a definitive work of jazz scholarship.

Kmen, Henry A. *Music in New Orleans: The Formative Years*. Baton Rouge: Louisiana State University Press, 1966. *Dodd C 10515*

An invaluable source for anyone interested in the Ante-Bellum period in New Orleans' music history. Kmen, a professor of history at Tulane University, focused his research on the founding and early years of the famed French Opera House, but the book also contains information on the city's dance halls and the social dance customs.

Longstreet, Stephen. *Sportin' House: New Orleans and the Jazz Story*. (also on book jacket is a second sub-title, *A History of New Orleans Sinners and the Birth of Jazz*.) Los Angeles: Sherbourne Press. *Dodd C 10541*

A colorful, romanticized story of the role of Storyville, the district open to legal prostitution in New Orleans from 1898 to 1917, as an incubator of jazz. Longstreet is a skilled artist as well as writer, and the book is filled with spontaneous drawings and watercolors of early jazz bands and the women of the houses. For anyone doing research into this period his inclusion in the book of what he describes as a memoir of a Stormville "Madam," using the pseudonym "Nell Kimball" is of considerable interest. There have been questions as to the source of the memoir, but it has the feel of authenticity, and it adds a significant dimension to our understanding of the symbiosis between early jazz and Storyville, a tenuous relationship whose importance has too often been greatly exaggerated.

Marquis, Donald M. *In Search of Buddy Bolden, First Man of Jazz*. Baton Rouge, Louisiana State University Press, 2005. Revised Edition. *Dodd C 10522*

The original edition of this book was published in 1978, and caused a sensation in the jazz world, since Marquis had succeeded in locating the family of Buddy Bolden, the legendary cornetist and band leader whose role in the first years of New Orleans jazz had achieved a mythic status. Marquis was not able to add appreciably to the little that was already known about Bolden's music, but with his work he brought the man closer to the world of today. By the time Marquis did his research the Bolden anecdotes first presented in the book *Jazzmen* in 1939 had become common usage in the city and it is difficult at this point to evaluate the various versions of the stories repeated to him. Marquis also found a second photo of Bolden, a retouched portrait which had been in the family home.

Martyn, Barry, edited by Mick Burns. *Walking with Legends, Barry Martyn's New Orleans Jazz Odyssey*. Baton Rouge, Louisiana State University Press, 2007. *Dodd C 10539*

Since he first arrived in New Orleans on an all-night bus from New York in the 1960s Barry Martyn has devoted his life to playing and documenting New Orleans jazz, though after his first visit he returned to his native England, and then spent a dozen years in Los Angeles putting together bands composed of the New Orleans musicians who had migrated to southern California. Since 1985 he has lived in New Orleans and has become an institution as a drummer, band leader, leader of the Eagle Brass Band, a record producer, and a researcher associate for the New Orleans jazz project of the US Park Service. His account of these years is a warm, easy ramble through a musical

world where he has become as much a legend as many of the musicians he came to learn from so many years ago.

Nine Times Social and Pleasure Club. *Coming Out the Door for the Ninth Ward*. New Orleans: The Neighborhood Story Project, 2006. *Dodd C 10536*

This essential book was written collectively by the members of a marching club that first was formed when its members lived in a New Orleans project and continued its celebration of the city's street culture after they moved to the Ninth Ward. Their neighborhood was devastated by the Katrina catastrophe, but this is a book of optimism and excitement. Its many illustrations and interviews create a vital portrait of a life style that offers hope for New Orleans' future.

Pastras, Phil. *Dead Man Blues, Jelly Roll Morton Way Out West*. Berkeley: University of California Press, 2001. *Dodd C 10547*

An exhaustively researched account of Jelly Roll Morton's years in California, a period in his life that was little known, though it was clear that much of his musical legacy was refined in his California years. Pastras has been assiduous in his efforts to follow any lead that might shed light on Morton's personal relationships and his musical career, and his book is an engaging and sympathetic portrait of a complex and in many ways unknowable man. (See also Tom Stoddard's *Jazz on the Barbary Coast* for personal reminiscences by musicians who worked with Morton in San Francisco.)

A Monument of Jazz Research

Russell, William, compiler. *"Oh, Mister Jelly" A Jelly Roll Morton Scrapbook*. Copenhagen: JazzMedia ApS, 1999. *Dodd D 2196*

This book was literally the life's work of William Russell, one of the early contributors to the historic introduction to New Orleans jazz *Jazzmen*, founder of the one-man record label *American Music Records*, jazz historian, and ragtime violinist for many years with the New Orleans Ragtime Orchestra. In his earlier life he had been trained as a classical composer and several of his advanced compositions for percussion from the 1920s are still performed. He also, in these years, met Jelly Roll Morton. Morton, following his premature death in 1941, continued to be an enigma for many people who loved his music, and Russell pursued the legends and the realities of Morton's life until his own death in 1992, a month after he decided that his book was finally finished.

The materials of his book were piled in his apartment on St. Peter Street in the New Orleans French Quarter, and it was a Danish enthusiast Karl Emil Knudsen, owner of *Storyville Records*, who had convinced Russell a few months earlier that he should finally turn over what he had gathered to Knudsen for publication. Knudsen has given the book the production he promised Russell. It is a large format, hard bound book, printed on glossy paper stock for the photographs and reproductions, and it is 720 pages long. In it are interviews with 89 musicians and associates who had known Morton, an extended reminiscence by Morton's friend and music publisher Roy Carew, and their complete correspondence, Morton's beginning of an autobiography, and reproductions

of his piano compositions and orchestrations. The book is illustrated with hundreds of photographs, reproductions of Morton's letters and sheet music. As an invaluable aid to the reader there are indexes of Names, Places, and Photographs.

In the book is much of what we finally will know about Morton, although anyone still needing even more of Morton's life should also turn to the reminiscences of San Francisco musician Sid LaPrutti in Tom Stoddard's book *Jazz on the Barbary Coast* as well as the interviews in Alan Lomax's *Mister Jelly Lord* to complement the material here. (Both volumes are in the Dodd Archive) Does Morton emerge more distinctly in this mass of reminiscence and explanation? Certainly Morton is there somewhere in the pages, though perhaps we always will want the legend as much as we want the man himself.

Rose, Al and Edmond Souchon M.D. *New Orleans Jazz: A Family Album*. Baton Rouge: Louisiana State University Press, 1967. *Dodd C 10540*

In the 1960s writer and researcher Al Rose and New Orleans musician and highly respected physician Edmond Souchon gathered this volume in part as a response to the more selective biographical presentation of the city's African American musicians by Samuel Charters in his book *Jazz: New Orleans, 1885- 1957*. Both writers had a long association with the city's musical communities, black, white, and Creole, and they used this moment of interest in the story of New Orleans jazz to amass photographs and information about the clubs, the dance halls, and the neighborhoods where music was played. Each of the authors also was able to supplement what they learned through interviews and original source material with their own memories of the city's musical past. With its inclusion of each of the city's musical communities their book is, as they titled it, a family album. The "album" includes biographical sketches of over a thousand musicians and more than five hundred photographs, four hundred which were previously unpublished.

