



CATALOG 2007

AUTHENTIC AMERICAN AND WORLD
ROOTS MUSIC SINCE 1960

BLUES, CAJUN, TEJANO, ZYDECO, GOSPEL,
COUNTRY, JAZZ, MEXICAN REGIONAL, ETC.



TABLE OF CONTENTS

Arhoolie's History 4
 Arhoolie Foundation 12
 40th Anniversary Box Set. . . 14-15
 Blues 16-48
 Cajun/Zydeco 50-77
 Mexican-American/Tejano/
 Tex-Mex/Conjunto/Mexico .. 79-115
 World Music 116-130
 Afghanistan 116
 Caribbean/Bahamas 116
 Caribbean/Belize 117
 Caribbean/Dominican Rep. . . 117
 Caribbean/Martinique 117
 Caribbean/Trinidad 118
 Carribbean/Puerto Rico 119
 Colombia 119
 Cuba 120-121
 Greece 121-122
 Hawaii 123
 Hungarian/Gypsy 124
 Ireland 125
 Klezmer/Yiddish 125
 Laos 126
 Peru 126-127
 Poland/Polka/Texas 128-129
 Spain 129
 Ukraine 130
 Country/Oldtime/Bluegrass . . 131-145
 Folk 146
 Jazz 146-150
 Gospel 151-159
 Flower Films 160
 Publications & Periodicals . . . 160
 78 rpm Records 161
 Numerical Arhoolie Catalog. 162-169

 Books 50, 76, 79, 110, 122, 139

 DVDs & Videos:
 Arhoolie's 25th Aniversary 49, 78
 J'ai Été Au Bal (I Went to the Dance) . . . 53
 Clifton Chenier, "The King of Zydeco" 64
 Everything But The Squeak 77
 Chulas Fronteras & Del Mero Corazón . 83
 Sacred Steel 155

ARHOOLIE WELCOMES YOU

to the best authentic, and pure roots & vernacular music on records! In the fall of 2005 Arhoolie celebrated its 45th year of presenting these traditions.

This 2007 ARHOOLIE/FOLKLYRIC

CATALOG lists all items released through JULY 30, 2007. For details about releases after July 2007, please request our CATALOG SUPPLEMENTS or visit our WEBSITE: WWW.ARHOOLIE.COM.

OUR SPECIAL CATALOG SUPPLEMENTS:

1. The **Spanish Language Catalog** – **Bilingual** catalog includes all our Tejano/Conjunto and other Spanish language recordings.
2. Special **SALE** list of close-out **cassettes**.
3. Special **SALE** list of close-out **CDs**.
4. Special vinyl **LP list** – includes close-out specials and rare collectors items.
5. **NEATWORK** catalog of Jazz **CDs**.
6. **THE ARHOOLIE FOUNDATION** Brochure – Find out how you can help preserve traditional roots musics!

NOTE: Books listed in this catalog are **NOT** available to retailers from us – available only to **direct customers**.

All contents © by Arhoolie Productions Inc.

How To ORDER

You can order ALL items in this ARHOOLIE CATALOG and most items in the NEATWORK Catalog by filling out the enclosed ORDER FORM and enclosing the correct amount, or you can order by phone TOLL FREE with VISA or MASTERCARD by calling 888-ARHOOLIE (888-274-6654). (This is an order number only – for all other Arhoolie business, please call 510-525-7471.) Or, you can order via our website, www.arhoolie.com.

Thank you,
 The ARHOOLIE staff

WHERE TO FIND US

ARHOOLIE RECORDS

10341 San Pablo Avenue
 El Cerrito, CA 94530
 Phone: (510) 525-7471
 Fax: (510) 525-1204
 E-mail: info@arhoolie.com
 Orders ONLY call toll free:
 (888) 274-6654
we accept VISA or MasterCard only!

ARHOOLIE WEBSITE:

www.arhoolie.com
 Keep up to date with our latest releases and news by visiting our website. You'll find our complete catalog with full color pictures of every CD cover, songlists, artist information, reviews, audio samples, and our artist tour dates. You can also order directly from the site and e-mail us: info@arhoolie.com.

RETAIL STORES:

Most good record shops in the United States, Europe, Australia, and Japan stock many if not most of our CD releases. The ONLY store, however, where you can find ALL ARHOOLIE releases as well as all Neatwork in stock (as well as all books & videos) at all times is:



10341 San Pablo Avenue, El Cerrito, CA 94530
 Phone: (510) 525-2129
www.downhomemusic.com

Open Daily from 11am - 6pm (Wed. & Sat. until 7). They are in the same building as ARHOOLIE RECORDS. Located east of San Francisco, across the bay, between Berkeley and Richmond, a few blocks north of BART's El Cerrito Plaza station.

"Down-Home Music Since 1960"

THE FIRST ARHOOLIE LPs:

On November 3, 1960, 250 copies of the first Arhoolie LP (LP stands for Long Play, 33 1/3 rpm record, for you post-record, CD, & iPod folks!) arrived from the pressing plant. That was Mance Lipscomb: "Texas Sharecropper and Songster" - Arhoolie LP # 1001. Wayne Pope, his wife Alice and I sat around his kitchen table spunging printed cover slicks which we had printed on gummed label stock onto black jackets. We stuffed the discs into the jackets and inserted a booklet with Mack McCormick's informative notes and texts of the songs, a la Folkways Records style! After a lot of hard work we finally had 250 "homemade" copies for sale!

I had recorded Mance Lipscomb, then an unknown but remarkable, regional songster, blues singer and guitarist whom Mack and I had met in Navasota, Texas, during my first recording trip to Texas, Mississippi and

Louisiana in the summer of 1960. Mack McCormick, who had introduced me to my idol, Lightning Hopkins (via Sam Charters) in Houston the previous summer, was a very informed and generous host and also came up with the name ARHOOLIE for my new record label. My main reason for starting a record company was the hope of documenting Lightning Hopkins at his inventive best, live, at the beer joints where I had heard him the previous summer. Unfortunately I did not have the capital to satisfy Lightning's demands nor the recording equipment to make such a "live" album. At these bars in Houston's black ghettos the audience egged him on, danced, and conversed in a lively manner - this was the real blues audience. A few years later, Lightning had become a "professional" performer who was soon appearing at night clubs, concerts and festivals for a very different, mostly white audience. I eventually did record Lightning on several occasions in the years to come, but the atmosphere and environment was never to be the same again - ever!



In the fall of 1960 **Chris Strachwitz**, left, and designer **Wayne Pope** glued slicks to the first 250 LP covers for Arhoolie's first release, "**Mance Lipscomb: Texas Sharecropper and Songster.**"

THE NAME ARHOOLIE:

I had thought of names like Delta, Gulf, Down Home, etc., for my label when Mack suddenly suggested ARWHOOLIE! My initial response was: "AR what?" But its unique sound and apparent synonym for a field holler, seemed rather appropriate for the music I wanted to record. The word appeared on a Library of Congress disc made in Mississippi and apparently was the response of the singer when asked what he called the selection just recorded. I have since heard the word "hoolie" in reference to a field holler but I think the "ar" in front of it was simply the man stuttering a bit in Mississippi fashion when somewhat nervous!

At that time most African Americans I met in record shops, taverns, dance halls, etc. would refer to the kind of low down, rough, gut-bucket type of rural based blues I especially liked as "down home blues" or "alley music". The music biz's trade journal "Billboard," included this genre under the recently coined category of "Rhythm & Blues," having dropped the term "Race Records" (meaning music of the black Race) which had been in use since the 1920s. My main aim was to document the best authentic down home blues singers in their most creative environment and sell the albums to anyone who would listen! Long Play records were still in the early stages of acceptance among regional and vernacular audiences but I quickly became aware that a new, mainly young, white "folk music" audience was developing and growing here in the USA, as well as in Europe, Australia, and Japan. I tried to reach the African-American audience by releasing 45 rpm singles, which were still the most popular

form of record at that time, and searched for distributors and stores to reach that market. By the early 1960s "down-home" blues were pretty much passé for African Americans, only "Rockin' Lucky" on San Francisco's KSAN-AM, "Gabriel" in St. Louis, and Wolf Man Jack on border-blasted XERF from Villa Acuna, Coahuila, Mexico were still playing the blues along with Houston's KCOH which helped spin local favorites Clifton Chenier and Lightning Hopkins. I was lucky to find some honest distributors like W. Daily in Houston, Floyd Soileau in Louisiana, K.O.Asher in Chicago, along with a few others and somehow Arhoolie survived, struggled and grew - very slowly!

FIRST RECORDING TRIP - 1960

I had made a few attempts to record blues in California (including Jesse Fuller and John Hogg etc) on a very amateur basis before meeting Lightning Hopkins in 1959. I had kept in touch with Mack in Houston and also had corresponded with Paul Oliver about our mutual fascination with the Blues. It was during the summer vacation of 1960 while I was working as a high school teacher in Los Gatos, Ca., that I got the chance to take off and drive to Texas. Paul Oliver had been hired by the BBC in UK to take a trip to the USA in order to document the Blues and he offered to meet up with me in Memphis and jointly explore Mississippi and then head back through Louisiana and Texas, back to California. Luckily fellow record collector, the late Bob Pinson, wanted a ride home to Forth Worth to visit his relatives. Bob turned out to be a very able and enthusiastic fellow "music detective" who helped find Lil' Son Jackson and interviewed

“Sleepy” Johnson of the Bob Wills band. We were also armed with an amazing list of names of blues artists who had recorded in the Dallas – Fort Worth area in the past, courtesy Paul Oliver. The list also led me to Black Ace (B.K. Turner) and honed my skills as a “musical detective.” Most of the people we encountered thought I was a bill collector or the police! In Houston I once again met up with Mack McCormick and since Lightning had just left for California, we took a trip out into the rural areas. After searching and inquiring along the way and actually meeting Mr. Tom Moore, we met Mance Lipscomb and recorded him that same night. I should mention that my recording equipment was quite basic. I could barely afford to buy a reel to reel tape recorder and one microphone. The standard in those days was a portable Ampex but it cost over \$1000.00. I finally settled for a much cheaper Japanese version but only a year later lived to regret it when the machine began to overmodulate all recordings. I had bought one Elektrovoice 664 dynamic mike and a cheap acoustic Harmony guitar because I had been told that many rural musicians might not have decent instruments to play. That’s why you see so many of the musicians I recorded that summer all playing a Harmony guitar in the photos! In Memphis I eventually met up with British blues aficionado, author, and vernacular architecture scholar, Paul Oliver and his wife Valerie at the legendary Peabody Hotel. Paul was making this trip, his first to the USA, to produce a series of radio programs about the blues for the BBC. Being simply a fan of the music, I was very impressed by Paul’s thoroughness and desire for details and thorough documentation.

WHAT GOT ME STARTED MAKING RECORDS

The idea of making records grew out of my hobby of collecting 78 rpm recordings of various vernacular traditions, which began shortly after my arrival in the US from Germany as a teenager in 1947. In contrast to today’s inundation of recorded music where almost every record ever recorded is available to the searching and wealthy collector, back in the 1950s I would get really excited when a new 78 (with only two selections) by Lightning Hopkins, Muddy Waters or T. Texas Tyler would appear on the radio. I had toyed with a cheap disc cutter in high school and in college I bought a very cheap reel to reel tape recorder. When I moved north to attend UC Berkeley in 1953, I was able to buy a slightly better one and soon visited Oakland record producer Bob Geddings on many occasions. I also met Mr. Jaxyson at his little shop on Oakland’s 7th Street next to the old Lincoln theatre. Both of them showed me that making records wasn’t all that complicated. However I had no money beyond the small amounts I could generate selling 78s to collectors around the world and it wasn’t until I had a solid teaching job that I finally was able to buy what I thought was a better recorder and an adequate mike and save a little to pay for the first trip.

WHAT FINALLY BROUGHT IN SOME \$\$: TRADITION MUSIC CO. (BMI)

Sales of Arhoolie LPs were hardly in the “Hit” category and it was hard just to break even. The first real money didn’t come from sales of Arhoolie LPs but came in after my friend Ed Denson, who was

managing Country Joe (McDonald) and the Fish, had me record a tape in my living room which resulted in this group’s first record, which included “One, two, three, what are we fighting for, ...next stop is Vietnam” which he called “I Feel Like I’m Fixin’ To Die Rag.” As Joe walked out of my house he asked what he owed me for making the tape. I said “nothing” but I remembered what Eddie Shuler in Lake Charles, La., had once told me about “getting their copyrights” and I said: “Let me be the publisher of those songs.” So Joe agreed to let my fledgling publishing company, Tradition Music Co., be the publisher of the songs. The record on the Rag Baby label put out by Joe McDonald and Ed Denson, was a limited edition and I believe only 300 copies were pressed and sold at a big anti-Vietnam War march. However the group soon became quite popular and recorded for Vanguard Records. Bill Belmont (today with Fantasy Records) soon became Country Joe’s agent and at the first Woodstock music festival when a scheduled act failed to show on time, Bill told Joe to get his guitar and to get up on that stage and sing that song against the Vietnam War. “Fixin’ To Die Rag” became not only part of the soundtrack recording of that now famous event, but it was also the centerpiece of the film made at the huge concert. With my share of the money I received as the publisher and with the good advice from Ed Denson, I proceeded to copyright all the original songs by all the artists I had recorded up to that time. No one I had met seemed to know much about that aspect of the music business but it seemed to be my responsibility to protect the composers. And it also opened a door to possibly additional income for my struggling firm.

Thank you, Eddie Shuler and Ed

Denson, for teaching me that there is potentially more money in publishing songs than in making esoteric authentic folk music records! But putting out those records is what I love to do! Contrary to everyone’s advice, I eventually gave all his copyrights back to Joe McDonald. That “good deed” actually recently saved me from being a party to a nasty law suit filed against Joe McDonald by a daughter of Kid Ory. She lost her case but if you are sued it costs you a bundle just to defend yourself!

By the late 1960s the Rolling Stones helped to boost interest in blues all over the world and sales for blues records have continued to climb ever since. Fred McDowell was a remarkable blues singer and slide guitarist from Como, Miss., who had been introduced to the world by Alan Lomax via several incredible cuts on an Atlantic LP. I was so impressed by Fred’s music that I wrote to Alan Lomax and asked him for the singer’s address in Mississippi. I went to record Fred and published the songs he recorded for me including “You Gotta Move” which the Stones included on their “Sticky Fingers” album. After lengthy and expensive litigation and with the help of Mick Jagger, who had listed Fred McDowell as the composer on the label of their record, our attorney Peter Franck, and Rev. Gary Davis’ manager, Manny Greenhill, I was able to give Fred McDowell the biggest check he’d ever seen in his life, when I visited Fred for the last time in Como. Again, the money did not come from sales of Fred’s records, but from royalties earned by one of his songs as performed by the Rolling Stones but with the copyright in Fred’s name by Tradition Music Co., our publishing wing. Bonnie Raitt’s touring with Fred and recording several of his songs also continued to bring in addi-

tional revenues.

Thanks to country music star Alan Jackson, "Mercury Blues," aka as "Mercury Boogie," was turned into a # 1 Country hit and used a few years ago in TV ads by the Ford Motor Co. Because of this, I have for the past five years been able to continue production at Arhoolie at a fairly good clip. The song was composed by blues singer K.C. Douglas and record producer Bob Geddins. Tradition Music Co. filed a copyright for K.C. when I recorded him back in the 1970s. My half of the publishing income has kept me going especially since record sales have been rather slow at Arhoolie. Tradition Music Co. is today ably administered by BUG Music Co. in Hollywood, and they have had good success in getting some of our songs and master recordings used in several major films. The excellent film "Lone Star" used eight of our master recordings, mostly Conjunto/Norteño classics which we acquired when Arhoolie Records purchased the Ideal and Rio labels of south Texas. The film opens with Conjunto Bernal singing "Mi Unico Camino" (from their Arhoolie CD) - their huge hit! Although I do not own the publishing rights to those songs, licensing masters to film companies has also been very helpful.

OTHER SOUNDS AND TRADITIONS

Mack McCormick had made me aware of Zydeco's growing popularity in Houston soon after we first met and I was able to catch some of this rural music in its infancy (note CD 307). However it wasn't until February of 1964 when my idol Lightning Hopkins introduced me to his wife Antoinette's cousin, that I met the soon to be King of Zydeco, Clifton

Chenier, at a little beer joint in Houston. At Clifton's insistence, I recorded our first session the very next day! Over the years Clifton's amazing Zydeco music proved to be a steady seller for Arhoolie. Only slowly, however, did the world realize that he was THE King of Zydeco, a remarkable singer, accordionist and musical genius.

Another extraordinary accordion player, Flaco Jiménez from San Antonio, Texas, won us a GRAMMY with his album "Ay Te Dejo En San Antonio." Many times I had stopped in San Antonio on my way to or from the "left coast" because I had become very fond of Conjunto, or Texas-Mexican border music but wasn't sure if I could sell it to the blues lovers around the world who were my prime audience. When Les Blank and I made the documentary film "Chulas Fronteras," in the 1970s a young guitarist, Ry Cooder, joined us for a time, mainly for the experience and was soon captivated by Flaco's music. Ry helped me realize that one of Flaco's many talents included his ability to play accordion behind most any kind of music. Even though I personally preferred the authentic and pure "conjunto sound" for which the region was so famous, I realized that in order to appeal to a larger, world audience, the music had to introduce more "American," or Anglo elements. Ry later made many tours with Flaco, as did Peter Rowan. More recently Flaco has been a member of the Texas Tornados and is now recording on his own for a major label while at the same time continuing to jam behind many famous guest artists.

One of Arhoolie's steady best sellers has been Michael Doucet and his Cajun band, BeauSoleil. Michael's fiddle playing knocked me out the first time I heard him and I feel he made his best recordings for Arhoolie even though they may not be his

most commercial outings. Listen especially to his solo CDs - many real aficionados consider those Michael's best recordings. Michael's fine, more traditional fiddle playing is also an essential ingredient in the success of the Savoy-Doucet Cajun Band where he joins his friends, Marc and Ann Savoy. Otherwise in the Cajun music field Arhoolie has not had much luck with promoting other artists, but then marketing has never been one of my strong points! Arhoolie has always been primarily a documentary label rather than a firm which promotes certain artists. I always feel that all this magnificent music speaks for itself and that simply putting it out is enough! But in this increasingly fast changing and competitive world, that's no longer sufficient. Unfortunately older, especially older, authentic, regional music is having an increasingly difficult time getting heard outside its small, local circle of followers.

Over the years I have enjoyed many other traditions and regional styles which continue to be a constant source of joy for my ears. In Austria Johnny Parth helped me record some interesting regional music which we hope to finally release on CDs along with various other Austrian musics, mostly drawn from old 78s. In the 1970s the late Jeff Alexson turned me on to the group called the Klezmerim, which was to single handedly cause the amazing revival of klezmer music, a genre of Jewish music brought to this country over 100 years ago from central and eastern Europe. Just a few years ago I was totally knocked out by a little string trio, one of whom also sang in a totally unique and almost bizarre manner. They appeared on stage in Memphis, TN during the annual conference put on by the Folk Alliance and tore into various rural forms of Gypsy and Balkan fiddle music with such fervor, ded-

ication, and joy - I just had to capture their music! They call themselves Csókolom! Give their CDs a listen - their spirit and music is totally unique and extraordinary.

A couple of years ago Florida folklorist Bob Stone sent me a little cassette - out of the blue - called "Sacred Steel" and inquired if we might be interested in releasing the material on a CD. As soon as I put the tape into my boom box, I knew this was Arhoolie music! It sounded like Elmore James gone to heaven - but these guys were all still right here on earth, playing this holiness church music. Since then we have devoted a lot of time and effort in letting this praise music reach a wider audience. Check out our full section on "Sacred Steel" - you won't regret it - I GUARANTEE! and get the DVD/video!

OTHER ENTERPRISES

In January 1976 I started the Down Home Music Store when the upholstery company which used to be in a part of the building I now own (and who almost burned the place down!), moved out leaving me with extra space. Two years later, in July of 1978, Frank Scott joined and steered the firm in the direction of mail-order service. Earlier that year I also started a wholesale company, Back Room Record Distributors (because the space was in the back room!). When Tom Diamant and the late Jeff Alexson, who had been distributing Arhoolie Records in this area via their Rhythm Research firm, wanted to get out of distribution to form Kaleidoscope Records, they came to me one day saying: "Chris, you got so many records already, why don't you buy a few more — namely our inventory." I knew I needed better distribution here in

California and Tom and Jeff were both willing to stay on as sales persons until I could find replacements so I said: "Why not?" They were also good friends who really knew their music and who had real enthusiasm for down home music to boot! After several labels complained that the name was not dignified and sounded a bit on the shady side, and when the State of California refused to grant us Back Room as a corporate name since there already was such a firm, on July 31, 1981, I officially changed the name to Bay Side Record Distributors. Robin Wise, who had been one of the sales people, became the manager until he eventually bought the company from Arhoolie in 1986. Early in 1992 Bay Side Distributors was bought by MTS, a wing of Tower Records.

Early in 1990, the Down Home Music Mail Order firm (which in 1992 was renamed Roots & Rhythm) was sold to Frank Scott. Arhoolie, however, retained ownership of the Down Home Music retail store which continues to serve customers around the world.

MEXICAN/TEXAS-MEXICAN: MUSICA REGIONAL

Although I have personally recorded and produced a good many sessions of Musica Regional - also known as Conjunto or Norteño and continue to do so, Arhoolie Records has also acquired the rights to several historic pioneering labels in south Texas. We purchased San Antonio's RIO label which produced Flaco Jimenez's very first recordings along with other fine, informally recorded early conjuntos waxed in the early 1950s. Arhoolie also purchased the masters to the entire IDEAL label (1946 - 1969), pro-

duced in San Benito, Tx. but mostly recorded by Armando Marroquin in Alice, Tx. between 1946 and 1960 including the first recordings by the still very popular Paulino Bernal y su Conjunto Bernal. Just a few years ago Arhoolie also purchased "remnants" of the Falcon label located in McAllen, Tx. Most of the albums by the best known Norteño acts such as Los Alegres De Teran, were sold to EMI/Mexico, most Tejano albums were sold to several firms in the US, while yet other albums were sold to RyN. Arhoolie bought a number of remaining albums, especially several by fine women duets as well as ALL the masters which did NOT appear on albums - especially 78s and 45s.

DISTRIBUTION

ARHOOOLIE Records are today distributed to retailers in the United States by Koch Entertainment. We also have distributors in most European countries. For our regional music productions we also use several specialty distributors including CE Distributors in San Antonio, Tx.

Arhoolie not only continues to produce its own CDs but also acts as a US importer for the fine Austrian NEATWORK label: The Alternative Takes of Classic Jazz Performances in Chronological Order (Complementing the French Classics CD-Series) which is distributed in USA via City Hal distribution. We also still have good stock on many Document titles which are now distributed by Allegro. This remarkable catalog of over 700 titles documents "the complete recorded works of every pre-war Blues and Gospel artist" not otherwise available and is now well into the full documentation of early white Country music as well. We also still have Document's

Austrian LPs in stock! However all these labels not produced by Arhoolie are only available by ordering direct from Arhoolie or the Down Home Music Co. (Call: 510 - 525 - 2129)

OUR STAFF

Tom Diamant is the manager at Arhoolie Records and oversees the day to day sales and distribution as well as production. Morgan Dodge is our talented and able computer and lay-out artist, editing text, restoring photos, and setting type for the CD booklets, the catalogs, creating the website, and all kinds of other production work. Jonathan Schiele is our warehouse person who handles the inventory and deals with many individual accounts and does all the shipping.

At the Down Home Music Store,

John McCord is the amazingly knowledgeable general manager, as he has been for many years (all categories but especially World, Blues, Country, early Jazz, Cajun, etc.), Scott H. Glasscoe has been at Down Home for 19 years and is the store manager, supported by a number of excellent sales folks: Russ Schoenwetter (Folk, Jazz, and esoteric), Lyuba Birinbaum (Mexican and Spanish language), Opal Louis Nations (R&B and gospel), and more - all of them are quite well versed in the various genres like Folk, Blues, Jazz, Country, World Music, Cajun, Zydeco, Tex-Mex, etc. which continue to be Down Home's specialty. Visit their website at:

www.downhomemusic.com.

Thanks for listening!

Chris Strachwitz - September 2004



➤ SOME OF THE DOWN HOME MUSIC STORE STAFF ◀

THE ARHOOOLIE FOUNDATION



The Foundation's primary purpose is the documentation, dissemination, preservation, and presentation of authentic traditional and regional vernacular music and by these activities educate and enlighten the public as well as support and reinforce traditional community values.

Initial Goals of the Arhoolie Foundation:

- 1 To educate the public about the history and the present state of traditional, vernacular, or regional music by making research and publications available to the communities of origin as well as to the public at large.
- 2 To aid in the dissemination of such knowledge and music by presenting live music and discussion and by assisting in the distribution of educational materials (audio, visual, and printed).
- 3 To acquire artifacts (records, photos, broadsides, songbooks, etc.) by soliciting donations of such objects and maintaining them in an archive which shall be accessible to scholars and the general public.
- 4 To maintain and continue to catalog the Strachwitz Collection of Mexican-American Recordings (donated by Mr. Strachwitz to the Arhoolie Foundation in 1996) consisting of over 15,000 78 rpm discs, roughly 20,000 45 rpm discs, and about 3500 LP records (also known as the "Frontera Collection").

Although the Arhoolie Foundation has been very modest in its activities so far, we do plan to expand them in the near future as outside funding is increasing. For a list of our accomplishments and future plans and more details about the Arhoolie Foundation, please send a self-addressed legal size envelope to the ARHOOOLIE FOUNDATION - 10341 SAN PABLO AVENUE - EL CERRITO, CA. 94530 or send us a \$ 100 (or more!) tax deductible donation and inquire about what type of artifacts the Foundation is looking for.

Note: If you wish to make a tax deductible donation rather than sell your interesting collection, the **Arhoolie Foundation** will gladly accept important record collections to supplement our already substantial collection which is especially strong in Mexican-American discs. Early Jazz and Blues, Gospel, Country, or Cajun 78 rpm collections are especially desirable – let us hear from you what you might wish to donate and we can arrange the evaluation and tax deduction for your benefit.

Chris Strachwitz - President
 The Arhoolie Foundation
 10341 San Pablo Avenue
 El Cerrito, CA 94530
 (510) 525-7471
 E-mail: info@arhoolie.com
 check out our Website: arhoolie.org

The Arhoolie Foundation was established in 1995 and classified by the IRS as a charitable organization with a 501 (c)(3) status.
All donations or grants are fully tax deductible.

ARHOOLIE RECORDS
40TH ANNIVERSARY COLLECTION: 1960-2000
 THE JOURNEY OF CHRIS STRACHWITZ

Arhoolie CD 491

- **5 Compact Discs**
(over 6 hours of music!)
- **106 Songs** from **96 Artists** recorded by Chris Strachwitz over the past 40 years
- 12 inch X 12 inch Box set with **68 page color book**
- Over **120 photos** from the Arhoolie Archives
- 41,000 word history of Arhoolie Records by music writer Elijah Wald with descriptions of each selection detailing Chris Strachwitz' fascinating journey through America's musical landscape
- 40+ years of authentic, raw, down home, roots music



Clifton Chenier • Flaco Jiménez • BeauSoleil • Fred McDowell • Big Mama Thornton • Lydia Mendoza • Mance Lipscomb • Lightnin' Hopkins • Rose Maddox • Savoy-Doucet Cajun Band • The Klezmerim • The Campbell Brothers • Don Santiago Jiménez Sr. • Bongo Joe • Booker White • Charlie Musselwhite • Tremè Brass Band • Narciso Martínez • Nathan Abshire • Valerio Longoria • Jesse Fuller • John Delafosse • John Jackson • Del McCoury • and many more...

see next page for complete artist and track listing...

40TH ANNIVERSARY COLLECTION: 1960-2000
 Complete Track Listing: * = Previously unissued ** = Previously unissued on CD

CD A

1. Jesse Fuller - San Francisco Bay Blues *
2. K.C. Douglas - Mercury Blues
3. Mance Lipscomb - Shake Shake Mama
4. Lil' Son Jackson - Cairo Blues
5. Wade Walton & R.C. Smith - Barbershop Rhythm
6. Butch Cage & Willie Thomas - One Thin Dime
7. Hodges Brothers - Charmin' Betsy **
8. Alex Moore - Whistlin' Alex Moore's Blues
9. Black Ace - I Am The Black Ace
10. Big Joe Williams - Brother James
11. Mercy Dee Walton - Lady Luck
12. R.C. Smith - Don't Drive Me Away **
13. Zydeco Announcer - Zydeco Introduction
14. Albert Chevalier - Bernadette Chere
15. Lightning Hopkins - Bald Headed Woman
16. Blind James Campbell - Baby Please Don't Go
17. Reverend Louis Overstreet - Believe On Me
18. George Lewis - Low Down Blues *
19. J.E. Mainer - The Country Blues
20. Hackberry Ramblers - Crowley Waltz
21. Bukka White - She'll Be Comin' Round The Mountain *
22. Clifton Chenier - Ay, Ai Ai **
23. Mississippi Fred McDowell - Write Me A Few Lines
24. Mance Lipscomb - Charlie James
25. Clifton Chenier - Louisiana Blues

CD D

1. Flaco Jiménez - Gritenme Piedras Del Campo
2. John Delafosse - Co-Fe
3. Rose Maddox - Single Girl
4. Canray Fontenot - Bee De La Mancha
5. Octa Clark & Hector Duhon - Bosco Stomp
6. Santiago Jiménez, Jr. - Negra Asencia
7. Michael Doucet dit BeauSoleil -
La Chanson De Cinquante Sous *
8. Preston Frank - Shake What You Got
9. Savoy-Doucet Cajun Band - Little Black Eyes
10. Wade Frugé - Chill Of A Saturday Afternoon
11. Chuck Guillory - Jolie Blonde
12. ReBirth Brass Band - Here To Stay
13. Katie Webster - I Know That's Right
14. Lawrence "Black" Ardoin - I've Been There
15. Flaco Jiménez - Mentiste Cuando Dijiste
16. Los Campesinos De Michoacán - Aguillita **
17. Odile Falcon - La Reine De La Salle
18. Michael Doucet - Chanson De La Sagesse
19. BeauSoleil - Hot Chili Mama
20. C.J. Chenier - Check Out the Zydeco
21. Valerio Longoria - El Canoero
22. Los Gavilanes de Oakland - Corrido Del Mono **
23. Omar Sharriff - San Francisco Can Be Such a Lonely Town

CD B

1. John Jackson - Cindy
2. Big Mama Thornton - Little Red Rooster
3. Isom Fontenot - La Betaille
4. Nathan Abshire - Calcasieu Waltz
5. Eibelsberger Duo - Almiel **
6. Del McCoury - I Wonder Where You Are Tonight
7. Jerry Hahn Quintet - In The Breeze
8. Juke Boy Bonner - Goin' Back To The Country
9. Johnny Young - Sometimes I Cry
10. Earl Hooker - Two Bugs And A Roach
11. John Littlejohn - Dream
12. Bee Houston - Things Gonna Get Better
13. Sonny Simmons - Visions
14. Bongo Joe - I Wish I Could Sing
15. Alex Moore - Boogieing In Strasbourg
16. Big Joe Williams - The Death Of Dr. King
17. Lightning Hopkins - Please Settle In Vietnam
18. Fred McDowell / Johnny Woods - Shake 'Em On Down
19. Los Pingüinos Del Norte - El Desesperado
20. New Orleans Ragtime Orchestra - Creole Belles
21. Charlie Musselwhite - Finger Lickin' Good

CD C

1. Austin Pitre - Church Point Breakdown
2. Original Herberstein Trio - Gstanzeln Aus Dem Freistriztal **
3. The Charles Ford Band - Gibson Creek Shuffle
4. L.C. "Good Rockin'" Robinson - Ups And Downs
5. Piano Red - You Ain't Got A Chance
6. "Bois Sec" Ardoin / Canray Fontenot - Home Sweet Home
7. Bill Neely - Satan's Burning Hell **
8. Narciso Martínez - Luzita
9. Rose Maddox - Falling For You
10. Los Palomares Del Bravo - Los Traficantes Del Bravo*
11. Sonny Treadway - Jesus Will Fix It For You
12. Sokolom - Medved Na Lancu
13. José Moreno - Jale Griego
14. Santiago Jiménez, Jr. - El Corrido De Esequiel Hernández
15. The Campbell Brothers - What's His Name - Jesus!
16. Aubrey Ghent - Just A Closer Walk With Thee



American Masters Series Vol. 1
**"15 DOWN HOME COUNTRY
 BLUES CLASSICS"**

Various Artists
CD 101



1. **Mississippi Fred McDowell:** FRISCO LINE • 2. **Lightning Hopkins:** HAVE YOU EVER LOVED A WOMAN • 3. **John Jackson:** GOING DOWN IN GEORGIA ON A HORN • 4. **Lil' Son Jackson:** CAIRO BLUES • 5. **Mance Lipscomb:** 'BOUT A SPOONFUL • 6. **Black Ace:** DRINK ON LITTLE GIRL • 7. **Snooks Eaglin:** COUNTRY BOY DOWN IN NEW ORLEANS • 8. **Bukka White:** COLUMBUS MISSISSIPPI BLUES • 9. **Dr. Ross:** SHAKE EM ON DOWN • 10. **Robert Pete Williams:** JUST TIPPIN' IN • 11. **Jesse Fuller:** HUMP IN MY BACK • 12. **Big Joe Williams:** BROTHER JAMES • 13. **Smoky Babe:** I'M BROKE AND I'M HUNGRY • 14. **R.L. Burnside:** POOR BLACK MATTIE • 15. **K.C. Douglas:** MERCURY BLUES • total time: 47:37

"Culled from their huge back catalog, this superb sampler is also 'budget priced,' thus providing tempting incentive for even frugal CD consumers... this CD should serve well as an introduction to past masters of this style, which is where the blues began!... All of these men are undeniably perfect examples of a time when songs told stories and blues music wasn't buried (to be brutally polite) by excessively noisy guitar players. This disc is very highly recommended!" (George Hansen - Blues Revue)



American Masters Series Vol. 2
**"15 DOWN HOME URBAN
 BLUES CLASSICS"**

Various Artists
CD 102



1. **Sonny Boy Williamson:** PONTIAC BLUES • 2. **Big Mama Thornton:** BIG MAMA'S BUMBLE BEE • 3. **Big Joe Duskin:** CINCINNATI STOMP • 4. **Earl Hooker:** ANNA LEE • 5. **Charlie Musselwhite:** UP & DOWN THE AVENUE • 6. **John Littlejohn:** BEEN AROUND THE WORLD • 7. **Joe Turner & Pete Johnson:** WINE-O-BABY BOOGIE • 8. **Katie Webster:** I KNOW THAT'S RIGHT • 9. **Omar Sharriff:** THE RAVEN • 10. **Bee Houston:** YOU THINK I'M YOUR GOOD THING • 11. **Juke Boy Bonner:** GOING BACK TO THE COUNTRY • 12. **L.C. "Good Rockin'" Robinson:** UPS AND DOWNS • 13. **Piano Red:** ATLANTA BOUNCE • 14. **Johnny Young:** WILD, WILD, WOMAN • 15. **The Charles Ford Band:** GIBSON CREEK SHUFFLE • total time: 54:22