Sancton, Tom. *Song for My Fathers: A New Orleans Story in Black and White*. New York: Other Press, 2006. Advance Proof Copy. A CD of musical examples is included with the book. *Dodd A 10162*

Sancton grew up in New Orleans and as a teenager became fascinated with the black musicians of the jazz revival. As a clarinetist he marched in the streets with the bands and joined his friends to play in New Orleans dance halls and for many nights at the historic Preservation Hall. He has worked most of his life as a journalist and writer, and his book is a warm, engaging memoir of his own coming of age and of the music he found around him in the city.

PHOTOGRAPHIC COLLECTIONS

Claxton, William with a forward by Joachim E. Berendt. *New Orleans: Jazz Life 1960*. Köln: Taschen, 2006. *Dodd D 2197*

Claxton is one of the world's most celebrated jazz photographers and in this gathering of his images taken in New Orleans streets, dance halls, clubs, and musician's homes he has caught the loose, vibrant life style of this uniquely musical city.

Edwards, Jay Dearborn. *A Closer Look: The Antebellum Photographs of Jay Dearborn Edwards, 1858 - 1961*. New Orleans: The Historic New Orleans Collection, 2008. *Dodd C 10527*

These are the earliest known paper-print photographs made in the city and they show a New Orleans that appears tantalizing close to the look of many of the city's older neighborhoods even today.

9. Jazz and Jazz Artists

Barnes, Dick. *The Real Time Jazz Band Song Book*. Claremont, California: Il L'a Donc Fait, 1990. With a dedication to Samuel Charters. *Dodd B 5605*

A collection of poems and reminiscences by a musician active in the jazz revival. Tipped in is a letter from Barnes to Samuel Charters.

Basie, (William) Count. *Good Morning Blues. The Autobiography of Count Basie as told to Albert Murray*. New York: Da Capo, 1995. A reprint. *Dodd A 4469*

Murray has constructed an engaging, revealing memoir of pianist and band leader Count Basie through a skilful weave of Basie's reminiscences.

Bechet, Sidney. *Treat It Gentle, An Autobiography*. New York: Hill and Wang, 1960. *Dodd B 5606*

Bechet was a pioneer New Orleans jazz musician who left the United States at the height of his fame in the 1920s and continued his career as an expatriate in Paris. His autobiography is an informal reminiscence related in his own style, and it has much new material about the first years of jazz in New Orleans.

Berrett, Joshua. *Louis Armstrong & Paul Whiteman: Two Kings of Jazz*. New Haven & London, Yale University Press, 2004. *Dodd C 10530*

Berrett, who is a musicologist and Professor of Music at Mercy College has chosen to juxtapose the careers of two musicians who each attained the heights of popularity in the musical worlds of the 1920s and 1930s. The book's thesis is that these two were the "twin fathers of American popular music." Berrett's study is informal and anecdotal, and reinforced by musical analysis as he works to rescue Whiteman's reputation from the usual dismissal of his musical role as a popularizer rather than an innovator.

Bissonnette, Big Bill. *The Jazz Crusade. The Inside Story of the Great New Orleans Jazz Revival of the 1960s*. Bridgeport: Special Request Books, 1992. A CD is included. *Dodd B 5551*

Bissonnette is a trombonist who for many years led traditional jazz groups that included many of the New Orleans veteran musicians. The book is his recounting of his experiences bringing the musicians to Connecticut and presenting them to local audiences; then arranging to present similar concerts in San Francisco. Includes note from Bissonnette to Charters.

Broven, John. *Walking To New Orleans. The Story of New Orleans Rhythm and Blues*. Bexhill-on-Sea, Sussex, England: Blues Unlimited, 1974. *Dodd B 5555*

This is the definitive history of New Orleans black music in the post-war era. Broven spent years in New Orleans interviewing the city's musicians and record company executives. The book includes biographical information on the major artists, who

include Fats Domino, Professor Longhair, and Lloyd Price, as well as record listings, indexes of important groups, and many photos.

Chambers, Bradford, Ed. *Chronicles Of Black Protest*. Compiled and edited with a commentary by Bradford Chambers, with an introduction by Dr. C. Eric Lincoln. New York: The New American Library, 1969. The Mentor reprint of the book originally titled *Chronicles of Negro Protest*. (1968) *Dodd A 4497*

A fascinating gathering of materials tracing the consciousness of the crime of slavery in the 18th Century to the struggle for Civil Rights two hundred years later. Of particular interest is a paragraph originally written by Thomas Jefferson to be included in the Declaration of Independence which attacked the slave trade, but which Jefferson was forced to omit from the final version because of the resistance of representations from South Carolina and Georgia. In his explanation for his omission in his *Autobiography* Jefferson noted, "Our Northern brethren also I believe felt a little tender under these censures; for tho their people have very few slaves themselves yet they had been pretty considerable carriers of them to others."

Chilton, John. *Who's Who Of Jazz. Storyville to Swing Street*. New York: Time- Life Records Special Edition. 2nd edition, 1978. *Dodd B5545*

This is a biographical dictionary of more than 1000 jazz musicians. The entries are brief and limited to the essentials of each musician's career, but it is a useful source book. Chilton is an English jazz trumpet player with a wide knowledge of the current jazz scene.

Clayton, Buck. Assisted by Nancy Miller Elliott. *Buck Clayton's Jazz World*. New York: Oxford University Press, 1986. *Dodd A 4468*

A richly detailed autobiography by a musician who was at the center of the swing world in his years as trumpet soloist with Count Basie's Orchestra.

Coleman, Janet and Al Young. *Mingus/Mingus, Two Memoirs*. New York: Limelight Editions, 1994. This copy signed by Coleman. *Dodd A 10167*

Two warm, affectionate memoirs of Mingus by friends who have known each other from their days as undergraduate "beatniks" at the University of Michigan. Each of them is a vivid, free-styler as a writer and their book presents an unforgettable portrait of an artist who was as colorfully uninhibited as his music was astutely accomplished.

Crouch, Stanley. *Notes Of A Hanging Judge*. New York: Oxford University Press, 1990. *Dodd B 5614*

A collection of Crouch's journalistic pieces from *The Village Voice*. Included is his reportage from a Texas blues festival, "Blues In The Capital of Capitalism." Crouch's own background is from Texas, and his mother and sister live in Houston, where the festival was staged, so the trip became a journey into his own roots.