"...Chock full of nothing but stunning, moving performances. Just about all the styles of citified blues music still being played in black neighborhood taverns and the blossoming white circuits such as festivals and college concerts during the '60s are featured on this disc...Both the concept and nominal pricing of this new series are steps in the right direction that other labels should soon follow to...continue to educate the ever-growing thirsty blues fans." (George Hansen - Blues Revue)



American Masters Series Vol. 8
"15 PIANO BLUES & BOOGIE CLASSICS"

Various Artists
CD 108



1. **Big Joe Duskin:** DOLLAR BILL BOOGIE • 2. **Mercy Dee Walton:** HAVE YOU EVER BEEN OUT IN THE COUNTRY • 3. **Whistling Alex Moore:** WHISTLING ALEX MOORE'S BLUES • 4. **Otis Spann & Johnny Young:** MOANING & GROANING • 5. **Katie Webster:** KATIE'S BOOGIE WOOGIE • 6. **Thunder Smith:** CRUEL HEARTED WOMAN • 7. **Robert Shaw:** THE MA GRINDER • 8. **Clifton Chenier** featuring **Elmore Nixon** on Piano: WHY DID YOU GO LAST NIGHT • 9. **L.C. "Good Rockin'" Robinson** featuring **Joe "Pinetop" Perkins** on Piano: PINETOP'S BOOGIE WOOGIE • 10. **Omar Sharriff:** SAN FRANCISCO CAN BE SUCH A LONELY TOWN • 11. **Pete Johnson:** ROCKET BOOGIE "88" (Part 1) • 12. **Bukka White:** SUGAR HILL (Part 1) • 13. **Piano Red:** YOU AIN'T GOT A CHANCE • 14. **Henry Gray:** COLD CHILLS • 15. **Lafayette Leake & Charlie Musselwhite:** ON THE SPOT BOOGIE • total time: 48:29

"A plethora of piano pounders guaranteed to satisfy the fussiest blues fan. These 15 cuts cover a range of styles... There's four knock out boogies with one by one of the fathers of the genre, Pete Johnson, included. Katie Webster's killer side is from a live show. It is a special treat to hear slide guitarist Bukka White tickle the ivories on 'Sugar Hill'... Omar Sharriff gets a pretty spooky groove going on 'San Francisco Can Be Such A Lonely Town.' To top it off you also get sides by Chicago's top session men Otis Spann, Lafayette Leake, and Pinetop Perkins. I ask you with names like these how can you lose?" (Lars Gandil - Victory Review)

"TEXAS BLUES" The Gold Star Recordings

Various Artists
CD 352



Classic country blues originally recorded by Bill Quinn in Houston, Texas and issued between 1947 and 1951 on Gold Star 78 rpm singles. (CD includes all of ARH LP 2006 plus several previously unreleased selections.)

- Lil' Son Jackson:** 1. GAMBLING BLUES • 2. HOMELESS BLUES • 3. CAIRO BLUES • 4. EVIL BLUES • 5. ROBERTA BLUES • 6. FREEDOM TRAIN BLUES • 7. GROUND HOG BLUES • 8. BAD WHISKEY, BAD WOMEN • 9. NO MONEY, NO LOVE • 10. GONE WITH THE WIND • **Lee Hunter:** 11. BACK TO SANTA FE • **L.C. Williams** (with **Lightning Hopkins** on guitar): 12. HOLE IN THE WALL • 13. TRYING TRYING • 14. BLACK WOMAN • 15. BOOGIE ALL THE TIME • 16. STRIKE BLUES • 17. YOU CAN'T TAKE IT WITH YOU BABY • 18. I WON'T BE HERE LONG • 19. YOU NEVER MISS THE WATER • **Thunder Smith:** 20. CRUEL HEARTED WOMAN • 21. SANTA FE BLUES • 22. BIG STARS ARE FALLING • **Leroy Ervin:** 23. ROCK ISLAND BLUES • 24. BLUE, BLACK, AND EVIL • **Buddy Chiles:** 25. JET BLACK WOMAN • **Andy Thomas:** 26. ANGEL CHILD • **Perry Cain:** 27. ALL THE WAY FROM TEXAS • total time: 71:25

"Bill Quinn's Gold Star Studio was a pioneering postwar recording facility in Houston, most famous for waxing the first sides by a young street musician named Lightnin' Hopkins.... Guitarist Melvin 'Lil' Son Jackson [perhaps the best-known name here], has the lion's share of the CD's playing time, but also noteworthy are L.C. Williams and pianist Wilson 'Thunder' Smith. The charm of 'Texas Blues' is the pleasing contrast between the sparse, Delta-style blues numbers and the piano-based arrangements and amplified guitar that would pave the way for 50s R&B... 'Texas Blues' comes with a Texas-sized recommendation" (Dan Peterson - Urban Spelunker)

"COUNTRY NEGRO JAM SESSION"

Various Artists
CD 372



Taped mostly in the homes of several of the singers and musicians from southwest Louisiana during the late 1950s and early 60s by Dr. Harry Oster.

- Butch Cage & Willie B. Thomas:** 1. 44 BLUES • 2. WHO BROKE THE LOCK • 3. JELLY ROLL • 4. THE PIANO BLUES • 5. WHOA MULE! • 6. DEAD AND GONE • 7. CALLED FOR YOU YESTERDAY • 8. ME & MY CHAUFFEUR • 9. BABY PLEASE DON'T GO • 10. IT'S THE SIGN OF THE JUDGEMENT • **Otis Webster:** 11. THE FARM BLUES • 12. THE BOSS MAN BLUES • 13. BOLL WEEVIL BLUES • **Robert Pete Williams & Robert "Guitar" Welch:** 14. MISSISSIPPI HEAVY WATER BLUES • **Clarence Edwards, Cornelius Edwards & Butch Cage:** 15. SMOKESTACK LIGHTNING • 16. YOU DON'T LOVE ME • 17. STACK O'DOLLARS • 18. THOUSAND MILES FROM NOWHERE • **Ben Douglas:** 19. FOXHUNT • **Sally Dotson, Smoky Babe, & Hillary Blunt:** 20. YOUR DICE WON'T PASS • **Rebecca Smith, Tom Miller, & Ruth Miller:** 21. I'VE GOT RELIGION • **Smoky Babe:** 22. COTTON FIELD BLUES • 23. GOING DOWNTOWN BOOGIE • **Willie Thomas, Butch Cage, & Martha Thomas:** 24. BROWN SKIN WOMAN • **Leon Strickland, Lucius Bridges, & Leslie Anders:** 25. I WON'T BE YOUR LOW DOWN DOG NO MORE • total time: 76:55

"...I've never heard a better, 'rootsier' blues collection in my life... It's here, and if you have a taste for relaxed, funky, real-gone, real back-porch blues, it's a must." (Norman Weinstein - Los Angeles Reader)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

FOR PRICES SEE OUR CURRENT ORDER FORM.
 (CA residents please add sales tax)

CD = available on CD ONLY; **CASS** = available on Cassette ONLY;
CD/CASS = available on CD OR Cassette.



"MISSISSIPPI DELTA BLUES JAM IN MEMPHIS, VOL.1"

Various Artists
CD 385

Recorded by Chris Strachwitz in Memphis, Tenn. during the week of the Memphis Blues Festival in June, 1969. (CD includes all of ARH LP 1085, part of 1084 and several previously unissued cuts.)

Napoleon Strickland & Como Drum Band: 1. BACK WATER RISING • 2. SHIMMY SHE WOBBLE • **Otha Turner & Como Drum Band:** 3. OTHA'S PIECE • **Mississippi Fred McDowell & Johnny Woods:** 4. SHAKE 'EM ON DOWN • 5. FRED'S BLUES • 6. KEEP YOUR LAMP TRIMMED AND BURNING • **Mississippi Fred McDowell:** 7. WRITE ME A FEW OF YOUR LINES • 8. A DARK CLOUD RISING • **Furry Lewis:** 9. FURRY LEWIS' BLUES • 10. WALKING BLUES • 11. JUDGE BUSHAY BLUES • **R.L. Watson & Josiah Jones:** 12. MEMPHIS RAG • 13. ST. LOUIS BLUES • 14. PRAYING ON THE OLD CAMPGROUND & LONESOME BLUES • **Memphis Piano Red:** 15. MOBILE BLUES • 16. ABEL STREET STOMP • total time: 65:25

"It doesn't get much better than this. Mississippi Delta Blues Jam is a CD reissue of material from Arhoolie LPs ...along with three previously unissued tracks from the same sessions, held during the short-lived Memphis Blues Festival in June, 1969...The blues names on this collection are Fred McDowell and Furry Lewis. McDowell does three songs with harp guy Johnny Woods, and then two solo tunes... Lewis does three songs...The little-knowns include Napoleon Strickland and Otha Turner, both playing fife with their Como Drum Band...They make a mesmerizing, primitive music that, as the 1969 liner notes by Pete Welding mention, may be 'the most African of all surviving southern music.' I can't wait to hear Volume 2 of this collection, which includes Bukka White, Sleepy John Estes, and Nathan Beauregard." (Jim Maher – Baltimore Blues)



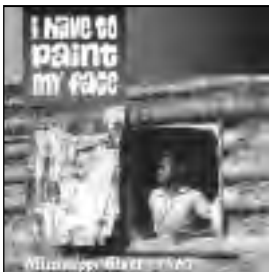
"MISSISSIPPI DELTA BLUES JAM IN MEMPHIS, VOL.2"

Various Artists
CD 386

(Includes the balance of ARH LP 1084 plus several unissued selections, and "Mixed Water," Bukka White's 26-minute folk tale previously released on ARH LP 1020.)

Sleepy John Estes: 1. Need More Blues • 2. Little Laura • 3. Rats • 4. President Kennedy Stayed Away Too Long • **Nathan Beauregard:** 5. Nathan's Bumble Bee Blues • 6. Bout A Spoonful • **Bukka White:** 7. Christmas Eve Blues • 8. Columbus, Miss. Blues • 9. Sad Day Blues • 10. Stuttgart, Ark. • 11. Mixed Water • total time: 71:55

"The only thing the title doesn't tell you is how absolutely raw and ready, hot and fresh these 1969 cuts are. This is the real thing from the real folks." (Eric Selbin – Utne Reader) [#11 recorded in 1963]



"I HAVE TO PAINT MY FACE"

Mississippi Blues - 1960
Various Artists
CD 432

Original recordings made in 1960 in Mississippi, California, and Louisiana by Chris Strachwitz.

Sam Chatman: 1. I Have To Paint My Face • 2. I Stand And Wonder • 3. Hollandale Blues • 4. God Don't Like Ugly • **K.C. Douglas:** 5. Big Road Blues • 6. Night Shirt Blues • 7. Mercury Blues • **Big Joe Williams:** 8. Texas Blues • 9. Married Woman Blues • **Jasper Love:** 10. The Slop • 11. Love's Honeydripper • 12. Desert Blues • **R.C. Smith:** 13. Stella Ruth • 14. Going Back To Texas • 15. Lonely Widower • 16. Lost Love Blues • **Wade Walton:** 17. Rooster Blues • **Wade Walton & R.C. Smith:** 18. Barbershop Rhythm • **K.C. Douglas & Sidney Maiden:** 19. Blues And Trouble • **Butch Cage & Willie B. Thomas:** 20. One Thin Dime • 21. Butch's Blues • 22. Forty Four Blues • **Sidney Maiden & K.C. Douglas:** 23. Chicago • total time: 76:34

"...wonderful music, not only Chatman's poignant and sometimes bitter songs but also driving and exciting sides by Robert Curtis Smith, the famous barber Wade Walton and Jasper Love; very few of these artists had other opportunities to make more recordings and that's a great pity...everything is excellent and there are no low points. Another one to get, definitely." (Robert Sacré – Blues Gazette)

"ANGOLA PRISONERS' BLUES"

Various Artists
CD 419

Recorded by Dr. Harry Oster between 1952 and 1960 in Louisiana's notorious Angola State Prison. All previously unreleased, except #1-7 which were on Arhoolie LP 2011.

Robert Pete Williams: 1. PRISONER'S TALKING BLUES • 2. SOME GOT SIX MONTHS • 3. I'M LONESOME BLUES • **Hogman Maxey:** 4. STAGOLEE • 5. BLACK NIGHT IS FALLIN' • 6. WORRIED BLUES • 7. FAST LIFE WOMAN • **Robert "Guitar" Welch:** 8. I'M GONNA LEAVE YOU, MAMA • 9. ELECTRIC CHAIR BLUES • 10. JOSEPHINE • 11. 61 HIGHWAY • **A Capella Work Crew:** 12. ANGOLA BOUND • **Clara Young:** 13. SOLDIER'S PLEA • **Odea Mathews:** 14. THE MOON IS RISING • **Thelma Mae Joseph:** 15. I'M STILL IN LOVE WITH YOU • **Vocal Group:** 16. I MISS YOU SO • **Butterbeans:** 17. HELLO, SUE • **Otis Webster:** 18. CARELESS LOVE • **Roosevelt Charles:** 19. HAVE YOU EVER HEARD THE CHURCH BELLS TONE • 20. STRIKE AT CAMP I • total time: 79:00

"Blues doesn't get more authentic than this.... Odea Mathews echoes Bessie Smith and Ma Rainey in a surprisingly delicate voice while her sewing machine keeps time. Thelma Mae Joseph brings a bleak, desolate quality to her warbling of the pop tune 'Since I Fell for You'...while the prison laundry machines rumble away behind her. But the star of the stunning set is unquestionably murderer Robert Pete Williams...This disc starts with his 'Prisoner's Talking Blues,' a rambling rumination on the state of his health and the deprivation of his family. Williams lightly strums Oster's guitar under this grim, unself-conscious monologue, climaxed by his breaking into sullen song: 'Sometimes I feel like committing suicide.'" (Joel Selvin – San Francisco Chronicle)

"ANGOLA PRISON WORKSONGS"

Various Artists
CD 448

Dr. Harry Oster made these remarkable recordings in 1959 at Angola State prison in Louisiana. Male and female inmates sing while performing routine jobs which range from cutting wood, to hoeing, cleaning the highways, washing laundry with a rubberboard, and operating a sewing machine. Some of the singers, such as **Robert Pete Williams, Roosevelt Charles, Robert "Guitar" Welch, Hogman Maxey, and Odea Mathews,** became known for their recordings on the album "Angola Prisoners' Blues" (Arhoolie CD 419). This CD includes all of the original Arhoolie LP 2012 plus four previously unissued selections, including 2 by the remarkable storyteller, **Emanuel Dunn** (who was not a prisoner).

1. BERTA • 2. TAKE THIS HAMMER • 3. STEWBALL • 4. FIVE LONG YEARS FOR ONE MAN • 5. ALBERTA LET YOUR BANGS GROW LONG • 6. I HAD FIVE LONG YEARS • 7. EARLY IN THE MORNIN' • 8. ALL TEAMED UP IN ANGOLA'S MULE LOT • 9. I GOT A HURTIN' IN MY RIGHT SIDE • 10. LET YOUR HAMMER RING • 11. CLEANING THIS HIGHWAY • 12. JOHN HENRY • 13. SOMETHING WITHIN ME • 14. JESUS CARES • 15. WORKING ON THE LEVEE (PART 1) • 16. WORKING ON THE LEVEE (PART 2) • 17. TAKE THIS HAMMER • 18. PICKIN' COTTON ALL DAY LONG • 19. MY MULE "GREY" (A Plowing Song) • total time: 72:44

"Consisting almost entirely of chants with accompaniment little more than the tools of the trade... this collection takes you into the prison workyard for an up-close-and-personal with the inmates of Louisiana State Penitentiary in Angola... the anguish, desperation, and bitterness is heavy in the voices of these men. The end result is a powerful portrait of life on the other side of the bars." (Dan Ferguson – Timeout)

Also Available: "ANGOLA PRISON SPIRITUALS"

Recorded by Dr. Harry Oster, Various Artists
CD 9036

Recorded at the Louisiana State Penitentiary at Angola, Louisiana in the late 1950s.
Featuring 9 Previously Unissued Tracks.

See Page 152 (Gospel) for details.





"LIVE! AT THE 1966 BERKELEY BLUES FESTIVAL"

Clifton Chenier, Mance Lipscomb, Lightning Hopkins

CD 484

Rare, live performances by three legendary giants of roots music. Filled with incredible, raw talent and musicianship these performances harken back to an era when the originators of Blues and Zydeco were still with us to enjoy. With detailed, personal notes by the festival promoter Chris Strachwitz.

Featuring 11 previously unreleased cuts!!!