Crow, Bill. *Jazz Anecdotes*. New York: Oxford University Press, 1990. *Dodd A 4470*

The cover photo of Roy Eldridge breaking up Lester Young with a story he's telling him says everything about this cheerful, unpretentious book. Crow has had a long career as a leading contemporary bassist and an officer of the New York Musician's Union, and he has made it a habit to write down the stories that jazz musicians tell each other about the absurdities of their chosen career.

Crow, Bill. *From Birdland To Broadway. Scenes From A Jazz Life*. New York: Oxford University Press, 1992. *Dodd B 5543*

As Crow writes in his introduction to his new book, "While assembling my first book, *Jazz Anecdotes*, I decided that, since I had more than enough material from other musicians to fill that book, I would save my own personal stories for this volume." The one is as light and as engaging as his previous volume, with the added dimension of his personal descriptions of the jazz scene of the 1950s.

Dahl, Linda. *Morning Glory, A Biography of Mary Lou Williams*. Berkeley: University of California Press, 1999 (First paperback edition, 2001). *Dodd C 10526*

A superb, solidly researched musician's biography which shows a rare understanding of the managerial and financial tangles that lie in the path of every jazz artist, as well as the emotional difficulties which hang over personal relationships that must contend with separations and perpetual financial uncertainties. Dahl profited from a memoir by Williams and many interviews with her, and she has added the voices of nearly everyone who was associated with Williams during her long, rich career. Pianist, arranger, and composer Mary Lou Williams was one of the most creative musicians of her era, and this biography does her full justice.

Daigle, Pierre V. *Tears, Love And Laughter, The Story Of The Acadians*. Church Point, Louisiana: Acadian Publishing Enterprises, 1972. *Dodd B 5582*

This is a locally published book, available at that time only in west Louisiana book stores. Daigle's small book is a personal story of the beginnings of the Cajun culture. It is a rich treasure for anyone interested in Cajun music since Daigle has included two long sections of musicians' biographies and photographs. It is research which has not been available outside the Cajun areas of Louisiana. Two of the major Cajun musicians are the African American accordion players Amedee Ardoin and his son Alphonse "Bois Sec" Ardoin, and there are short entries, including photographs for each of them.

Dannen, Fredric. *Hit Men*. New York: Vintage, 1991. A paper back reprint. *Dodd B 5613*

This startling glimpse of the corrupt business practices, and the large egos, of many of the most important record business executives caused considerable furor when it first appeared. Many people had been aware that the major record labels had often cheated their black artists out of copyrights and royalties, but the book makes it clear that some of the labels cheated all of their artists out of the profits from their music, without regard for race or gender, including black owned labels which cheated their white artists. The book's strength is its details of the financial manipulations behind the promotion of today's music and its descriptions of many of the key business players.

Davis, Stephen. *Bob Marley*. Rochester, Vermont: Schenkman Books, Inc. 1990. This is a revised reprint of the 1983 text. *Dodd B 5531*

A detailed, sympathetic biography of the Jamaican reggae star which also provides an invaluable overview of the social background of Marley's music and the Rasta movement.

Delaunay, Charles. *Hot Discography*. New York: Commodore Music Shop, 1940. *Dodd B 5586*

In the early period of research into blues and jazz the most important task was to compile directories of the recordings that had been made, since these musical styles were only preserved on recordings, and not with scores or written materials, as with other forms of music. Delaunay was one of the pioneer European jazz authorities, and for many years he was the editor of the most influential jazz journal on the continent, *Le Jazz Hot*. This is an early discography, and although it has been superseded by later research it is interesting for the choices that a knowledgeable jazz critic of the 1930s made of contemporary musicians and of artists from the very recent 1920s.

Dillard, J. L. *Black English. Its History and Usage in the United States*. New York: Vintage Books, 1972. *Dodd B 5581*

This is a detailed, masterful study of black English, and it is an important document in today's debate over the place of Ebonics in the schools.

Dregni, Michael. *Django: The Life and Music of a Gypsy Legend*. New York: Oxford University Press, 2004. *Dodd C 10503*

A highly readable, exemplary biography that centers on the music and the man who was certainly the finest jazz guitarist who ever lived. Dregni is a guitarist himself, and he is also a writer for the magazine *Vintage Guitar*. As a useful addition to Dregni's sensitive analysis of Django's career and his musical roots, his story is filled with details of the kinds of instruments that the Reinhardt played, which as any guitarist knows, has an unmistakable effect on the music that can be performed on it. The book is also a glimpse into the world of the Romany people, a world that fostered Reinhardt and which he never left.

The Encyclopedia of Jazz

Feather, Leonard. *The Encyclopedia Of Jazz*. New York: Horizon Press, 1955. *Dodd C 5565*

Published in the midst of the most serious period of jazz acceptance in the United States this lavishly illustrated, carefully presented volume was an indispensable collection of original research materials, photographs, and biographies. It is still a useful research tool, almost fifty years later.

Feather, Leonard. *The NEW edition of THE ENCYCLOPEDIA OF JAZZ*. New York: Horizon Press, 1960. With Appreciations by Duke Ellington, Benny Goodman, and John Hammond. *Dodd C 10566*

At the moment this massive, large format book was published, jazz in one of its manifestations or another had been the dominant force in American popular music for more than forty years, and it had almost as large and intense a following outside the country. This book reflects this long period of excitement and interest.

Leonard Feather himself was a symbol of this period. He was a displaced Englishman whose passion for jazz had brought him to the United States in 1935, where he quickly found work as a busy performer, record producer, chronicler, and jazz composer. He was as indefatigable as he was enthusiastic and he seems to have met everyone and heard everything. Even through the rancor of the “Moldy Fig” wars of the mid-1940s, when jazz split into traditionalist and modernist camps that had nothing but noisy contempt for each other, Feather managed to remain acceptable to both sides.

There had been jazz discographies and biographical listings since the 1920s, but Feather in his enlargement of the first edition of this work was determined to make it a definitive presentation of jazz as he saw it at that moment. The book contains capsule biographies of more than 375 musicians, including artists of all of the styles of jazz that had emerged through its history, traditionalist or modernist, from the earliest New Orleans bands to the current post-Bop of Ornette Coleman. There are extensive photo sections, and also indispensable to scholars are the series of Appendices, which include a listing of musician’s birthdays, a listing of musician’s birthplaces, and a directory of Jazz Organizations, Schools, and Booking Agencies.

A feature of jazz journalism of the time was the “Blind-Fold” test, in which musicians were asked to give a rating to recordings without being told who was playing. Feather includes a selection of responses which make it clear that many musicians had very little specific knowledge of each other’s playing. In the most sensitive responses he asked them identify the musicians they were hearing by their race, and what was clear was, as Feather was aware, there are no clear lines separating the playing of black and white artists, and the guesses were more often mistaken than they were correct. The Blind-Fold test is followed by a survey of the results of seven of the most popular jazz polls for 1950 and 1960, and this is followed by a survey of jazz overseas and an essay by composer Gunther Schuller on Jazz and Classical Music.