Mance Lipscomb: vocals & guitar; 1.STOP TIME • 2.I AIN'T GOT NOBODY • 3.DOWNTOWN BLUES • 4.SHAKE, SHAKE, MAMA • 5.THE

SINKING OF THE TITANIC (God Moves on the Water) • 6.TAKE YOUR ARMS FROM AROUND MY NECK, SUGAR BABE • 7.WHEN THE SAINTS GO MARCHING IN

Clifton Chenier: vocals & accordion with Francis Clay -drums; 8.INTRO & LOUISIANA SHUFFLE • 9.FRENCH ZYDECO • 10.CLIFTON'S AFTER HOURS • 11.SCRATCH MY BACK • 12.EVERYBODY CALLS ME CRAZY • 13.WHAT'D I SAY? • 14.OLD COUNTRY WALTZ • 15.LOUISIANA ROCK • 16.CLIFTON'S BOOGIE WOOGIE

Lightning Hopkins: vocals & guitar with Francis Clay -drums; 17.IF YOU DON'T WANT ME • 18.I FEEL SO GOOD • 19.LAST NIGHT • 20.GOIN' TO LOUISIANA (Mojo Hand) • 21.BLACK CADILLAC • 22.SHORT HAIREWOMAN • 23.LIGHTNING'S BOOGIE • total time: 74:43

"[Mance Lipscomb's] style was direct and his repertoire immense... Every tune has strength and charm.... The voice is deep, moaning calmly like a warmer version of Lightnin' Hopkins, who we hear later. Most tunes are familiar but not how he does them. A long, lanky 'Ain't Got Nobody,' is his standout at this Blues Festival. He feeds off the crowd, knocks the guitar body, and keeps joking about losing his dogs. His songs are friendly, but they have bite. As for the rest of the show, one sound is familiar, the other a thrilling surprise. Lightnin' is relaxed, flashing big echoes and creeping with little notes. His sound is truly electric, and not bored like he can be sometimes. The crowd gets shakin' on 'Feel So Good,' catches fire on 'Mojo Hand' and the stage is set for Clifton Chenier. He apologizes for not having his band, just his squeezebox and a drummer. Then he blares out 'Scratch My Back,' with bass, organ and harp all wrapped in one. Space was cleared for dancing; you hear 'em move as they give him the most applause. The fervor is great on 'What'd I Say.' For 'Clifton's Boogie' they simply explode. You don't hear that sound, you feel it." (John Barrett - Rootsworld)



"BLUES WITH A MESSAGE"

Various Artists

CD 510

"The blues, contrary to popular conception, are not always concerned with love, razors, dice, & death" - Richard Wright. Notes by Paul Oliver.

1.I HAVE TO PAINT MY FACE - Sam Chatman • 2.JOHN HENRY - John Jackson • 3.WALKED DOWN SO MANY TURN ROWS - Mercy Dee • 4.TOM MOORE'S FARM - Mance Lipscomb • 5.TOM MOORE BLUES - Lightning Hopkins • 6.RIVER BLUES - PARTS 1 & 2 - Lowell Fulson • 7.LEVEE CAMP BLUES - Fred McDowell • 8.THE 1919 INFLUENZA BLUES - Essie Jenkins •

9.WHY I LIKE ROOSEVELT - Willie Eason • 10.LITTLE SOLDIER BOY - Doctor Ross • 11.PRISONER'S TALKING BLUES - Robert Pete Williams • 12.I GOT TO CLIMB A HIGH MOUNTAIN - Johnnie Lewis • 13.DEPRESSION BLUES - Herman E. Johnson • 14.STOCKYARD BLUES - Johnny Young & Big Walter Horton • 15.WHAT WILL I TELL THE CHILDREN - Juke Boy Bonner • 16.IT'S ENOUGH - Juke Boy Bonner • 17.THINGS GONNA GET BETTER - Bee Houston • 18.BACK HOME BLUES - Big Joe Williams

"18 tracks drawn from Arhoolie's vaults by such artists as Sam Chatman, Lightnin' Hopkins, Big Joe Williams (plus some lesser-known talents), all singing "blues with a meaning" - songs that reflect the singer's self-expression and personal experience. The booklet has some great photos from Chris Strachwitz and notes by Paul Oliver that place the lyrics into the given context." (Folkroots World Music Magazine)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

"LET'S HAVE A BLUES BALL!"

The Music of the Juke Joints

Various Artists

Arhoolie/Ace CD 590

Another great collection of Arhoolie recordings compiled by Ace Records in England.

Johnny Young: 1.I'M HAVING A BALL • 2.WILD, WILD, WOMAN • 3.ON THE ROAD AGAIN • **John Littlejohn:** 4.DREAM • 5.SHAKE YOUR MONEY MAKER • **Big Mama Thornton:** 6.SWING IT ON HOME • 7.GIMME A PENNY • **Earl Hooker:** 8.ANNA LEE • **Juke Boy Bonner:** 9.GOING BACK TO THE COUNTRY • 10.I'M IN THE BIG CITY • **Clifton Chenier:** 11.IT'S HARD • **Lightning Hopkins:** 12.MEET YOU AT THE CHICKEN SHACK • 13.COME ON BABY • **Sonny Boy Williamson:** 14.NINE BELOW ZERO • 15.PONTIAC BLUES • **Lil' Son Jackson:** 16.GAMBLING BLUES • **John Delafosse:** 17.RAG AROUND YOUR HEAD • **Henry Gray:** 18.THE BLUES (Won't Let Me Take My Rest) • **Charlie Musselwhite:** 19.IF TROUBLE WAS MONEY • **L.C. "Good Rockin'" Robinson:** 20.MOJO IN MY HAND • total time: 73:58

"SHAKE 'EM ON DOWN"

The Real Country Blues

Various Artists

Arhoolie/Ace CD 527

Anthology of Mississippi Delta country blues from the Arhoolie vaults. Released in Great Britain on Ace Records and distributed in the US by Arhoolie.

Mississippi Fred McDowell: 1.SHAKE 'EM ON DOWN • 2.FRED'S WORRIED LIFE BLUES • 3.WRITE ME A FEW LINES • **Big Joe Williams:** 4.SLOPPY DRUNK BLUES • 5.TAKE ME OUT OF THE BOTTOM • 6.SHE LEFT ME A MULE TO RIDE • **Bukka White:** 7.ALABAMA BLUES • **Sleepy John Estes:** 8.NEED MORE BLUES • **Furry Lewis:** 9.JUDGE BOUSHAY BLUES • **Robert Pete Williams:** 10.PARDON DENIED AGAIN • 11.JUST TIPPIN' IN • **Smoky Babe:** 12.RABBIT BLUES • 13.MISSISSIPPI RIVER • **R.L. Burnside:** 14.POOR BLACK MATTIE • **Joe Callicott:** 15.COME HOME TO ME BABY • **Clarence Edwards:** 16.SMOKESTACK LIGHTNING • **Houston Stackhouse:** 17.CANNED HEAT • **Johnny Woods:** 18.THREE O'CLOCK IN THE MORNING • **Nathan Beauregard:** 19.'BOUT A SPOONFUL • **Robert Nighthawk** with **Carey Mason:** 20.YOU CALL YOURSELF A CADILLAC • **Johnny Young & Otis Spann:** 21.KEEP YOUR NOSE OUT OF MY BUSINESS • **Napoleon Strickland:** 22.OH BABY • total time: 72:55

"...Its theme, besides Southern blues in all its incarnations, is great guitar playing, and just for that, it's the second best thing to buying the original records." (Dave Beltane - Dirty Linen)



"LOUISIANA BLUES"

Various Artists

CD 9004

Featuring **Henry Gray**, **Guitar Kelley**, **Silas Hogan**, **Clarence Edwards**, & **Whispering Smith**. Recorded in 1970.

Henry Gray: 1.THE BLUES WON'T LET ME TAKE MY REST • 2.LUCKY, LUCKY MAN • **Guitar Kelley:** 3.IF I EVER GET BACK HOME • 4.TALK TO ME BABY • 5.I GOT A FUNNY FEELING • **Whispering Smith:** 6.I LOVE YOU BABY • **Silas Hogan:** 7.RUN AROUND BLUES • 8.RATS AND ROACHES IN MY KITCHEN • **Henry Gray:** 9.COLD CHILLS • **Clarence Edwards:** 10.HEAR THAT RUMBLING • 11.HOW MANY MORE YEARS • **Whispering Smith:** 12.ON THE DARK ROAD CRYING • total time: 48:21

"...here you have Howling Wolf's ex-pianist Henry Gray on a truly magnificent version of 'The Blues Won't Let Me Rest' and two other numbers he recorded several times; Guitar Kelley in Elmore James mode, Whispering Smith demonstrating as always the pure irony of his name, two very fine sides by Silas Hogan and some gritty numbers from excellent singer-guitarist Clarence Edwards." (David Harrison - Folk Roots)



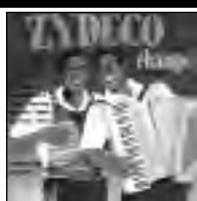


“SACRED STEEL”

Attention Blues Fans!

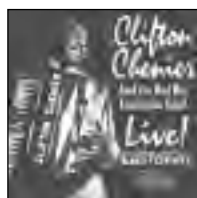
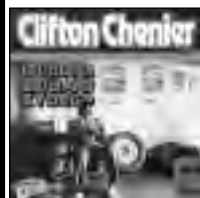
Be sure to check out the Sacred Steel guitar series on pages 149-157.

Although they are gospel albums, they are a **MUST** for any blues enthusiast interested in slide guitar traditions.



ZYDECO

Blues fans – check out our Zydeco CDs featuring **Clifton Chenier's** best recordings (pages 63-68), as well as other artists.



HOWARD ARMSTRONG

“Louie Bluié” - Film Soundtrack

CD 470

With **Ted Bogan**, “Banjo” **Ikey Robinson**, **Yank Rachell**, **Mary Sheppard** and more.

1. NEW STATE STREET RAG • 2. NOTHING IN THIS WIDE WORLD FOR ME • 3. THAT'LL NEVER HAPPEN NO MORE • 4. TED'S STOMP • 5. MY FOUR REASONS • 6. BARUSHKA • 7. 38 PISTOL BLUES • 8. DARKTOWN STRUTTER'S BALL • 9. WHEN HE CALLS ME I WILL ANSWER • 10. VINE STREET DRAG • 11. MY GAL SAL MEDLEY • 12. STATE STREET RAG • 13. DU, DU LIECHST MIR IM HERZEN • 14. RAILROAD BLUES • 15. CACKLIN' HEN • 16. WRAP YOUR TROUBLES IN DREAMS • 17. VINE STREET DRAG • 18. THE GIRL I LOVE • 19. MILK COW BLUES • 20. WHEN YOU FEEL DOWN AND OUT • total time: 60:35

“Louie Bluié’ is the soundtrack to the film by Terry Zwigoff which artfully documents the life of Howard Armstrong, long recognized as one of America’s musical treasures whose career stretches back to the 1920s. A legendary fiddler, mandolinist, storyteller & one-of-a-kind entertainer who performs everything from blues to swing, to hoedowns, rags & gospel with Spanish and Hawaiian numbers thrown in for good measure. Still actively performing, Howard is considered a living exponent of the black string band tradition and this long-awaited re-issue celebrates a career that lives and breathes musical history. The record offers an invaluable glimpse into the often overlooked black string-band tradition.” (Don Snowden – Los Angeles Times)



BLACK ACE

“I Am The Boss Card In Your Hand”

CD 374

B.K. Turner “Black Ace” - vocals and National steel guitar. Recorded in 1960 by Chris Strachwitz and Paul Oliver. Includes most of ARH LP 1003, a few previously unissued selections, plus all 6 titles **Black Ace** recorded commercially in the 1930s.

1. I AM THE BLACK ACE • 2. BAD TIMES STOMP • 3. DRINK ON LITTLE GIRL • 4. SANTA FE BLUES • 5. NEW TRIFLIN' WOMAN • 6. EVIL WOMAN BLUES • 7. FORE DAY CREEP • 8. LITTLE AUGIE • 9. YOUR LEGS' TOO LITTLE • 10. NO GOOD WOMAN • 11. SANTA CLAUS BLUES • 12. GOLDEN SLIPPER • 13. HITCHHIKING WOMAN • 14. ACE'S GUITAR BLUES • 15. BEER DRINKING WOMAN • 16. ACE'S GUITAR BREAKDOWN • 17. I'VE BEEN IN LOVE WITH YOU BABY • 18. TRIFLING WOMAN • 19. BLACK ACE • 20. YOU GONNA NEED MY HELP SOMEDAY • 21. WHISKEY AND WOMEN • 22. CHRISTMAS TIME BLUES • 23. LOWING HEIFER • total time: 69:50

“While his singing is impassioned and brooding, the real treat of Black Ace is his slide guitar playing. His Hawaii-meets-the-Delta playing style is both melodic and passionate, simple yet meaningful. A few instrumental numbers, ‘Bad Times Stomp,’ ‘Ace’s Guitar Blues’ and ‘Ace’s Guitar Breakdown,’ focus on this aspect and leave questions as to just why this man is not openly emorated by today’s guitarists like Ry Cooder and Eric Clapton. With the clear recording of this compact disc, that may change.” (Scott Cooper – Santa Cruz Sentinel)

“...the definitive Black Ace collection. Black Ace is an artist often passed over by blues listeners because he recorded so little and doesn't fit into any of the most well-known regional stylistic categories. His music is beautiful, though, with a sensitive styling that is totally his own.” (Brett Bonner – Living Blues)



JUKE BOY BONNER

“Life Gave Me A Dirty Deal”

CD 375

Weldon Bonner – vocal, guitar, & harmonica with drummer accompanying on about half of the selections. Growing up in rural Texas, “Juke Boy” turned to poetry and music as a young man in order to vent his frustrations. This collection of recordings made between 1967 and 1969 brings you some of **Juke Boy Bonner's** best poems put to music.

1. LIFE GAVE ME A DIRTY DEAL • 2. GOING BACK TO THE COUNTRY • 3. SAD, SAD SOUND • 4. SHE TURNS ME ON • 5. HARD LUCK • 6. TRYING TO BE CONTENTED • 7. LIFE IS A NIGHTMARE • 8. IT'S TIME TO MAKE A CHANGE • 9. STAY OFF LYONS AVENUE • 10. MY BLUES • 11. I'M GETTING TIRED • 12. OVER TEN YEARS AGO • 13. I GOT MY PASSPORT • 14. I'M IN THE BIG CITY • 15. HOUSTON, THE ACTION TOWN • 16. RUNNING SHOES • 17. JUST A BLUES • 18. IT DON'T TAKE TOO MUCH • 19. STRUGGLE HERE IN HOUSTON • 20. RAILROAD TRACKS • 21. WATCH YOUR BUDDIES • 22. WHEN THE DEAL GOES DOWN • 23. BEING BLACK AND I'M PROUD • total time: 69:55

“...For him singing the blues really meant his blues, summed up in the title of the first track on this CD...these are deeply personal blues songs. Whilst owing a lot to Lightnin' Hopkins in his styling, he was always basically a one man band – in life as well as music apparently. ...his lyrics are quite often superb, natural poetry...” (Byron Foulger – Blues & Rhythm)





JUKE BOY BONNER

"Ghetto Poet"
CD 9040



Weldon "Juke Boy" Bonner (May 22, 1932 – June 29, 1978) was not only a remarkable blues poet who spoke from his heart and true life experiences but also an emotional, honest, dedicated and totally authentic singer of the blues. As a true poet Juke Boy was primarily interested in rendering to listeners his own creations. Here then is the last testament of a fine poet, a fine blues singer, a man who was haunted by bad luck all his life. All tracks previously unissued. Recorded 1967, '68, '69 & '74.

1. DAYLIGHT WON'T CATCH ME HERE • 2. THE ANIMAL GAP • 3. TIME TO SAY GOODBYE • 4. BLUES FOR ELMO • 5. IF I SOUND LOWDOWN • 6. SPORTSMAN'S LUCK • 7. CALIFORNIA HERE I COME • 8. ZODICO JUMP • 9. GETTING UP FROM THE GROUND • 10. HOUSTON BEAT • 11. WHAT WILL I TELL THE CHILDREN • 12. ALL THE LONELY DAYS • 13. CHILDHOOD DREAMS • 14. SETTIN' THE RECORD STRAIGHT • 15. RAININ' IN MY ROOM • 16. LET ME RUN IT DOWN TO YOU • 17. I DON'T GO FOR GAMES • 18. IT'S ENOUGH



J.C. BURRIS

"Blues Professor"
CD 497

J.C. Burris - vocals, harmonica, rhythm bones, hand slapping, and dancing with Mr. Jack. Famous harmonica ace, Sonny Terry once remarked about his nephew J.C. Burris: "If you didn't see him, you'd think he was me." Although he never gained Terry's popularity, J.C. became a remarkable folk artist who sang and played in a powerful and emotional manner, wrote well-crafted personal songs, and created delightful dolls which became part of his unique one-man show! Bernice Johnson Reagon included a superb a-capella version of J.C.'s "River of Life" in her first solo album and brought more of the "Blues Professor's" songs to a wider, contemporary audience.

1. HOLD ME TIGHT • 2. LONELINESS • 3. RIVER OF LIFE • 4. MR. JACK'S DANCE • 5. ONE OF THESE MORNINGS • 6. INFLATION BLUES • 7. HAND JIVE • 8. YOU GOT TO ROAM • 9. HIGHWAY BLUES • 10. BLUES PROFESSOR • 11. WHERE I AM BOUND • 12. MOVING ON • 13. RAINING IN YOUR LIFE • 14. ONE WAY TRIP • 15. HOLDIN' ON • 16. CHRISTMAS TIME ONCE AGAIN • 17. CITY BY THE BAY • 18. WAY DOWN SOUTH • 19. BLUES CALLING ON YOU • 20. WAILING AND SAILING



BLIND JAMES CAMPBELL

And His Nashville Street Band
CD 438

Originally recorded in 1962 & 1963, these African American street musicians from Nashville, Tennessee, play a hybrid of hillbilly, jazz, blues, old time, popular, skiffle, and clay band elements. **James Campbell:** guitar and vocals, **Beauford Clay:** fiddle, **Bell Ray:** second fiddle and guitar, **George Bell:** trumpet, and **Ralph Robinson:** bass horn/tuba.

1. HAVE I STAYED AWAY TOO LONG • 2. I'M CRAZY ABOUT YOU BABY • 3. BUFFALO GAL • 4. WILL THE CIRCLE BE UNBROKEN • 5. THE MOON MAY RISE IN BLOOD • 6. JOHN HENRY • 7. BABY PLEASE DON'T GO • 8. JIMMY'S BLUES • 9. MONKEY MAN BLUES • 10. THIS LITTLE LIGHT OF MINE • 11. DETROIT BLUES • 12. BEAUFORD'S BREAKDOWN • 13. GAMBLING MAN • 14. SITTIN' HERE DRINKING • 15. JAM PIECE (George's Boogie) • 16. I NEVER HAD NOTHING • 17. DO YOU REMEMBER • 18. MY GAL GOT EVIL • 19. BEAUFORD'S BOOGIE WOOGIE • 20. WHEN THE SAINTS GO MARCHING IN • 21. I AM SO BLUE WHEN IT RAINS • 22. PICK AND SHOVEL BLUES • 23. DETROIT JUMP • total time: 64:00

"...some of the most wonderful and at the same time strangest versions of traditional blues, country and gospel numbers ever put down for posterity.... Blind James Campbell and His Nashville Street Band is an absolute delight ... proof positive that when we classified street musicians as panhandlers we outlawed a big part of our soul." (Jim Sherman – Houston Press)



BUTCH CAGE & WILLIE B. THOMAS

"Old Time Black Southern String Band Music"
CD 9045



James "Butch" Cage – vocals and fiddle; **Willie B. Thomas** – vocals & guitar. Plus: **Robert Jenkins** – vocal & guitar on track 11; **Rosalie Wilkerson** – lead vocal on tracks 14 & 15.

Recorded by Dr. Harry Oster probably in Zachary, LA in the 1960s. Most selections (except # 12 & 13 which are in Mono) were recorded 2 track and are released on this CD in STEREO "The Piano Blues" is also available in mono on Arhoolie CD 372: "Country Negro Jam Session." This CD is dedicated to the legacy of Butch Cage and Willie B. Thomas and Willie's children, by his grandson, Gary Thomas.

1. BUGLE CALL BLUES • 2. SOME DAY BABY • 3. MEAN OLD FRISCO • 4. THE PIANO BLUES • 5. HEN CACKLE • 6. THE DIRTY DOZEN • 7. ROCK ME MAMA • 8. IT AIN'T GONNA RAIN NO MORE • 9. EASY RIDER BLUES • 10. WHOA MULE • 11. I HAD A DREAM LAST NIGHT (All I Had Was Gone) • 12. CARELESS LOVE BLUES • 13. SNEAKY WAYS • 14. SINCE I LAYED MY BURDEN DOWN • 15. YOU'VE GOTTA MOVE

GEORGE COLEMAN

"Bongo Joe"
CD/CASS 1040



George Coleman a.k.a. "Bongo Joe" – vocals and steel drums. Recorded in San Antonio, Texas, in 1968. * = Previously unreleased. All other selections previously available on ARH LP 1040.

1. I WISH I COULD SING • 2. SCIENCE FICTION* • 3. INNOCENT LITTLE DOGGIE • 4. COOL IT RIGHT • 5. LISTEN AT THAT BULL • 6. CRAZY WITH LOVE* • 7. GREAT* • 8. TRANSISTOR RADIO • 9. ELOISE • 10. DOG EAT DOG • total time: 49:45

"The approach is primal, but not primitive: Bongo Joe drums on his oil cans with a thunderous, tympani-like effect, while discursing rambling, insightful and hilariously funny lyrics that are often times more stories than songs. As Joe himself put it, 'I rap – but not that bullshit they're putting down now. I play fundamental beat music.' And that it is – 'Almost 50 Minutes Of WORLD BEAT' the sleeve agreeably crows, and it's no mere idle copy." (James Lien – CMJ New Music Report)

"Coleman's drum sound is unique and quite full, as if a small band were playing, with little resemblance to the Caribbean steel drum sounds one might imagine. The first tune is very honest in title, I Wish I Could Sing. Poor George really can't! Fortunately, we are spared his attempts at singing and listen only to his rapping, and what a satirical and social observer Bongo Joe is. In 'Innocent Little Doggie' and 'Dog Eat Dog' the ruthlessness and inhumanity of man to his fellow is captured by the observant eye, quick wit, and biting tongue of Mr. Coleman." (Marshall Miller – Broadside)

ELIZABETH COTTEN

"Live!"
CD 477



Elizabeth Cotten was the author of the folk classic "Freight Train," at age 12, and other standards such as "Babe It Ain't No Lie" and "Sugaree." Ms. Cotten won a **Grammy for Best Folk Album** with this live recording that reveals her natural and charming approach to music and storytelling. Her finger picking guitar style – left handed, and upside down – has been imitated by thousands of folk guitar players. Her songs have been performed and recorded by a variety of artists including: Pete, Peggy and Mike Seeger, the Grateful Dead, Peter, Paul and Mary, Taj Mahal, Fred Neil, and Maria Muldaur. This is a re-issue of Arhoolie LP 1089.

1. FREIGHT TRAIN • 2. WASHINGTON BLUES • 3. JUMPIN' JACK • 4. SHAKE SUGAREE • 5. SUGAREE/BANJO STORY, RATTLER • 6. VASTOPOL • 7. GUITAR STORY • 8. OH BABE, IT AIN'T NO LIE • 9. ELIZABETH STORY, ET AL., HONEY BABE, YOUR PAPA CARES FOR YOU • 10. SPANISH FLANGDANG • 11. 'TIL WE MEET AGAIN • total time: 50:57

"The music contained on this CD comes from a series of 'live' performances and love is truly in the air as this then 85 year old woman talks of her life, accompanying herself on guitar or banjo. The audience is truly mesmerized by her magic and you immediately become one of them. There are times during this recording when you actually find yourself joining in on a sing-a-long and having an out-of-body experience. Remarkable yes, but apparently commonplace for 'Libba' Cotten. She was truly a one-in-a-billion person and a performer who was blessed – there's not an other term that fits. This music transcends all boundaries even though it is labeled acoustic/country blues, and I urge even hard-core electric blues rockers to check out this magnificent recording. You'll become an Elizabeth Cotten fan for life." (Andy Grigg – Real Blues)



BARBARA DANE & LIGHTNING HOPKINS

"Sometimes I Believe She Loves Me"

CD 451

The first half of this CD is **Lightning** and **Barbara** improvising on the spot, while the second half is comprised of Barbara performing classic blues and other songs, with **Ray Skjelbred** playing piano on most. All previously unreleased, except #1, 2, 4, 7 and 17 which appeared on ARH LP 1022. Recorded live in Berkeley, Ca. in 1964 except for 17, recorded in 1961.

1. I'M GOING BACK, BABY • 2. I KNOW YOU GOT ANOTHER MAN • 3. SOMETIMES I BELIEVE SHE LOVES ME • 4. BABY SHAKE THAT THING • 5. IT'S A LONESOME OLD TOWN • 6. DON'T PUSH ME • 7. LET ME BE YOUR RAG DOLL • 8. MOTHER EARTH • 9. MAMA TOLD PAPA • 10. CARELESS LOVE • 11. LOVE WITH A FEELING • 12. BETTY AND DUPREE • 13. DON'T YOU PUSH ME DOWN • 14. BURY ME IN MY OVERALLS • 15. DEPORTEES (Plane Wreck At Los Gatos) • 16. HOLD ON • 17. JESUS WON'T YOU COME BY HERE • total time: 70:13

"On a summer afternoon in 1964, East Bay blues and folk singer Barbara Dane and producer Chris Strachwitz met at the Cabale... to cut a record. Among the invited guests was Texas blues titan Sam 'Lightnin' Hopkins, who joined Dane for nine songs on which the two engaged in some frequently witty, mostly off-the-cuff musical repartee... Now, 32 years after the fact, come the complete sessions; duets have a special charm, her previously unissued solo selections are often transcendent, particularly the blues standards 'Careless Love' and 'Betty and Dupree,' and Malvina Reynolds' slyly political 'Bury Me in My Overalls.'... Dane's booming, brilliantly elastic alto voice rings with clarity and uncanny conviction." (Lee Hildebrand – East Bay Express)



K.C. DOUGLAS

"Mercury Blues"

CD 475

With **Richard Riggins**, **Ron Thompson** & **Jim Marshall**.

A Mississippian whose country blues style took part in forming the postwar Oakland/West Coast blues scene. Influenced by the famous bluesman, Tommy Johnson, **K.C. Douglas** penned and recorded the well known "Mercury Blues," frequently covered by artists such as Alan Jackson, Steve Miller, and David Lindley, among many others. Includes 11 previously unreleased tracks!

1. MERCURY BLUES • 2. MY MIND'S GOING BACK TO 1929 • 3. CATFISH BLUES • 4. HIGH WATER RISING • 5. WOKE UP THIS MORNING • 6. SOMEBODY DONE STOLE MY GAL • 7. FANNY LOU • 8. I DON'T WANT NO WOMAN TO LOVE ME • 9. MARRIED WOMAN BLUES • 10. BLACK CAT BONE • 11. GOOD LOOKING WOMEN • 12. RICHARD'S RIDE • 13. HEAR ME HOWLING • 14. I'M GONNA BUILD ME A WEB (Like A Spider) • 15. MAKE YOUR COFFEE (Cut Your Kindlin' & Build Your Fire) • 16. NIGHT SHIFT BLUES • 17. CANNED HEAT • 18. YOUR CRYING WON'T MAKE ME STAY • 19. COUNTRY GIRL • 20. BLACK CAT BONE • 21. GOOD LOOKING WOMEN • 22. FANNY LOU • total time: 74:27

"What you get instead is a set of driving Mississippi blues with sparse but effective slide guitar, choppy aggressive harmonica underpinning from Richard Riggins and some timeless solo efforts which wound as if the Paramount era never ended. Wonderful stuff." (ROOTS)

To place an order call Toll Free
with VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other
Arhoolie business, please call (510) 525-7471
or visit www.arhoolie.com
also inquire about our catalog updates
and supplements

FOR PRICES SEE OUR
CURRENT ORDER FORM.
(CA residents please add sales tax)

THE ARHOOLIE MUG!



See page
171 for
details.

Fashion Deluxe.

BIG JOE DUSKIN

"Cincinnati Stomp"

CD 422



Joe Duskin - vocals & piano, with rhythm section added on several cuts. Recorded in Cincinnati, OH, in 1977 & 1978.

1. MEAN OLD FRISCO • 2. ROLL 'EM PETE • 3. STORMIN' IN TEXAS • 4. CINCINNATI STOMP (Duskin) • 5. LITTLE RED ROOSTER • 6. THE TRIBUTE (Duskin) • 7. DOWN THE ROAD A PIECE • 8. WELL, WELL BABY (Duskin) • 9. HONKY TONK TRAIN • 10. BEAT ME DADDY, EIGHT TO THE BAR • 11. TENDER HEARTED WOMAN • 12. STOOP DOWN BABY • 13. BETTY AND DUPREE • 14. YANCEY SPECIAL • 15. SLIDELL BLUES • 16. DOLLAR BILL BOOGIE (Duskin) • 17. I MET A GIRL NAMED MARTHA (Duskin) • 18. BOOGIE WOOGIE PRAYER • total time: 64:05

"Big Joe Duskin is a blues and boogie woogie piano player. He sounds a little like Memphis Slim, with a style that reminds me of a freight train barreling past a deserted flag stop. Duskin has a rollicking style and sings with an untrained enthusiasm reminiscent of the early Delta blues singers." (Minnesota Daily)

"This is my favorite of Arhoolie's recovery projects so far. A local blues enthusiast found Duskin, a great boogie-woogie pianist, working in the Cincinnati post office in the '70s, and Arhoolie recorded these sessions shortly thereafter. These nicely recorded cuts find Duskin navigating the keyboard with tremendous agility and variety, from the irresistible, instrumental title track to covers of blues classics. Duskin is backed on some tracks by a small but muscular electric band including guitarist Bob Margolin. Cincinnati Stomp is lively and engaging work by a virtual unknown." (Pat Collier – Sing Out)

SNOOKS EAGLIN

"Country Boy In New Orleans"

CD/CASS 348



Snooks Eaglin - vocals, 6-string & 12-string guitar, washboard, and tom-toms with **Lucius Bridges** - washboard & vocals, and **Percy Randolph** - harmonica, vocals and washboard. (CD includes all of ARH LP 2014 plus previously unissued solo and group recordings.) Recorded in New Orleans late 1950s.

1. COUNTRY BOY DOWN IN NEW ORLEANS • 2. MAMA DON'T YOU TEAR MY CLOTHES • 3. I'VE HAD MY FUN • 4. BOTTLE UP AND GO • 5. GIVE ME THE GOOD OLD BOXCAR • 6. WALKING BLUES • 7. POSSUM UP A SIMMON TREE • 8. THAT'S ALL RIGHT • 9. VEAL CHOP AND PORK CHOP • 10. DOWN BY THE RIVERSIDE • 11. MODEL T AND THE TRAIN • 12. JACK O' DIAMONDS • 13. DEATH VALLEY BLUES • 14. ROCK ME MAMA #1 • 15. JOHN HENRY • 16. LOCOMOTIVE TRAIN • 17. I HAD A LITTLE WOMAN • 18. ROCK ME MAMA #2 • 19. MAILMAN PASSED • 20. GOING BACK TO NEW ORLEANS • 21. MARDI GRAS MAMBO • 22. BOTTLE UP & GO • 23. THIS TRAIN • total time: 68:00

"Eaglin plays six- and twelve-string guitars, washboard, and tom toms, and is accompanied by Lucius Bridges (washboard) and Percy Randolph (harmonica, washboard on several cuts)... Recommended both as a delightful audio document of an earlier time and a record of the pre-electric guitar virtuosity of Fird 'Snooks' Eaglin." (Rick Swenson – Record Roundup)

THE CHARLES FORD BAND

CD/CASS 353



Robben Ford - guitar, vocals & sax; **Patrick Ford** - drums; **Mark Ford** - harmonica; **Stanley Poplin** - bass. * = previously unissued, others previously available on ARH LP 4005. Recorded in California in 1972.

1. BLUE AND LONESOME • 2. GIBSON CREEK SHUFFLE • 3. MY TIME AFTER AWHILE • 4. REST MY MIND ON JESUS • 5. RECONSIDER BABY • 6. BLACK NIGHT • 7. WILD WOMAN • 8. I KNOW WHAT YOU'RE PUTTING DOWN* • 9. LIVE THE LIFE I LOVE* • 10. TELL HIM I WAS FLYIN'* • 11. THE PROMISE* • total time: 57:40

"As a band they were well worth preserving on record, and twenty years on, the results still sound impressive... Robben Ford's guitar has, of course, always broken down stylistic barriers, and was doing so even then with great ease, but I'm amazed how adaptable Mark's harp proves to be here and how well Pat Ford fares both when laying down a backbeat and when dropping timely, swing-laden bombs... It's a very worthwhile re-release, and with close to an hour's playing time, good value too. Thoroughly enjoyable, in fact." (Paul Lewis – Blues & Rhythm)



JESSE FULLER
"Frisco Bound"
CD/CASS 360

Jesse Fuller - vocals, 12-string guitar, harmonica, kazoo and footdella. Jesse Fuller (1896-1976), "The Lone Cat," was a remarkably expressive singer and fine 12-string guitar player. His best known composition, "San Francisco Bay Blues," is included in this collection along with some haunting slide guitar solos. (All of ARH LP 2009 plus several previously unissued cuts from that same studio session in 1955 plus several selections recorded at Cornell University in 1962.) * = previously unissued.

1. LEAVING MEMPHIS, FRISCO BOUND • 2. GOT A DATE AT HALF PAST EIGHT • 3. HUMP IN MY BACK • 4. FLAVOR IN MY CREAM • 5. FINGER TWISTER • 6. JUST LIKE A SHIP ON THE DEEP BLUE SEA • 7. CINCINNATI BLUES • 8. JUST A CLOSER WALK WITH THEE • 9. MOTHERLESS CHILDREN • 10. AMAZING GRACE • 11. HARK FROM THE TOMB • 12. AS LONG AS I CAN FEEL THE SPIRIT • 13. I'M GOING TO SIT DOWN AT THE WELCOME TABLE* • 14. TOGETHER LET US LIVE* • 15. MEMPHIS BOOGIE* • 16. FOOTDELLA STOMP* • 17. CRAZY ABOUT A WOMAN • 18. 99 YEARS • 19. STRANGER'S BLUES • 20. BILL BAILEY WON'T YOU PLEASE COME HOME • 21. PREACHER LOWDOWN • 22. SAN FRANCISCO BAY BLUES • total time: 68:05

"Here is the amazing music of Jesse Fuller, a uniquely creative artist and one of the last great folk singers to purvey the authentic soul of the post-reconstruction south – its mills, cotton gins and mining camps... Jesse took the music he heard in work camps, saloons, in church and on the radio and made it his own, fashioning his own instruments, and playing them all at once.... Jesse Fuller became a self-made American musical genius." (WFMU Catalog)



LOWELL FULSON
"My First Recordings"
CD 443

Lowell Fulson - vocals & guitar, **Martin Fulson** - rhythm guitar. Over half of this CD features just the two brothers. On the remaining titles, licensed from the Bob Geddins estate, Lowell is accompanied by a small group, recorded in San Francisco, Ca., 1947-1951.