As you glance through the book today it is difficult to realize that at that moment jazz seemed to have achieved such a pinnacle of success that it would continue to dominate the international world of popular music for the following decades. What no one understood was that the young audience had already begun to listen to different music, and in cellar clubs in Britain or in recording studios in southern American cities the music that would sweep jazz from its pedestal had already found its voice.

Freeman, Roland, Exhibit Curator. *Stand By Me: African American Expressive Culture in Philadelphia*. Washington, D.C.: Smithsonian Institution, Office of Folklife Programs, nd. *Dodd XAI.10 no. 35*

A large format, 32 page folio of photographs illustrating aspects of African American culture in Philadelphia. Included are photographs illustrating gospel music, blues, and jazz. The folio was published as a catalog to a photographic exhibition with the same title.

Govenar, Alan, "collected and edited. by" *Stompin' at the Savoy: The Story of Norma Miller*. Cambridge, Candlewick Press, 2006. With illustrations by Martin French. (Copy dedicated to Samuel Charters). *Dodd C 10574*

A warm, affectionate of a "Lindy Hop" dancer who went on to a long career as a producer and director of jazz dance for films, and the stage. The story, in Miller's words, is written for young readers, and the illustrations capture the carefree spirit of the ambitious teenagers who introduced the new dance craze of the 1930s to America.

Hajdu, David. *Lush Life, A Biography of Billy Strayhorn*. New York: Farrar, Strauss, and Giroux, 1996. *Dodd B 5591*

The first biography of the composer and arranger who spent his career as the musical alter ego to Duke Ellington. The book's revelations about Strayhorn's key role in the creation of large segments of Ellington's later compositions caused considerable controversy at the time of publication.

Hammond, John. *On Record. An Autobiography*. New York: Summit Books, 1977. *Dodd C 5552*

Hammond was one of the key figures in introducing African American music to white American audiences, and as a record producer he was the first to discover artists like Count Basie and Billie Holiday. To younger listeners he is even better known for signing Bob Dylan and Bruce Springsteen to Columbia Records at the beginning of their careers.

Hazeldine, Mike. *Bill Russell's American Music*. New Orleans: Jazzology Press, 1993. A CD is included. *Dodd C 5564*

William Russell's American Music label was one of the first to document the surviving musical scene in New Orleans in the 1940s and 1950s. Russell was determined, iconoclastic, and completely individual, and the small label was his way of expressing his attitudes about New Orleans music, and the larger American society. The label has long been a legend among New Orleans enthusiasts, and this book combines a detailed discussion of each of the label's releases with long reminiscences by Russell describing the circumstances of each sessions. This is a major study, and its usefulness is enhanced by a CD, included with the book, that presents 19 selections from Russell's recordings, many of them previously un-issued.

Hentoff, Nat. *Listen To The Stories. Nat Hentoff on Jazz and Country Music*. New York: A Harper Perennial Book, 1996. *Dodd A 4471*

Hentoff is a journalist and political activists who writes regularly on musical subjects for several periodicals. He has a special interest in jazz and this book collects many of his journalistic pieces.

Hijuelos, Oscar. *The Mambo Kings Play Songs Of Love*. New York: Harper Perennial, 1989. A paperback reprint of the hard cover text. *Dodd A 4472*

Although the book is a novel, it is also an unforgettable evocation of Latin music scene in New York in the 1950s. Hijuelos includes nearly every important Caribbean musician active in the city, and he weaves them around a poignant story of two Cuban brothers who lead an orchestra called The Mambo Kings. The book is wise, funny, raw, and real; a fitting tribute to a vivid American musical scene.

Howland, John. *Ellington Uptown: Duke Ellington, James P. Johnson, and the Birth of Concert Jazz*. Ann Arbor, University of Michigan Press, 2009. *Dodd C 10532*

Howland's book is more specifically focused than its title suggests, and it focuses largely on the efforts of pianist and composer James P. Johnson to achieve success as a classical composer, and on the structural forms of the extended compositions by Duke Ellington. There is considerable musical analysis, and though sometimes confusing it adds a helpful dimension to the book's careful scholarship.

Jimoh, A. Yemisi. *Spiritual, Blues, and Jazz People in African American Fiction: Living in Paradox*. Knoxville: University of Tennessee Press, 2002. *Dodd C 10509*

A simplistic reading of African American fiction in terms of stereotypes loosely based on what the author considers as the three specific musical areas within the black culture, gospel, blues, and jazz. There is no attention given to the more popular styles of African American music, the vocalists and performing groups who actually dominated tastes of the period. As the author states his thesis, "Blues characters situate themselves within the group wisdom, but solutions come from within the self; hence, successful Blues characters reject the notion of devaluing the self from which these solutions develop." (p. 79)

Kahn, Ashley. *A Love Supreme: The Story of John Coltrane's Signature Album*. New York: Viking, 2002. Forward by Elvin Jones. *Dodd C 10535*

Kahn had previously been successful with his book on the Miles Davis session that produced the album *Kind of Blue*, and this book follows the same pattern of interviews with the principal musicians still living, and setting the recording into the context of the artist's career. As Lewis Porter, a Coltrane biographer, wrote about Kahn's work, "Why a book devoted to a single recording? Because, as Kahn compellingly demonstrates, this album has deep roots - in Coltrane's past, in the black experience, and in aspects of the music business.

Kenney, William Howland. *Chicago Jazz: A Cultural History, 1904-1930*. New York, Oxford: Oxford University Press, 1993. *Dodd C 10521*

Kenney's study sheds much light on the social environment in Chicago, and of especial interest is his discussion of the close supervision by a "morals" society over the tempos and the arrangements performed by dance orchestras in the city's large dance halls. Although much of the material is of interest, the book suffers from a lack of a specific theme, and the musical analysis does not make use of scholarship available at the time of the book's writing. There is also a lack of objectivity in the analysis of recordings made in the city in this period, which is most evident in a bias against the first white New Orleans bands to become popular in the city, whose music is dismissed as "nut jazz," and categorized as a kind of musical parody.