1. WESTERN UNION BLUES • 2. TEXAS BLUES (Lazy Woman Blues) • 3. RIVER BLUES, Pt. 1 • 4. RIVER BLUES, Pt. 2 • 5. I WALKED ALL NIGHT • 6. BETWEEN MIDNIGHT AND DAY • 7. THE BLUES IS KILLING ME • 8. DID YOU EVER FEEL LUCKY • 9. I'M WILD ABOUT YOU • 10. THREE O'CLOCK BLUES • 11. CRYING BLUES (Street Walking Woman) • 12. YOU'RE GONNA MISS ME • 13. MISS KATY LEE BLUES • 14. RAMBLING BLUES • 15. FULSON BLUES • 16. SAN FRANCISCO BLUES • 17. I WANT TO SEE MY BABY • 18. TROUBLE BLUES • 19. DON'T BE SO EVIL • 20. BLACK WIDOW SPIDER BLUES • 21. I'M PRISON BOUND • 22. MY BABY LEFT ME • 23. BLUES WITH A FEELING • 24. WHY CAN'T YOU CRY FOR ME • 25. THERE IS A TIME FOR EVERYTHING • 26. LOWELL JUMPS ONE • total time: 74:00

"They are all beautifully crafted country blues, recorded in San Francisco between 1946 and 1951, with basic guitar far removed from Fulson's later pyrotechnics, and with either Lowell's brother Martin on basic but effective rhythm guitar or a small combo with the great Lloyd Glenn on sparkling piano.... This really is a superb collection of an under-rated giant in his formative years, but with no sense of the beginner... If you know only Fulson's soul sides (available on a fine Acc CD) this gritty down-home material will be a revelation." (David Harrison – Folk Roots)

To place an order call Toll Free
with VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other
Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

FOR PRICES SEE OUR
CURRENT ORDER FORM.

THE ARHOOLIE T-SHIRT!



See page 171
for details.

Fashion Deluxe.

GUITAR SLIM AND JELLY BELLY
"Carolina Blues N.Y.C. 1944"
CD 460

Pure authentic country blues in the East Coast tradition from guitarists and singers **Alex Seward** and **Louis "Fat Boy" Hayes**, billed as Guitar Slim & Jelly Belly on these recordings made in the 1940s. The two alternate as vocalists and even trade off verses on some selections. Alex Seward (Guitar Slim), a friend and associate of Brownie McGhee's, sings in a polished, urban style while Mr. Hayes contributes the rougher, rural vocals. The CD contains nearly the entire commercially recorded output of the duo.

1. UPS AND DOWNS BLUES • 2. CROOKED WIFE BLUES • 3. SNOWING AND RAINING • 4. NO MORE HARD TIME • 5. SHE'S EVIL AND MEAN • 6. MIKE AND JERRY • 7. DON'T LEAVE ME ALL BY MYSELF • 8. SOUTH CAROLINA BLUES • 9. CRYING WON'T MAKE ME STAY • 10. BIG TROUBLE BLUES • 11. HUMMING BIRD BLUES • 12. RIGHT AND WRONG WOMAN • 13. SOUTHERN WHISTLE BLUES • 14. JAIL AND BUDDY BLUES • 15. MEAN GIRL BLUES • 16. TRAVELIN' BOY'S BLUES • 17. RAILROAD BLUES • 18. YELLOW AND BROWN WOMAN • 19. BAD ACTING WOMAN • 20. CHRISTMAS TIME BLUES • 21. COOKING BIG WOMAN • 22. YOU'RE MY HONEY • 23. EARLY MORNING BLUES • 24. ISABEL • 25. HARD LUCK BLUES • 26. UNHAPPY HOME BLUES • 27. WORKING MAN BLUES • 28. WHY, OH WHY • 29. BETTY AND DUPREE • total time: 77:33

"Their heyday was the '40's and they were one of the last outposts of the then outdated country blues, although with a very sophisticated city overtone. Their playing meshed beautifully together as did their voices ... an amazing bargain for anyone who loves the gender sounds of the Carolinas." (David Harrison – Folk Roots)



EARL HOOKER
"Two Bugs & A Roach"
CD/CASS 324

Earl Hooker - vocals & guitar with **Freddie Roulette**, **Louis Myers**, **Joe "Pinetop" Perkins**, **Carey Bell**, etc. Recorded in 1968 & 1969, some from 1952 & 1953. (Includes all of ARH LP 1044 and over half of ARH LP 1066.)

1. TWO BUGS AND A ROACH • 2. WAH WAH BLUES • 3. YOU DON'T LOVE ME • 4. EARL HOOKER BLUES • 5. ANNA LEE • 6. OFF THE HOOK • 7. LOVE AIN'T A PLAYTHING • 8. YOU DON'T WANT ME • 9. THE HOOK • 10. NEW SWEET BLACK ANGEL • 11. I'M GOING DOWN THE LINE • 12. SWEET BLACK ANGEL • 13. GUITAR RAG • 14. EARL'S BOOGIE WOOGIE • total time: 61:52

"...The record opens with the slow atmospheric 'Anna Lee,' a chance for Earl to pay tribute to one of his mentors, Robert Nighthawk. Earl's slide playing is true to Nighthawk's style and he delivers a sensitive vocal. Louis Myers (of Aces fame) adds some strong, traditional harp, and Freddie Roulette contributes to the atmosphere with his steel guitar. 'Off The Hook' is a swinging instrumental on which Earl's jazzier side comes to the fore. Hooker's sense of phrasing and taste are among the assets that gained him so much respect from his peers, and this cut gives us a sense of his restraint... All in all this is a very strong outing with an easygoing live feel." (Dave Harris – West Coast Blues Review)



EARL HOOKER
"The Moon Is Rising"
CD 468

Earl Hooker was a musician's musician and a remarkably versatile and proficient guitarist. Although, born in Mississippi, Earl grew up in Chicago and heard a lot of music of all kinds from jazz, blues, and soul to polka and country & western. Working on a tip from Buddy Guy, Chris Strachwitz set out to record Earl Hooker in 1968, which resulted in the highly acclaimed "Two Bugs and a Roach," considered an essential blues classic and an all-time bestseller. This follow-up CD features an impressive line-up of musicians who collaborated with Earl on these studio and live recordings, including **Louis Myers**, **Steve Miller**, **Joe "Pinetop" Perkins**, **Freddie Roulette**, **Carey Bell**, **Eddie Taylor** and others.

1. THE MOON IS RISING • 2. EARL'S BLUES • 3. CONVERSION BLUES • 4. GUITAR RAG • 5. HOOKER N' STEVE • 6. I'M YOUR MAIN MAN • 7. NEW RIVIERA • 8. STRUNG OUT WOMAN BLUES • 9. LITTLE CAREY'S JUMP • 10. TAKE ME BACK TO EAST ST. LOUIS • 11. IMPROVISATIONS ON DUST MY BROOM • 12. IMPROVISATIONS ON FROSTY • 13. CAN'T HOLD OUT MUCH LONGER • 14. SWINGIN' AT THERESA'S • total time: 79:00

"These amazing, essential blues sides combining the soul of Mississippi and the urban mood of Chicago were recorded in Berkeley, four in clubs in Chicago and two are from a Chicago studio session with Pinetop Perkins, Carey Bell and others. Hooker's guitar bites with sliding sharpness, talking using space very well as in the loping 'Earl's Blues.' The title is an earthy, long Chicago blues.... The tunes are mostly Hooker's or the sidemen's like Bell, Skaggs, Miller and Andrew Odom. Hooker was one of the finest guitarists and blues songwriters around but little was recorded of him. Be thankful to Arhoolie for this and "Two Bugs and a Roach," #324. Excellent." (Chris Lunn – Victory Review)





LIGHTNING HOPKINS

"Texas Blues"

CD/CASS 302

Sam "Lightning" Hopkins – vocals & guitar, solo on seven cuts, with rhythm section on others. (From ARH LPs 1011, 1034, 1039, & 1063.) Recorded in 1961-69.

1. ONCE WAS A GAMBLER • 2. MEET YOU AT THE CHICKEN SHACK • 3. BALD HEADED WOMAN • 4. TOM MOORE BLUES • 5. WATCH MY FINGERS • 6. LOVE LIKE A HYDRANT • 7. SLAVERY TIME • 8. I WOULD IF I COULD • 9. BUD RUSSELL BLUES • 10. COME ON BABY • 11. MONEY TAKER • 12. MAMA'S FIGHT • 13. MY WOMAN • 14. SEND MY CHILD HOME TO ME • 15. HAVE

YOU EVER LOVED A WOMAN • 16. BLACK AND EVIL • total time: 63:04

"Lightning is a giant in the (blues) field and an icon that almost every student of the music has heard — or will hear. His rambling lead guitar runs float over his solid bass figures and the off-the-cuff understatement of the autobiographical and often humorous lyrics attest to Lightning's expertise and primacy in the Texas blues idiom. If you don't have any Lightning in your collection, this is a good place to start. If you have some Lightning, but not any of his Arhoolie material, then you can correct this injustice with "Texas Blues." (Steve Franz – Rock & Roll Disc)



LIGHTNING HOPKINS

"The Gold Star Sessions - Vol. 1"

CD/CASS 330

Sam "Lightning" Hopkins – vocals and guitar. Recorded in Houston for the Gold Star label in the late 1940s. Remastered in 1990 from the original acetates and 78 pressings.

1. SHORT HAIRD WOMAN • 2. BABY PLEASE DON'T GO • 3. GOING HOME BLUES • 4. AUTOMOBILE BLUES • 5. BIG MAMA JUMP • 6. LORETTA BLUES • 7. SEEMS FUNNY BABY • 8. THUNDER AND LIGHTNING BLUES (Coolin' Board Blues) • 9. GROSEBECK BLUES • 10. TOM MOORE'S FARM • 11. LIGHTNING BOOGIE • 12. TRAVELER'S BLUES • 13. GOODBYE BLUES • 14. UNKIND BLUES

• 15. FAST LIFE WOMAN • 16. ZOLO GO (Zydeco) • 17. YOU DON'T KNOW • 18. TREAT ME KIND • 19. SOMEBODY GOT TO GO • 20. DEATH BELLS • 21. MAD WITH YOU • 22. AIRPLANE BLUES • 23. RACETRACK BLUES • 24. UNSUCCESSFUL BLUES • total time: 66:38

"These two volumes round up all of Hopkins' seminal recordings, all recorded for the Houston-based Gold Star label between 1947 and 1950 ... the majority are either definitive postwar Texas blues performances (even shades of Zydeco appear on "Zolo Go") or vividly reveal what Hopkins learned from Texas Alexander and other early influences." (Mike Joyce – The Washington Post)



LIGHTNING HOPKINS

"The Gold Star Sessions - Vol. 2"

CD/CASS 337

Sam "Lightning" Hopkins – vocals & guitar (1947-50).

1. WALKING BLUES • 2. SHINING MOON • 3. IDA MAY • 4. MERCY • 5. AUTOMOBILE BLUES • 6. GLORY B. BLUES • 7. ALL I GOT IS GONE • 8. WHISKEY BLUES • 9. EUROPEAN BLUES • 10. WHAT CAN IT BE • 11. LONESOME HOME • 12. APPETITE BLUES • 13. LIGHTNING BLUES • 14. HAMMOND BOOGIE (Organ Blues) • 15. ROLLIN' WOMAN BLUES • 16. JAIL HOUSE BLUES • 17. T-MODEL BLUES • 18. NO MAIL BLUES • 19. AIN'T IT A

SHAME • 20. OLD WOMAN BLUES • 21. UNTRUE BLUES • 22. HENNY PENNY BLUES • 23. JACKSTROPPER BLUES • 24. GRIEVANCE BLUES • total time: 67:50

"Every blues collection should include a selection of Lightning Hopkins' early sides and I suggest one, if not both, of these. This blues is just so good." (Mark Harris – Juke Blues)

NOTE: Lightning Hopkins also appears on the album "LIVE! AT THE 1966 BERKELEY BLUES FESTIVAL" (CD 484) on page 20 with Clifton Chenier and Mance Lipsomb

THE HOPKINS BROTHERS

"Joel, Lightning, & John Henry"

CD/CASS 340

Sam "Lightning" Hopkins - guitar and vocals; Joel Hopkins - guitar and vocals; John Henry Hopkins - guitar and vocals. Recorded Sunday, Feb. 16, 1964 & March 17, 1965. A few of these selections were originally issued on ARH LP 1022, all others previously unissued.

1. SEE ABOUT MY BROTHER - John Henry • 2. HOT BLOODED WOMAN - John Henry • 3. BLACK HANNAH - Lightning & John Henry • 4. I WANT TO GO FISHING - John Henry • 5. DOIN' LITTLE HEIFER - John Henry • 6. HEY, BABY HEY - John Henry • 7. SADDLE UP MY GREY MARE - John Henry • 8. TELL ME, TELL ME - John Henry • 9. LITTLE GIRL - Lightning • 10. I GOT A BROTHER IN WAXAHACHIE - Lightning • 11. MATCHBOX BLUES - Joel • 12. HOME WITH MAMA - Joel • 13. COME DOWN TO MY HOUSE - Lightning • 14. GROSEBECK BLUES - Lightning & Joel • 15. THE DICE GAME - told by Lightning • 16. I WALKED FROM DALLAS - Joel • 17. TWO BROTHERS PLAYING (Going Back To Baden-Baden) - Lightning & Joel • total time: 65:24

"This is something of a sensation for lovers of the Texas blues; in early 1964, Lightning Hopkins heard that his eldest brother, John Henry, was living in Waxahachie after having spent most of his life in Texas prisons. Chris Strachwitz took Lightning, third brother Joel, and their mother to be reunited with John Henry, and recorded the subsequent informal session... John Henry is stylistically rather more old-fashioned than Sam, though by no means as archaic as Joel... I never expected to be reviewing a record that adds so much to our knowledge of the Texas blues as late as 1992; that it's also generally entertaining listening as well is a splendid bonus. ..." (Chris Smith – Blues & Rhythm)



LIGHTNING HOPKINS

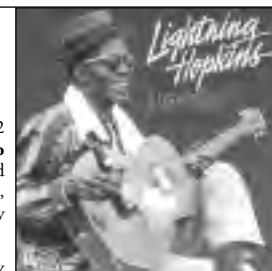
"Lightnin'!"

CD 390

Sam "Lightning" Hopkins - vocals & guitar; Francis Clay - drums (#1-16); on #2 add Jeff Carp - harmonica; Moose Walker - piano; Paul Asbell - guitar; Geno Skaggs - bass. Recorded in Berkeley, CA 5/20/69. #17-20: Lightning alone, recorded Houston, Tx., 12/18/67. (#1-16 previously released on Poppy and Tomato Records; #1, 2, 3, 4, 9, 10, & 12 previously released on Arhoolie LP 1087. #5, 6, 7, & 8 previously released on Arhoolie LP 1063, #17-20 previously released on Arhoolie LP 1034.)

1. MOJO HAND • 2. ROCK ME BABY • 3. HELLO CENTRAL • 4. AIN'T IT CRAZY • 5. LITTLE AND LOW • 6. HOLD UP YOUR HEAD • 7. GOOD TIMES HERE, BETTER DOWN THE ROAD • 8. ANNIE'S BOOGIE • 9. MY STARTER WON'T START THIS MORNING • 10. ONE KIND FAVOR I ASK OF YOU • 11. LITTLE GIRL • 12. BABY PLEASE DON'T GO • 13. WHAT'D I SAY? • 14. I HEAR YOU CALLING ME • 15. TROUBLE IN MIND • 16. COME ON BABY • 17. AT HOME BLUES • 18. TAKE A WALK • 19. LITTLE ANTOINETTE • 20. CUT ME OUT BABY • total time: 67:00

"Blues legend Sam 'Lightning' Hopkins recorded prolifically from the '50s up till his death in 1982, leaving behind a huge body of country and electric blues material of varying quality that has been issued on nearly a hundred CDs by a variety of labels. As a result, exploring Hopkins' music for gems can be a daunting task, but this new release from the excellent 'roots' label Arhoolie may be the best electric blues material Hopkins ever recorded..." (Ralph J. Gleason – Rolling Stone)



To place an order call Toll Free
with VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other
Arhoolie business, please call (510) 525-7471
or visit www.arhoolie.com
also inquire about our catalog updates
and supplements

FOR PRICES SEE OUR
CURRENT ORDER FORM.
(CA residents please add sales tax)

THE ARHOOLIE HAT!



See page 171
for details.

Fashion Deluxe.



LIGHTNING HOPKINS

"Po' Lightnin'"

CD 403

Blues legend, **Lightning Hopkins**, is captured here in several recordings made in 1961, '62, '67 and '69. Solo with bass and/or drums accompanying.