Knowles, Richard H. *Fallen Heroes. A History of New Orleans Brass Bands*. New Orleans: Jazzology Press, 1996. A CD is included. *Dodd C 5566*

Knowles spent many years researching this indispensable book on the New Orleans brass band tradition. As is well known it was the brass bands that nurtured the the early development of New Orleans jazz. It was at a jazz funeral when he was playing with the Tuxedo Brass Band in 1922 that Louis Armstrong told the other band members that he had received a telegram from King Oliver, and he was leaving New Orleans to join Oliver's band in Chicago. Knowles has found photographs and new interview material, and discusses every known brass band active in the city from the historical period to the 1970s. A strong addition to any area of jazz scholarship, enhanced by a fascinating CD including band selections from as early as 1903.

de Koenigswarter, Pannonica. *Three Wishes: An Intimate Look at Jazz Greats*. New York: Abrams, 2006. *Dodd A 10166*

A unique glimpse into the jazz world of the New York bebop era. "Nica" was a wealthy European woman of aristocratic background who had led a colorful life before she settled in New York to be close to the music and the musicians she admired. She acted as friend, supporter, sometimes agent, and general fan. She gave refuge to Charlie Parker in his final days and Parker died in her home watching television. For years she supported and sheltered Thelonius Monk and his wife, often going on tour with them. This book is the result of her long interest in her musician friends' "three wishes," which she asked them to tell her when she ran into them in clubs or after hours. Miles Davis answered with only one wish "To be white!" Dizzy Gillespie wished "Not to play for money." The book's interest, however, is in its wealth of photographs, which Nica took of all of her musician friends in sessions or after hours, relaxed and informal in her company.

Lawrence, A. H. *Duke Ellington and his World*. New York and London: Routledge, 2001. *Dodd C 10567*

Lawrence, who began his life in jazz as a trombonist in the Luis Russell Orchestra in the 1940s, knew Ellington and many of the members of his band, and his biography is a concisely written, comprehensive account of Ellington's musical career. Like all biographies of Ellington there isn't an emphasis on the personal side of his life, because essentially Ellington had no personal life. Beyond the series of unsuccessful relationships with women that the book details, Ellington's life was his music and his orchestra. The book is especially helpful in sorting out the complicated background to

Ellington's rise to fame in the 1920s, as his career is manipulated by an ambitious manager and aided by the criminal figures who controlled the nightclubs where his career began. Of particular value in this book are extensive indexes that present a detailed chronology of Ellington's career, biographies of his best known musicians, lists of the personnel changes in the orchestras throughout his career, and a catalogue of Ellington's compositions.

Leder, Jan. *Women In Jazz, A Discography of Instrumentalists, 1913-1968*. Westport, Connecticut: Greenwood Press, 1985. No. 19 in their discography series. *Dodd C 5549*

Although the emphasis of this excellent discographical volume is on women jazz instrumentalists there are extensive discographies of several women blues artists, including Memphis Minnie. See also Sallt Placksin's *American Women in Jazz*.

Lieberman, Robbie. 'My Song Is My Weapon.' *People's Songs, American Communism, and the Politics of Culture, 1930-1950*. Urbana: University of Illinois Press, 1995. *Dodd B 5546*

Lieberman examines the complicated relationship between vernacular music and political activism in this critical period of American social turmoil.

Lion, Jean Pierre, forward by Richard Sudhalter. *Bix: Portrait of a Jazz Legend*. New York: Continuum, 2003. (This copy has been signed by the author and dedicated to Samuel Charters). *Dodd A 10160*

The short, tragic story of cornetist Bix Beiderbecke has been the subject of much writing, notably the detailed biography written by a young musical admirer, Richard Sudhalter, with Philip Evans and William Myatt, *Bix, Man and Legend*, published in 1975. Lion has brought the scholarship up to the present and his book also includes a discography and a detailed bibliography. The story he tells is richer now, more detailed, and Lion has an insightful grasp of the complex story. In the forward Sudhalter wrote for Lion's book he wrote, "Carefully, scrupulously, he's gathered all the basic facts - from the details of Bix's life and music to the meaning and social significance of prohibition and the stock market - in shaping the story of jazz's anointed saint." The book is profusely illustrated with material that significantly corroborates and expands the story. The text was translated from the French by Gabriella Page-Fort, with the assistance of Michael B. Heckman and Norman Field.

Lomax, John A. and Alan. *Folk Songs U.S.A.* New York: Signet, 1947. *Dodd A 4522*

This is a song collection which includes arrangements and informative introductions to many African American vernacular songs. Although the songs are presented with considerable background information a complicated aspect of the collection - as it is with all of the Lomax song books - is the fact that the Lomaxes copyrighted the songs in their own names.

Lomax, John A. *Adventures Of A Ballad Hunter*. New York: The Macmillan Company, 1947. *Dodd B 5587*

Lomax was the most important collector of black folk materials before World War 2. In the early years he worked on his own, then with his son Alan, and finally for the Library of Congress. Among his many books were the first collections of cowboy ballads, and

his presentation of the songs of Leadbelly, whom Lomax had found in a Texas prison. This book is a description of many of his travels, and of several of the most important artists he and his son recorded, including Leadbelly, Doc Reed, and Vera Hall.

Lord, Tom. *Clarence Williams*. Chigwell, Essex: Storyville Publications, 1976. *Dodd B 5585*

A massive, annotated discography of the recorded output of early music pioneer Clarence Williams. A model of discographical research.

Lornell, Kip. *"Happy In The Service Of The Lord." Afro-American Gospel Quartets in Memphis*. Urbana and Chicago: University of Illinois Press, 1988. This copy is signed to Ann and Sam Charters. *Dodd B 5539*

Although this detailed and carefully researched study would seem to be limited in interest to those studying music of the Memphis area, what Lornell describes as the life styles and musical sources of Memphis gospel artists applies as well to gospel music everywhere in the United States. The text is augmented with photographs and a discography of Memphis gospel quartet recordings.

Malone, Bill C. *Singing Cowboys And Musical Mountaineers. Southern Culture And The Roots Of Southern Culture*. Athens, Georgia: The University of Georgia Press, 1993. *Dodd B 5578*

Malone's small book is a useful introduction to the musical traditions of the southern states at the time that African American vernacular music was taking on its own identity and characteristics.

Martyn, Barry. *New Orleans Jazz: The End Of The Beginning*. New Orleans: Jazzology Press, 1998. A CD is included. *Dodd C 5563*

Martyn is a dedicated New Orleans jazz enthusiast and researcher, and he is also an internationally known jazz drummer, leading New Orleans' ensembles on extended tours. The book is a collection of interviews with New Orleans jazz veterans which Martyn began as a nineteen year old in 1961. As a musician himself he brings forth new insights with his questions, and the book is illustrated with his evocative photographs. One of the few current books on New Orleans music which adds new dimensions to the subject.

Mingus, Charles. *Beneath The Underdog*. New York: Penguin Books, 1975. *Dodd B 5558*

Mingus was a brilliant genius who was unable to reconcile his turbulent personal life with the demands put on him by social regulations and his own ambitions. This is his own account of his struggles to sort out the chaos that surrounded him. The book is a modern American classic.

Montgomery, Elizabeth Rider. *Duke Ellington, King of Jazz*. New York: A Dell Yearling Book, 1972. *Dodd B 5579*

An interesting introduction to Ellington and to jazz for young readers, with excellent drawings illustrating incidents from Ellington's life by Paul Frame.

Murray, Albert. *The Blue Devils Of Nada*. New York: Pantheon, 1996. *Dodd B5544*

It is difficult to know what to make of the work of Murray, who is often described as a foremost critic of blues and jazz. His writings on the blues seem to reflect his emotional conviction that any music performed by an African American artist in any style is a blues. He dismisses the achievement of all white performers of African American music in any form, and also any musical forms - including rock and roll - which have derived from blues sources. This book mentions more than one hundred jazz musicians, but only two are white and both of them are included because they accompanied a black woman singer. In any other circumstances a writer with such severe limitations would be labeled a racist, but Murray's knowledge of jazz is so superficial that perhaps he could be best described as "naive." One of the lengthiest chapters of the book is an extended discussion of the writing practices of Ernest Hemingway, with the title "Ernest Hemingway Swinging The Blues And Taking Nothing."

Murray, Albert. *The Hero And The Blues*. New York: Vintage Books, 1995. A reprint of the 1975 edition. *Dodd B 5580*

This is a collection of three long literary essays focusing on modernist writers, among them Hemingway, Faulkner, and Thomas Mann, but there are occasional references to the blues and to African American jazz artists, particularly Duke Ellington.

Murray, Albert. *The Omni Americans. Black Experience & American Culture*. New York: Da Capo, 1970. *Dodd B 5556*

Although much of the book deals with social issues and literary analysis there is also a chapter on writer James Baldwin titled "James Baldwin. Protest Fiction, And The Blues Tradition."

Pena, Manuel. *The Texas-Mexican Conjunto, History of a Working-Class Music*. Austin: University of Texas Press, 1985. *Dodd B 5577*

Although the north Mexico accordion music is not closely related to African American musical styles, the accordion which these musicians play is the same instrument which the same German immigrant groups brought to the Cajun musicians of Louisiana. This detailed sociological study is a fascinating glimpse into a music tradition that shares much of the same social situation as black American folk styles.

Pettinger, Peter. *Bill Evans, How My Heart Sings*. New Haven and London: Yale University Press, 2002. *Dodd A 10143*

Pettinger spoke with many of the musicians who worked with Evans, as well as family members and others close to him and the result is a well-paced, intelligent story of a difficult, drug-ridden life that against all odds was crowned with musical success. Pettinger gives considerable space to Evans' recordings, both the session backgrounds and the music itself, and the book is an invaluable introduction to Evans and his music.

Placksin, Sally. *American Women In Jazz, 1900 to the Present*. NP: Wide View Books, 1982. *Dodd B 5549*

This is a landmark study, the result of years of research and extensive interviews. The story of women in jazz is exciting and dismaying, and Placksin tells it well. See also Jan Leder's discographical listing, *Women In Jazz*.

Plummer, John. *Movement Of Jah People. The Growth of the Rastafarians*. Nottingham: Press Gang, 1978. *Dodd B 5584*

A fascinating glimpse into the situation confronting Jamaican immigrants who professed the Rasta faith in Great Britain in the 1970s. The small book is illustrated with strong documentary photographs, and includes chapters on the music associated with the religious movement.

Potash, Chris, Editor. *Reggae, Rasta, Revolution. Jamaican Music from Ska to Dub* London: Books With Attitude, 1997. *Dodd B 5554*

Although much of the content of the book is made up of articles from the popular music press the articles editor Potash has selected are much more carefully considered than the usual fan hagiography that fills these journals. There are interviews, articles dealing with Jamaica and the Rastafarian faith, discussions of musical styles and political attitudes. The collection will add considerable depth to any reader's understanding of the reggae revolution.

Porter, Horace A. *Jazz Country: Ralph Ellison in America* Iowa City: University of Iowa Press, 2001. *Dodd C 10504*

Although novelist Ralph Ellison is best known for his classic novel *Invisible Man*, he was also a productive cultural essayist and short story writer. Many of his shorter pieces had jazz or jazz artists as their subject and Porter has examined his writing in terms of its acceptance or rejection of mainstream African American assumptions about the place of jazz in the larger American culture. Porter's specific discussions of articles and the controversy among black intellectuals over what was sometimes perceived as Ellison's "elitism" are insightful, though his larger thesis, that Ellison's fiction could be characterized as a "jazz" writing is less convincing.

Ramsey, Frederic Jr. and Charles Edward Smith, eds. with a New Introduction by Nat Hentoff (Ramsey's first name is misspelled on the book jacket.) *Jazzmen: The Story of Hot Jazz told in the Lives of the Men Who Created It*. New York: Limelight Editions, 1985. *Dodd A 10221*

A new edition of the 1939 classic, which introduced the story of jazz to many readers, including Samuel Charters. As jazz critic Nat Hentoff writes in his new introduction, ". . . there was never again a book in which everyone involved so compellingly sounded their ceaseless passion for this music."

Roberts, John Storm. *The Latin Tinge, The Impact of Latin American Music on the United States*. New York: Oxford University Press, 1999 (Second edition). *Dodd A 10144*

Roberts is major scholar in the musical idioms of the African diaspora, and this study is a useful introduction to this decisive influence on every aspect of American popular music. In an early chapter Roberts emphasizes the effect on New Orleans musicians of the 1880s by the appearance of a military band from Mexico that introduced syncopated rhythms to the city. The more extensive portions of the book serve as a guide through the early years in which Latin jazz was nurtured in New York and emerged as a vital element of the jazz scene today.

Rozzi, James. *Bob Weinstock: The Man Behind Prestige Records*. NP: No Name Jazz Newsletter, 1989. 14 mimeographed sheets stapled. [*Publications, Box1, Folder*]

This is a discussion of the jazz recordings produced by Prestige Records based on interviews with Prestige founder and producer Bob Weinstock. The quotations are direct and enthusiastic, and present a portrait of a major presence in the contemporary jazz scene of the 1950s.

Russell, Bill. *New Orleans Style*. New Orleans: Jazzology Press, 1994. Compiled and Edited by Barry Martyn and Mike Hazeldine. *Dodd C 5573*

William Russell was one of the most influential of the group of researchers who developed the theories of early jazz development in the book *Jazzmen*, and brought Bunk Johnson and his traditional New Orleans group to New York City. Russell lived in New Orleans for many years, and, with a Ford Foundation Grant, conducted extensive interviews with the surviving early jazz musicians. This book is a collection of the interviews, with many historical photographs.

Santoro, Gene. *Dancing In Your Head. Jazz, Blues, Rock, and Beyond*. New York: Oxford University Press, 1994. *Dodd A 4475*

A collection of reviews and short articles written for a variety of magazines and newspapers. Much of the material discusses rock and jazz, but there are also pieces with blues as their subject.

Schuller, Gunther. *Early Jazz. Its Roots and Musical Development*. New York: Oxford University Press, 1968. *Dodd B 5548*

A model of research and musical analysis. This is certainly the best book we will ever have on the early years of jazz and its development from other styles as diverse as ragtime and the blues.