1. ICE STORM BLUES • 2. SPEEDIN' BOOGIE • 3. WINE DRINKING WOMAN • 4. DO THE BOOGIE • 5. MY BABY'S GONE • 6. WAKE UP OLD MAID • 7. JESUS WILL YOU COME BY HERE • 8. CANDY KITCHEN • 9. GIN BOTTLE BLUES • 10. HURRICANES CARLA & ESTHER • 11. WIPE YOUR FEET ON THE FLOOR • 12. PLEASE SETTLE IN VIETNAM • 13. UP ON TELEGRAPH AVENUE • 14. CALIFORNIA SHOWERS • 15. BURNIN' IN L.A. • 16. SELLING WINE IN ARIZONA • 17. BRAND NEW LOCK • 18. I'M LEAVING YOU NOW • 19. GOIN' OUT NUMBER • total time: 76:08

"The Texas blues of Sam 'Lightning' Hopkins is as hot as the sweltering heat in the Houston beer joints which he tore up with his electric guitar... The personal, moody, visceral, poetic blues of Lightning Hopkins is one of those powerful sounds that is purely definitive blues and one that is exemplified over the 76 minutes of this album... From 'Wine Drinking Woman,' which is as great a slow blues as Lightning has recorded, to 'Selling Wine in Arizona' to 'I'm Leaving You Now' and the others, the album definitely does not disappoint. And, the CD booklet has some great photos of a relaxed Lightning. Recommended." (Dennis Rozanski Jr. - Balt. Blues Rag)



The Best Of LIGHTNING HOPKINS

CD 499

Sam "Lightning" Hopkins vocals & guitar (or piano on #6, or organ on #13) with various accompaniments.

Sam "Lightning" Hopkins was the most poetic, haunting and unforgettable country blues bard, with a personal guitar style, to emerge from the streets of Houston, Texas, during the first wave of Rhythm & Blues in the early 1950s.

1. Whiskey Blues * • 2. Come On Baby • 3. Grosebeck Blues * • 4. Mojo Hand • 5. Going Home Blues * (Going Back And Talk To Mama) • 6. Jesus Will You Come By Here • 7. Tim Moore's Farm * • 8. Have You Ever Loved A Woman • 9. Big Mama Jump * • 10. Mr. Crow & Bill Quinn (Talk) • 11. Unsuccessful Blues * • 12. Bald Headed Woman • 13. Zolo Go (Zydeco) * • 14. Please Settle In Vietnam • 15. Short Haired Woman • 16. The Dice Game (Talk) • 17. Once Was A Gambler * • original Gold Star recordings



BEE HOUSTON

"The Hustler"

CD 9008

Texas born, Los Angeles blues guitarist **Bee Houston** became known as **Big Mama Thornton's** guitarist during the waning years of her career. He was also a rough but wonderful, although largely unknown, singer. Unfortunately he died before the current rave for Blues got under way. This CD contains not only his entire Arhoolie LP issued in the 1970s, but also most of a second, earlier but unissued session. We have also included a previously un-released, improvised cut sung by Big Mama Thornton which belongs to Bee Houston because it shows him as the remarkably sensitive and soulful musician and person that he was. (* = Vocal, Willie Molette)



1. YOU THINK I'M YOUR GOOD THING • 2. BUSY BEE • 3. BE PROUD TO BE A BLACK MAN • 4. THE HUSTLER • 5. BREAK AWAY • 6. THINGS GONNA GET BETTER • 7. NEVER* • 8. LOVESICK MAN (1)* • 9. FREDDY'S BAG • 10. ANY TIME • 11. WOKE UP THIS MORNING (Vocal, Big Mama Thornton) • 12. WHEN I GO OUT • 13. ANY TIME • 14. LOVESICK MAN (2)* • 15. CHARLIE'S BAG • 16. THINGS GONNA GET BETTER • 17. DON'T TAKE YOUR LOVE FROM ME* • 18. BLUES FOR RUPEZ (D Flat Blues) • 19. DO IT EASY • total time: 68:56

"Plug him in and Bee Houston could have powered small cities with his supercharged soul/blues and an equally kinetic attack on the guitar... With an 'ugh, ugh, ugh, ugh' kick-start, he slams into the pure, straight-up '60s-era, high-energy soul (complete with a bank of pumping horns and a slapping tambourine)... His familiar wiry lead which backs Big Mama's lone cameo here on 'Woke Up This Morning' completes this 19 track document of Bee Houston's zestful powers." (Dennis Rozanski - Blues Rag)

JOHN JACKSON

"Don't Let Your Deal Go Down"

CD 378

John Jackson - vocals & guitar, from Rappahannock County, Virginia, is a national treasure, 1986 recipient of the National Heritage Fellowship, consummate guitarist equally at home singing the blues, playing country dance music, or frailing the banjo. Recordings made between 1965 and 1969. All selections previously available on ARH LPs 1025, 1035, & 1047.

1. GOING DOWN IN GEORGIA ON A HORN • 2. BLACK SNAKE MOAN • 3. JOHN HENRY • 4. IF HATTIE WANTS TO LU, LET HER LU LIKE A MAN • 5. NOBODY'S BUSINESS BUT MINE • 6. JOHN'S RAG • 7. BOATS UP THE RIVER • 8. RATTLESNAKIN' DADDY • 9. FLAT FOOT & BUCK DANCE • 10. BEAR CAT BLUES • 11. REUBEN • 12. ROCKS AND GRAVEL • 13. GOING DOWN THE ROAD FEELIN' BAD • 14. POLICE DOG BLUES • 15. DON'T LET YOUR DEAL GO DOWN • 16. MULESKINNER BLUES • 17. I BRING MY MONEY • 18. JOHN'S RAGTIME • 19. RED RIVER BLUES • 20. KNIFE BLUES • 21. TRUCKING LITTLE BABY • 22. BLIND BLAKE'S RAG • 23. GOODBYE BOOZE • 24. GRAVEYARD BLUES • 25. EARLY MORNING BLUES • 26. YOU AIN'T NO WOMAN • total time: 69:56

"John Jackson is one of the greatest living songsters, a musician who plays the mix of blues and older African-American and European-American styles that is the trademark of the Southern Appalachians... The material ranges from Blind Blake covers and ragtime instrumentals to a banjo tune, a country dance medley, and a blue yodel. It all sounds great, but Jackson's outstanding work is in the pre-blues African-American repertoire... There is a grace and gentleness in his voice and guitar work that is perfectly suited to this style recalling the relaxed perfection of such older performers as Mississippi John Hurt." (Elijah Wald - Living Blues)



JOHN JACKSON

"Country Blues & Ditties"

CD 471

John Jackson has been a farmer, butler, chauffeur, historian, grave digger, humanitarian and a musician. His music represents a fascinating blend of rural songs and dance tunes he heard well over half a century ago growing up as a young African American farm hand in the isolated Blue Ridge Mountains of Virginia. Presented here is a collection of blues, breakdowns, rags and country songs - simple, raw and played straight from the heart. Recorded between 1965 and 1969.

1. DIDDY WA DIDDY • 2. MATCHBOX BLUES • 3. ROLL ON BUDDY • 4. T.B. BLUES • 5. GUITAR RAG (guitar instrumental) • 6. RAILROAD BILL • 7. WAITING FOR A TRAIN • 8. CINDY (banjo) • 9. STEAMBOAT WHISTLE • 10. I'LL STEP ASIDE • 11. JOHN'S GUITAR BOOGIE (guitar instrumental) • 12. BROWN SKIN MAMA • 13. KEEP YOUR LAMP TRIMMED AND BURNING • 14. SCREAMING AND CRYING • 15. HE'S IN THE JAILHOUSE NOW • 16. RED SEA BLUES • 17. KNEEL AT THE CROSS • 18. GOING UP NORTH (banjo) • 19. LAY DOWN MY OLD GUITAR • 20. TOO TIGHT • 21. JUST A CLOSER WALK WITH THEE • 22. DEEP IN THE BOTTOM BLUES • 23. THAT'LL NEVER HAPPEN NO MORE • 24. I'M A BAD, BAD MAN • 25. WHY I QUIT PLAYING GUITAR (story) • total time: 70:21

"Although his material includes many familial blues, folk, and country tunes as well as traditional mountain songs from his Virginia heritage, Jackson endorses them personally with his own earthy style. He exhibits a lot of heart in delving into the core of the tunes. Jackson also takes off on solo guitar for several choruses on some of the blues tunes to spell off the vocals. There is nothing fancy about Jackson's performance. He simply sits there singing and playing the music that has been such an influential factor in his life. He succeeds through sincerity and a keen sense of how the country blues should be played." (Frank Rubolino - Cadence)



To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

FOR PRICES SEE OUR CURRENT ORDER FORM.
(CA residents please add sales tax)

CD = available on CD ONLY; CASS = available on Cassette ONLY;
CD/CASS = available on CD OR Cassette.



LIL' SON JACKSON

"Blues Come To Texas"

CD 409

Melvin "Lil' Son" Jackson – guitar & vocals. Recorded by Chris Strachwitz in summer of 1960 in Dallas, Texas. * = previously unissued; #16 previously on AR LP 1006. All other selections previously issued on AR LP 1004.

1. BLUES COME TO TEXAS • 2. CAIRO BLUES • 3. TICKET AGENT • 4. LOUISE BLUES • 5. SUGAR MAMA • 6. THE GIRL I LOVE • 7. SANTA FE BLUES • 8. TURN YOUR LAMP DOWN LOW • 9. GROUNDHOG BLUES • 10. GAMBLER BLUES • 11. CHARLEY CHERRY (Take 1) • 12. CHARLEY CHERRY (Take 2) • 13. WEST DALLAS BLUES • 14. ROLLIN' MILL WENT DOWN • 15. RED RIVER BLUES • 16. JOHNNIE MAE •

17. BUCK DANCE* • 18. I WALKED FROM DALLAS* • 19. ROCK ME* • 20. ROBERTA BLUES • total time: 45:34

"...Melvin 'Lil' Son' Jackson falls somewhere between Mance Lipscomb's loose songster style and Lightnin' Hopkins' big city cool...Here he sounds more countrified, revisiting Blind Lemon Jefferson on the title track and 'Cairo Blues'...A relaxed singer and player, Jackson's voice rides easily above his loping guitar figures. His version of 'Louise Blues' is beautiful and touching, without the hard edge of desperation familiar from Fred McDowell and Robert Pete Williams' Delta readings. He gets a warm, rich guitar sound that perfectly complements his vocals. Like Hopkins, he often falls back on favorite licks, but his background in older styles gives him a range beyond the mainstream of postwar blues." (Elijah Wald – SingOut!)



CHRIS THOMAS KING

"It's A Cold Ass World" (The Beginning)

CD 9020

Chris Thomas King – guitar, vocal, **Kevin Famous** – the other voice, **Tammy Thomas** – drums, **Joe Hunter** – bass on #2.

Chris Thomas King, who recently delivered a stellar performance as Tommy Johnson in the Cohen Brothers' film "O Brother, Where Art Thou?", started his career playing guitar at his father's nightclub, Tabby's Blues Box in Baton Rouge, La. His contemporaries could not understand why he was playing "anachronistic" blues in the days of disco. Folklorist Nick Spitzer suggested that he make a record to show his friends that there was prestige in the blues. These are his first recordings, the

result of that urging – thus the title "The Beginning!"

1. THE BLUES IS BACK (3:35) • 2. SOON THIS MORNING (3:50) • 3. CHEATIN' WOMEN BLUES (4:30) • 4. COCAINE (Snow White) (6:25) • 5. MARY JANE (2:50) • 6. TAKE YO TIME (3:40) • 7. GOING HOME TO LOUISIANA (3:45) • 8. SOUTH SIDE SHUFFLE (1:40) • 9. YOU'LL BE SORRY, BABY (8:15) • 10. DON'T WORK TOO HARD (3:20)



JOHNNIE LEWIS

"Alabama Slide Guitar"

CD 9007

Country blues artist **Johnnie Lewis** was born on a farm near Eufaula, Alabama but spent much of his life playing at various small clubs around Chicago. His accomplished style was influenced by favorites such as Tampa Red, Barbecue Bob and Blind Lemon Jefferson. This CD presents a selection of heartfelt tunes by a truly authentic musician. Recorded in 1970 & 1971.

1. HOBO BLUES • 2. HE MET ME ON A THURSDAY MORNING • 3. UNCLE SAM AIN'T NO WOMAN • 4. CAN'T HARDLY GET ALONG • 5. MY LITTLE GAL (With Charlie Musselwhite) • 6. NORTH CAROLINA BLUES • 7. I'M GONNA QUIT MY BABY • 8. BABY, LISTEN TO ME HOWL • 9. YOU GONNA MISS ME (About Dr. Martin Luther King) • 10. MISTAKE IN LIFE (Handsome Stranger) • 11. I GOT TO CLIMB A HIGH MOUNTAIN (About Dr. Martin Luther King) • 12. MY MOTHER OFTEN TOLD ME • 13. LEWIS' LITTLE GIRL DONE STOLE A BLACK CAT BONE • 14. JUMPIN' JIVE • 15. POOR BOY • 16. GUITAR BLUES (Hound Dogs On My Track) • 17. COMB MY BABY'S HAIR • 18. OH LORD, TELL ME RIGHT FROM WRONG • total time: 59:00

"Oddly enough, Johnnie reminds me of Robert Pete Williams. Both the particular voice-husk and the ruminating drones of his slide playing sound like Robert Pete... these tracks show some Piedmont influence, but Johnnie also listened to Mississippi and Chicago artists of the 50s and 60s, and their idiom rubbed off a wee bit on Johnnie's otherwise 20s-derived style. He'll stop a song and holler directions at his guitar. He'll do two-thirds of a song straight, then fly off course and worry a high note for 15 seconds of bottleneck psychosis. It's too bad the folkies and hippies didn't know about him, because the two Martin Luther King elegies included here would have been the finest "protest blues" to come from a Newport or Fillmore stage. There's so much here, from devotional ("Oh Lord Tell Me Right from Wrong,") to hijinx-heavy ("Lewis' Little Girl Done Stole a Black Cat Bone") and beyond. Supposedly still alive but M.I.A.!" (Jack Walton – Popwatch)



MANCE LIPSCOMB

"Texas Songster"

CD/CASS 306

Mance Lipscomb – vocals & guitar. Recorded 1960-64. Includes the original notes by Mack McCormick to the first Mance Lipscomb album. (All of ARH LP 1001 & much of 1026.)

1. SUGAR BABE • 2. GOING DOWN SLOW • 3. FREDDIE • 4. JACK O' DIAMONDS • 5. BABY PLEASE DON'T GO • 6. ONE THIN DIME • 7. SHAKE, SHAKE, MAMA • 8. ELLA SPEED • 9. MAMA DON'T ALLOW • 10. AIN'T IT HARD • 11. 'BOUT A SPOONFUL • 12. TAKE ME BACK BABE • 13. RAG IN G • 14. BIG BOSS MAN • 15. YOU GONNA QUIT ME • 16. BLUES IN G • 17. MAMA, DON'T DOG ME • 18. WILLIE POOR BOY • 19. TELL ME WHERE YOU STAYED LAST NIGHT • 20. KNOCKING DOWN WINDOWS • 21. NOBODY'S FAULT BUT MINE • 22. MOTHERLESS CHILDREN • total time: 61:18

"Mance Lipscomb, a Texas sharecropper for most of his life, was born in 1895. When not farming in his hometown of Navasota, he assumed the role of local entertainer and songster—a versatile singer/musician who could handle a hardened blues just as easily as a soft children's song. Country blues...was his specialty. Equipped with a voice that could convey a range of emotions, Lipscomb was also an impressive guitarist, as this anthology reveals.... Listen to this disc, read the excellent liner notes by Chris Strachwitz and Mack McCormick, and you'll agree that Lipscomb is one of the music form's great unsung heroes." (Robert Santelli – CD Review)



MANCE LIPSCOMB

"You Got to Reap What You Sow" (Texas Songster, Vol.2)

CD 398

Mance Lipscomb – vocal & guitar. Mance Lipscomb, from Navasota, Texas, was one of the few African American "songsters" to record extensively his remarkably wide-ranging repertoire of popular songs, blues, ballads, dance tunes, rags, spirituals, children's songs, breakdowns, jubilees, and slow-drags. Recorded in Berkeley, Ca., May 2, 1964.

1. CHARLIE JAMES • 2. COME BACK BABY • 3. SPANISH FLANG DANG • 4. YOU GOT TO REAP WHAT YOU SOW • 5. COCAINE DONE KILLED MY BABY • 6. JOE TURNER KILLED A MAN • 7. BUMBLE BEE • 8. BOOGIE IN "A" • 9. HATTIE GREEN • 10. SILVER CITY • 11. THE TITANIC • 12. IF I MISS THE TRAIN • 13. LORD THOMAS • 14. TOM MOORE BLUES • 15. SO DIFFERENT BLUES • 16. TALL ANGEL AT THE BAR • 17. MAMA, DON'T DOG ME • 18. LONG WAY TO TIPPERARY • 19. WILLIE POOR BOY • 20. YOU RASCAL YOU • 21. I LOOKED DOWN THE ROAD AND I WONDERED • 22. SENTIMENTAL BLUES • 23. POLICE STATION BLUES • 24. MISSOURI WALTZ • total time: 78:00

"Mance Lipscomb was one of the subtlest, gentlest, and most tasteful bluesmen to ever record, with a style that resembled Henry 'Ragtime Texas' Thomas and Mississippi John Hurt. Lipscomb set himself apart with his love of lyrics. His versions of classic blues are masterpieces of editing, including the absolute cream of available verses. His own songs were funny, wry, poetic, and retained a rare degree of internal cohesion – his guitar work was perfectly suited to his light, swinging vocals, with a monotonic, rhythmic bass and dancing melodic lines." (Elijah Wald – Living Blues)



NOTE: Mance Lipscomb also appears on the album "LIVE! AT THE 1966 BERKELEY BLUES FESTIVAL" (CD 484) on page 20
with Clifton Chenier and Lightning Hopkins

To place an order call Toll Free
with VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other
Arhoolie business, please call (510) 525-7471
or visit www.arhoolie.com

FOR PRICES SEE OUR
CURRENT ORDER FORM.