Schuller, Gunther. *The Swing Era. The Development of Jazz, 1930 - 1945*. New York: Oxford University Press, 1989. *Dodd C 5551*

Schuller continued his work on early jazz with an equally impressive examination into the growth of jazz into a major popular art form. He had planned initially to complete his work with a study of the Bop era, but he has found that the demands of his career as composer and conductor have made it impossible for him to continue the work. As with the first volume there are many musical examples and detailed analyses of the major

changes of jazz in its most formative period. It is a loss to the jazz community that it isn't possible for him to finish his ambitious project.

Slumstrup, Finn. *Jazz*. NP: Borgens Billibogs Bibliotek, 1966. *Dodd B 5607*

One of the first studies of jazz in a Scandinavian language, this Danish study is an introduction to the instruments of jazz, a capsule jazz history, and a discussion of the contemporary jazz scene.

Stanley, Lawrence A. editor, with an introduction by Jefferson Morley. *Rap: The Lyrics*. New York: Penguin Books, 1992. This is an advance reading copy. *Dodd B 5583*

Stanley, who is a lawyer working closely with many major rap artists to clear the "sample" material that is an important part of rap creativity. The collection of texts is a crucial introduction into this controversial, and ground breaking, musical form.

Stearns, Marshall and Jean Stearns. *Jazz Dance: The Story of American Vernacular Dance*. New York: Schirmer Books, 1968. *Dodd C 10549*

A classic of jazz scholarship which opened the appreciation of jazz dance to the scholars everywhere. With unflagging sympathy and respect for their subject coupled with indefatigable scholarship Stearns and his wife turned the spotlight on a previously neglected dimension of the jazz experience, the relationship between jazz music and the dance artists who danced to it and who contributed to the music's growth and change.

Stoddard, Tom, introduction by Douglas Henry Daniels. *Jazz on the Barbary Coast*. Berkeley, Heyday Books, 1998. *Dodd C 10548*

Many jazz enthusiasts will turn to this invaluable study for the light it sheds on the California career of Jelly Roll Morton, but it is also draws a picture of a busy jazz scene and of the lives of some of the African American musicians who were at the heart of it of it. Stoddard began recording interviews with Bay area jazz musicians in the 1960s, and without his efforts much of this material would have been lost. The story is largely told through the voices of the musicians themselves, and considerable space is given to the voice of band leader Sid LeProtti, who was active through all of the era and had an admiring but clear eyed view of Morton. Illustrated with many previously unknown photographs.

Sudhalter, Richard M. *Lost Chords. White Musicians and Their Contribution to Jazz, 1915 - 1945*. New York: Oxford University Press, 1999. *Dodd B 5557*

This richly detailed and extended (890 pages) is both a sensitive and illuminating study of white jazz during the classic jazz period and an attempt to maintain a scholarly balance in today's racial climate. There has been an effort by some black critics, particularly Albert Murray, to deny white musicians any role in any aspect of jazz history. Sudhalter, who is himself an excellent trumpet player, has written a critically acclaimed life of Bix Beiderbecke, and his new book is impeccably researched. It is obviously meant as a companion volume to Gunther Schuller's monumental jazz histories and it matches Schuller's work in its range and musical sensibility. Where else could we find a discussion of the early 1920s photograph of Sig Meyer's Druids, the house band of Chicago's Windy City ballroom?

Sudhalter, Richard. *Lost Chords: White Musicians and Their Contribution to Jazz, 1915-1945*. New York: Oxford University Press, 1999. *Dodd C 10531*

When Sudhalter published his massive study of the role that white musicians played in the development of jazz he had not anticipated the storm of critical indignation that his book would arouse. Among some black commentators the dismissal of his work became relentlessly vituperative as the storm continued for some months. Although his literary style was freely enthusiastic and evocative, what Sudhalter had presented, in a book that was richly detailed, patiently researched, and clearly objective, was the thesis that the development of jazz had not been solely a product of the African American musical community, but that many gifted white musicians had also been part of the music's growth. The book was nearly nine hundred pages long and a CD of documentary recordings was also issued illustrating many of his points, but despite his exemplary scholarship his book was taken as a racist challenge to the perceived concept of the black proprietorship of the music. Among musicians themselves, both black and white, there had long been a comfortable acceptance of the actual situation, but writers and critics outside the musical community were roused to comment. If there is less emotion over the book today it is only because there is minimal interest in jazz history. Sudhalter was a musician himself who had co-authored a well received biography of Bix Beiderbecke, and who was beginning work on a biography of the legendary music producer and publisher Ralph Peer when he suffered a stroke and died a few years later.

Swenson, John. *The Rolling Stone Jazz Record Guide*. New York: Random House, 1985. *Dodd B 5550*

Although the record listings are no longer useful the book contains considerable biographical material for a wide arc of jazz performers.

Taylor, Arthur. *Notes And Tones. Musician to Musician Interviews*. New York: Perigee Books, 1977. *Dodd A 4474*

Taylor was himself one of the finest drummers of the Bebop era, and this collection of interviews which he conducted with musicians like Miles Davis, Art Blakey, Dizzy Gillespie, Max Roach, and Ornette Coleman are among the most open and direct any of these artists have ever given. Taylor, as a highly regarded African American musician and a friend, was able to ask them more pointed questions than most white interviewers would have attempted, and their answers are a disturbing insight into both the racism they felt they encountered at many stages in their careers, and their paranoia about whites that racism had built up in them.

Tanenbaum, Susie J. *Underground Harmonies. Music and Politics in the Subways of New York*. Ithaca: Cornell University Press, 1995. *Dodd B 5534*

A carefully researched examination into the phenomenon of music presentation in the New York subways. Considerable space is given to discussing the legal aspects of street music in an urban context.

Turner, Frederick. *Remembering Song. Encounters With The New Orleans Jazz Tradition*. New York: Viking, 1982. *Dodd A 4473*

Turner's short book is an affectionate memoir of his years as a New Orleans jazz enthusiast. He is particularly illuminating on the revival recordings by Bunk Johnson and the role of the young white fans whose excitement over the music they found became the spark for a world-wide explosion of interest in New Orleans traditional jazz styles.

Tribe, Ivan. *Mountaineer Jamboree. Country Music in West Virginia*. Lexington: The University Press of Kentucky, 1984. *Dodd B 5538*

A lengthy, comprehensive introduction to white country music in West Virginia. Although there is little in the book specifically related to black music there is an interesting glimpse into early recording industry practices which were prevalent for artists of both races. There is a short discussion of singer Frank Hutchison, who had absorbed considerable blues influence and recorded blues songs accompanying himself in a slide guitar style in the late 1920s.

Waller, Maurice and Anthony Calabrese. *Fats Waller*. New York: Schirmer Books, 1977. *Dodd B 5559*

This is a warm, personal life of the jazz pianist and composer "Fats" Waller, written by his son.

Weinstock, Bob. *From Nuts To Soup To Nuts To Soup*. Boca Raton: Bob Weinstock, 1989. This copy dedicated to Samuel Charters. *Dodd A 4487*

A jazz oddity. An erotic novel written and self-published by Bob Weinstock, who founded and directed Prestige Records, a major jazz label, in the 1950s and 1960s. Tipped into the book is a letter from Weinstock to Samuel Charters, who was an A & R director for Prestige from the fall of 1963 to early 1965.

Wilmer, Valerie. *Jazz People*. New York: Da Capo, 1977. Third Edition. A reprint of the 1970 original hardcover edition. *Dodd A 4503*

An engaging personal memoir of jazz photographer Valerie Wilmer, describing her meetings with many modern jazz personalities. The book is illustrated with her excellent photographs

Wolliver, Robbie. *Hoot! A 25-Year History of the Greenwich Village Music Scene*. New York: St. Martin's Press, 1986. *Dodd B 5552*

A lavishly illustrated portrait of the New York musical scene at a crucial moment in American vernacular music. The text is largely drawn from quotes by the artists themselves

Wood, Graham. *An A-Z Of Rock And Roll*. London: Studio Vista, 1971. *Dodd B 5612*

This is intended as a beginners introduction to the early years of rock and roll, and it includes many of the African American artists who played important roles in these first years. The text material is minimal, but the photographs capture some of the naive and casualness of the period.

Whyatt, Bert. *Muggsy Spanier, The Lonesome Road. A Biography and Discography*. New Orleans: Jazzology Press, 1997. A CD is included. *Dodd C 5568*

A useful biography of the pioneer Chicago jazz cornetist, which includes a detailed discography and a CD with representative performances by his groups.

PHOTOGRAPHIC COLLECTIONS

Robinson, Charles L. photos, "Poetic Takes and Riffs" by Al Young. *Jazz Idiom, Blueprints, Stills and Frames*. Berkeley: Heyday Books, 2008. *Dodd A 10153*

The photographs by Charles Robinson have for subjects many of the familiar jazz figures of the post war era, and although they lack the impact and definition of many of photos of the same artists taken by other photographers the book has considerable charm, and the loose, affectionate notes by poet Al Young (Poet ' Laureate of California at the time of the writing) - who has had a lifetime love affair with jazz and its musicians - give the book's pages much of their disarming effect.

Stokes, W. Royal. *Swing Era New York, The Jazz Photographs of Charles Peterson*. Philadelphia: Temple University Press, 1994. *Dodd C 10528*

Peterson was one of many photographers who were fascinated by New York's jazz scene in the 1930s. Unlike many of the others who brought their cameras into the club, however, Peterson had his camera with him when he went into dressing rooms, rehearsals, and recording sessions, and his interest in the clubs was often the artists' relationship with their audiences and on informal moments on the bandstands. This is certainly the only group of jazz photographs which shows the effects on alcohol on some of swing's most important stars, but Peterson also sees his friends at these moments with the same directness and honesty that he shows for their music. With an introduction by Stanley Dance.

10. The Spiritual and the Early Gospel Tradition

The Fisk Jubilee Singers

An 1875 Signed Photograph, History and Songbook
A Modern telling of Their Story, a Historical Recording,
and a rare 78 rpm documentation of sources of the spirituals



It is often forgotten in our current enthusiasm for blues, jazz, and modern gospel song that for nearly three quarters of a century, from the 1870s to the 1950s, the most widely performed and admired African American musical compositions were the traditional religious songs known as “Negro Spirituals.” Not only within the United States but throughout the world community there is still a perennial audience for these haunting melodies, performed by vocal groups or as solo performances by concert artists, by school choirs, and by young, aspiring singers. Some of the best known spirituals, like “Nobody Knows The Trouble I’ve Seen,” “Deep River,” “Go Down, Moses,” and “Swing Low, Sweet Chariot,” have a place in the song repertoire of the world’s musical cultures, and have come to stand for a moment in the history of the African American struggle to be free of slavery. It is no surprise that the melody of the anthem of the 1960s Civil Rights Movement “We Shall Overcome,” is based on a pre-Civil War spiritual, “No More Auction Block For Me.”

Although the original sources of the spirituals will always be a matter of question and strongly held opinion, there is no question when the songs themselves first were heard by their new audiences. In early October, 1871 a small group of students from a struggling school in Nashville, only recently known as the Fisk Free Colored School, traveled north by train to sing their folk spirituals for church congregations and invited audiences in Cincinnati as part of what they planned as a short tour to raise money to

help their school, now newly-renamed Fisk University. The journey had taken all of the school's meager treasury and had been undertaken against the advice of many people, including some associated with the institution, but the school's situation was so insecure that it was decided the effort had to be made.

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THE PHOTOGRAPH AND THE BOOK

The Story of the Jubilee Singers, with their songs. London: Hodder and Staughton, 1875. *Dodd A 10179*

Green cloth binding with an illustration of the Fisk Jubilee Hall, built with funds raised by their tours, stamped on the cover. Included in this copy of the book is a tipped-in original photograph of the singers, which has been autographed by the group's manager and each of the artists.

The book was acquired by Ann Charters at Auction #2137 of Printed & Manuscript African-Americana held at the Swann Galleries, New York City, February 21, 2008. Andrew Ward, author of the recent history of the Jubilee Singers, *Dark Midnight When I Rise*, has discussed this photograph, commenting that it shows a group that is exhausted from the demands of the long tour, and driven by tensions between the members. Two of the singers had begun an affair, which was deeply disturbing to the others, and there were now musical conflicts between the group's soloists. The historical material in the book also includes biographical sketches of each of the singers with the group making this tour, and the musical arrangements and lyrics for 103 of their songs. On their tours they generally offered a paperbound song collection of the songs for 25c, and an expanded selection is included here in this larger volume.

The book text is described in a note as an abridgement of two earlier histories of the Jubilee Singers by Reverend. G. D. Pike, brought up to date to include their current tour in England. The editor signs himself with the initials J. B. T. M. (A reproduction of the photograph is included in Ward's book, but the image has been reversed, and there are no signatures.)

A NEW HISTORY OF THE JUBILEE SINGERS

Ward, Andrew. *Dark Midnight When I Rise.* New York: Farrar, Straus and Giroux, 2000. *Dodd C 10143*

Ward's ground-breaking book is an essential study, not only of the Jubilee Singers themselves and their incredible story, but of the bitter racial situation they faced at every stage of their career. The book is a model of historical research and he brings to their struggles and their hopes a deep sympathy and insight. The career of the Jubilee Singers was tied to the complex social situation that occupied the country after the Civil War, and in the book these conflicting emotions are mirrored in tensions between the singers themselves and their sometimes uneasy relationship to their audiences.