THE ARHOOLIE MUG!



See page
171 for
details.



MANCE LIPSCOMB

"Captain, Captain!" (Texas Songster, Vol.3)

CD 465

Mance Lipscomb influenced many folk artists like Bob Dylan, Taj Mahal, etc. during the 1960's & 70's when he appeared with many of the stars at folk festivals. He called himself a "Songster" and mastered an extraordinarily large and varied repertoire reflecting the full range of rural Texas African-American culture as well as many pop songs and fiddle tunes.

1. CAPTAIN, CAPTAIN! • 2. AIN'T YOU SORRY • 3. NIGHT TIME IS THE RIGHT TIME • 4. MR. TOM'S RAG (guitar Solo) • 5. I WANT TO DO SOMETHING FOR YOU • 6. LONG TALL GIRL GOT STUCK ON ME • 7. RAG IN "A" (guitar Solo) • 8. GOIN' UP NORTH TO SEE MY PONY RUN • 9. SANTA FE BLUES •

10. FRANKIE AND ALBERT • 11. SENTIMENTAL PIECE IN "G" (guitar Solo) • 12. FAREWELL BLUES • 13. SHORTY GEORGE • 14. ANGEL CHILD • 15. BLACK RAT • 16. TOM MOORE'S FARM (take 2) • 17. FOGGY BOTTOM BLUES • 18. HEEL AND TOE POLKA • 19. GOING BACK TO GEORGIA • 20. EASY RIDER BLUES • 21. WHY DID YOU LEAVE ME? • 22. ME AND MY BABY • 23. MANCE'S TALKING BLUES • 24. SEGREGATION DONE PAST (story, no guitar)

"Mance is usually called a 'songster,' a term that conveys the fact that Mance's repertoire included a wide range of material, but shouldn't lead anyone to think of him as anything less than a great bluesman. His guitar parts are so perfect that the addition of any other instrument would be superfluous, and his vocals combine musical and storytelling artistry. Lipscomb's range of blues, raggy, and ballad songs is represented on the 24 tracks here. Since two-thirds of it is previously unissued, blues fans won't need prodding, but this release could also serve as an excellent introduction to this still-underrated figure." (Duck Baker - East Bay Express)



MANCE LIPSCOMB

"Live! at The Cabale" (Texas Songster, Vol.4)

CD 482

Presented before a "live" audience is **Mance Lipscomb**, Texas songster, blues guitarist, share-cropper, gentleman, and carrier of a remarkably rich rural African American heritage. Here is his amazingly wide repertoire: ranging from powerful topical protest ballads like "Tom Moore" to spirituals, children's songs, old pop songs, blues, boogies and stories. Recorded in 1964 & 1972.

1. BABY DON'T YOU LAY IT ON ME (2:25) • 2. MEET ME IN THE BOTTOM (2:30) • 3. YOU GONNA MISS ME (2:50) • 4. KEEP ON TRUCKIN' (1:55) • 5. TROUBLE IN MIND (3:00) • 6. TOM MOORE BLUES (3:40) • 7. MANCE'S SHORT HAIREED WOMAN (3:45) •

8. TRA-LA-RA-LA DOODLE ALL DAY (2:20) • 9. SHINE ON HARVEST MOON (2:20) • 10. RUN SINNER, RUN (2:30) • 11. KEY TO THE HIGHWAY (3:30) • 12. ROCK ME MAMA (3:45) • 13. WONDER WHERE MY EASY RIDER DONE GONE (3:20) • 14. LATE NIGHT BLUES & BOOGIE WOOGIE (5:40) • 15. EARLY DAYS BACK HOME - TALKING (12:10) • 16. COCAINE DONE KILLED MY BABY (2:20) • 17. I WONDER WHY (4:40) • 18. IT AIN'T GONNA RAIN NO MORE (2:25) • 19. YOU GONNA QUIT ME BABY (2:30) • 20. WHEN THE SAINTS GO MARCHING IN (2:20) • 21. MOTHER HAD A SICK CHILD (2:25)

"I acknowledge that this must make it seem like Lipscomb is little more than a human jukebox, but you need to hear it to see the way it all comes up sounding just like all his own work - the mark of a true artist. The common factor - as well as a fine, rich singing voice - is his quite brilliant guitar playing, a country fingerstyle that combined dexterity with a great sense of swing... An excellent showcase of the work of one of the great blues songsters." (Ray Templeton Blues & Rhythm - The Gospel Truth)



MANCE LIPSCOMB

"Texas Country Blues" (Texas Songster Volume 5)

CD 9026

Mance Lipscomb - vocal & guitar; Mike Birnbaum - second guitar on #3; Charlie Pritchard - second guitar on #10; Powell St. John - harmonica on #11; Frank Lipscomb (Mance's grandson) - bass guitar on #s 17 & 18; Wayne Davis - drums on #s 17 & 18;

Since his discovery over 40 years ago by Arhoolie Records' Chris Strachwitz, the sweet, down-home sound of Texas Songster Mance Lipscomb has been a staple in the annals of country blues. With an amazing repertoire and a beguiling manner as a performer, Lipscomb could communicate a song with the utmost sincerity and integrity to a

croud of 20,000 or to a room of two. The selections on Texas Country Blues are from previous Arhoolie LPs and have not been previously released on CD! Mance Lipscomb's voice will continue to haunt listeners of generations to come.

1. TEXAS BLUES • 2. BLACK GAL • 3. OH, BABY! (You Don't Have To Go) • 4. WHISKEY BLUES • 5. HAUNTED HOUSE BLUES • 6. MANCE'S BLUES • 7. DOES SHE EVER THINK OF ME • 8. I JUST HANG DOWN MY HEAD AND I CRY • 9. RAG IN F • 10. WONDER WHERE MY EASY RIDER GONE • 11. TELL ME WHERE YOU STAYED LAST NIGHT • 12. CORRINE, CORRINA • 13. EVIL BLUES • 14. MAMA, LET ME LAY IT ON YOU • 15. LOUISE • 16. SOMETIMES I FEEL LIKE • 17. BLUES IN THE BOTTLE • 18. ANGEL CHILD



MANCE LIPSCOMB

"Texas Blues Guitar"

CD 001



Mance Lipscomb - vocals & guitar. An Arhoolie Special Product release produced for Mel Bay Publications as a companion to their song book Mance Lipscomb: Texas Blues Guitar (now out of print).

1. AIN'T IT HARD • 2. BIG BOSS MAN • 3. 'BOUT A SPOONFUL • 4. FREDDIE • 5. KNOCKIN' DOWN WINDOWS • 6. MAMA DON'T ALLOW • 7. MAMA, LET ME LAY IT ON YOU • 8. MOTHERLESS CHILDREN • 9. RAG IN G • 10. SHAKE, SHAKE MAMA (Cherry Ball) • 11. SO DIFFERENT BLUES • 12. SUGAR BABE • 13. TAKE ME BACK • 14. WILLIE POOR BOY • 15. YOU GOT TO REAP WHAT YOU SOW • total time: 40:03

"When young music lover Chris Strachwitz recorded the 64-year-old guitarist Mance Lipscomb singing the blues in his living room in rural Texas in 1960, little did he know that he was not only launching his now prestigious, roots music label Arhoolie, but he was also documenting the work of a seminal figure in the Texas finger-picking blues tradition. This latest release, culled from two earlier CD reissues, showcases Lipscomb on acoustic guitar flicking and thumping bass lines and bouncing out buoyant finger-picked licks on ballads, rags and deep blues." (CD Review)

Note: The book about Mance Lipscomb published in September 1993: I Say Me For a Parable-The Oral Autobiography of Mance Lipscomb by Glen Alyn (W.W. Norton & Co.) is available from the Down Home Music Store.



JOHN LITTLEJOHN

"Slidin' Home"

CD 9019



John Littlejohn (Funchess) - vocals and guitar; **Monroe Jones Jr.** - rhythm guitar; **Alvin Nichols** - bass; **Robert Pulliam** - tenor; **Willie Young** - tenor; **Booker Sidgrave** - drums. Produced by Chris Strachwitz & Willie Dixon. Recorded at Universal Studios - Chicago, IL, November 14, 1968.

1. WHAT IN THE WORLD YOU GOIN' TO DO • 2. TREAT ME WRONG • 3. CATFISH BLUES • 4. KIDDEO • 5. SLIDIN' HOME • 6. DREAM • 7. REELIN' AND ROCKIN' • 8. BEEN AROUND THE WORLD • 9. HOW MUCH MORE LONG • 10. SHAKE YOUR MONEY MAKER • 11. I'M TIRED • 12. NOWHERE TO LAY MY HEAD • total time: 48:26

"Following the original release of this album in 1969, he has had records issued by such labels as Bluesway, MCM, Black and Blue, Rooster and Wolf, but this is the one that set the standard. Backed by a rocking little band that includes two tenors, he works his way through Fifties styled blues, generally in Muddy, B.B. or Elmore fashion - with some very clean, piercing guitar playing and strong, assured vocals... There's plenty of slide guitar here... and the material is well-chosen and programmed. Of the three 'new' tracks, J. B. Lenoir's 'How Much More Long' tears along at quite a lick, with Johnny's vocal obviously straining a little at the beginning, but it's a sterling performance none the less; 'I'm Tired' is a mid-tempo strut with riffing horns, and the closer is a deep, throbbing, Mississippi number with ringing guitar and no horns - an impressive way to end." (Norman Darwen - Blues & Rhythm)

To place an order call Toll Free
with VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other
Arhoolie business, please call (510) 525-7471
or visit www.arhoolie.com

FOR PRICES SEE OUR
CURRENT ORDER FORM.

THE ARHOOLIE T-SHIRT!



See page 171
for details.

Fashion Deluxe.



MISSISSIPPI FRED McDOWELL

"You Gotta Move"

CD/CASS 304

Fred McDowell – vocals & guitar. Fred's mentor and teacher, **Eli Green** is heard on "Brooks Run Into the Ocean" and "Bull Dog Blues." Recorded in 1964 & 1965. Includes the version of "You Gotta Move" heard and then recorded by the Rolling Stones on their "Sticky Fingers" album.

1. WRITE ME A FEW LINES • 2. LOUISE • 3. I HEARD SOMEBODY CALL • 4. 61 HIGHWAY • 5. MAMA DON'T ALLOW • 6. KOKOMO BLUES • 7. FRED'S WORRIED LIFE BLUES • 8. YOU GONNA BE SORRY • 9. SHAKE 'EM ON DOWN • 10. MY TROUBLE BLUES • 11. BLACK MINNIE • 12. THAT'S ALRIGHT • 13. WHEN I LAY MY BURDEN DOWN • 14. AIN'T GONNA BE BAD NO MO' • 15. DO MY BABY EVER THINK OF ME • 16. BROOKS RUN INTO THE OCEAN • 17. BULL DOG BLUES • 18. FRISCO LINE • 19. YOU GOTTA MOVE • total time: 64:04

"Wearing a sawed-off bottleneck on his 3rd finger, Mississippi Fred McDowell created powerfully hypnotic blues and gospel. His style was a direct link to the 1930s blues of Charlie Patton and Son House. This 19-cut CD compiles his best known work... Fred's guitar style echoes in the music of Bonnie Raitt and the Rolling Stones, but his feel and field-holler voice were his and his alone." (Jas Obrecht – Guitar Player)

"One of the great exponents of the Mississippi Delta slide guitar style, Fred McDowell was in every respect a blues poet of the very first rank. Each tune [is] a kind of short story with a form, character, and message of its own. If you're looking for the definitive McDowell CD, this is it." (Lawrence Hoffman – Baltimore Blues Society Newsletter)



MISSISSIPPI FRED McDOWELL

"Good Morning Little School Girl" - Blues & Spirituals

CD 424

Fred McDowell - guitar and vocals. On spirituals Annie Mae McDowell is featured along with several members of the congregation. * = previously unreleased.

- Part 1, The Blues:** 1. GOOD MORNING LITTLE SCHOOLGIRL • 2. LITTLE GIRL, LITTLE GIRL, HOW OLD ARE YOU • 3. FRED'S RAMBLING BLUES • 4. DON'T LOOK FOR ME ON A SUNDAY • 5. I WALKED ALL THE WAY FROM EAST ST. LOUIS • 6. RED CROSS STORE BLUES • 7. GRAVEL ROAD BLUES • 8. WHERE WERE YOU WHEN THE ROOSTER CROWED 'FORE DAY • 9. DROP DOWN MAMA • 10. I LOOKED AT THE SUN • 11. EARLY THIS MORNING (Write Me A Few Of Your Lines)* **Part 2, Church Songs:** 12. KEEP YOUR LAMP TRIMMED AND BURNING* • 13. GET RIGHT CHURCH* • 14. I'M GOING OVER THE HILL* • 15. AMAZING GRACE* • 16. I WISH I WAS IN HEAVEN SITTING DOWN* • 17. YOU GOTTA MOVE* • 18. IT'S A BLESSING* • 19. BYE AND BYE* • 20. I'M SO GLAD, GOT GOOD RELIGION* • 21. LOOK WAY DOWN THAT LONESOME ROAD* • 22. WHEN THE SAINTS GO MARCHING IN* • total time: 77:08

"Mississippi Fred McDowell was recorded for Arhoolie in 1964 and 1965 in both his native Como, and Berkeley, California. Quite simply, this is a brilliant release. His guitar playing is powerful, inventive, and soul-drenched, as is his voice. While some tracks have seen previous release on Arhoolie, we're treated to [thirteen] most welcome new cuts." (Mark Harris – Juke Blues)



MISSISSIPPI FRED McDOWELL

"This Ain't No Rock N' Roll"

CD 441

At the time this album was recorded in 1968 and 1969, it represented a significant departure for **Fred McDowell** heard for the first time with an entire program of performances with **electric guitar** and sometimes with the support of a small group. It should be pointed out that Fred had been playing the amplified instrument heard here for several years, both at the country parties and dances he then played around Como and at the Sunday morning church services at which he and the Hunter's Chapel Singers performed weekly.

1. MY BABY • 2. LEEVEE CAMP BLUES • 3. WHEN THE SAINTS GO MARCHING IN • 4. DIAMOND RING • 5. DANKIN'S FARM • 6. YOU AIN'T TREATIN' ME RIGHT • 7. ETHEL MAE BLUES • 8. MEET ME DOWN IN FROGGY BOTTOM • 9. MAMA SAID I'M CRAZY • 10. I HEARD SOMEBODY CALLING ME • 11. KEEP YOUR LAMP TRIMMED AND BURNING • 12. I WONDER WHAT HAVE I DONE WRONG • 13. I WORKED OLD LU AND I WORKED OLD BESS • 14. JIM, STEAM KILLED LULA • 15. WORRIED NOW, WON'T BE WORRIED LONG • 16. GOING AWAY, WON'T BE GONE LONG • 17. GOING DOWN THAT GRAVEL BOTTOM • 18. BYE, BYE LITTLE GIRL • total time: 77:15

"Much as I love the acoustic Fred, this is one electric set I rate very highly indeed....It's like Muddy Waters moving away from his Library of Congress sides to the electric sound of the early Chess sides, where the music scarcely changed while the way it was shaped did...Another side of Fred and a valuable addition to his recorded repertoire." (David Harrison – Folk Roots)

The Best Of MISSISSIPPI FRED McDOWELL

CD 501

Fred McDowell - vocals and guitar; with various accompaniments. Selections 1-17 drawn from Arhoolie CDs # 304, 385, 424, & 441. #18 previously unreleased.

The emotionally charged blues and church music Fred McDowell sang & played, with his bottleneck slide guitar, were an integral part of the culture of rural African-Americans in the Mississippi Delta during the 1st half of the 20th century when cotton was still king.

1. WRITE ME A FEW OF YOUR LINES • 2. DO MY BABY EVER THINK OF ME • 3. LEEVEE CAMP BLUES • 4. WHEN THE SAINTS GO MARCHING IN • 5. MY BOTTLENECK (story) • 6. FRED'S WORRIED LIFE BLUES • 7. KOKOMO BLUES • 8. MEET ME DOWN IN FROGGY BOTTOM • 9. GOOD MORNING LITTLE SCHOOLGIRL • 10. KEEP YOUR LAMP TRIMMED AND BURNING • 11. SHAKE 'EM ON DOWN • 12. GOING AWAY - WON'T BE GONE LONG • 13. I WISH I WAS IN HEAVEN SITTING DOWN • 14. FRED'S RAMBLING BLUES • 15. I LOOKED AT THE SUN • 16. YOU GOTTA MOVE • 17. MY BABY • 18. FRED McDowell live in concert: Intro, a) SHAKE 'EM ON DOWN, comments, b) LOUISE



TOM MCFARLAND

"Travelin' With The Blues"

CD 9055

In Memoriam (Jan 30, 1945 - Sept 3, 2004). **Tom McFarland** – vocals and guitar; **Bobby Broadhead** – drums; **Steve Ehrmann** – bass.

This is the late West-Coast native, Tom McFarland's first album (plus three bonus tracks), for the first time on CD. Subject matter ranges from personal relationships, to prostitutes, from blues musician's wages to the price of gasoline. Some humorous, some serious, all composed and performed by this remarkably tasteful and subtle blues singer, guitarist, and composer.

1. TRAVELIN' WITH THE BLUES (4:00) • 2. YOU CAN'T TAKE IT WITH YOU (3:20) • 3. GASOLINE BLUES (4:40) • 4. YOU'RE KILLING ME (3:45) • 5. GOING BACK TO OAKLAND (4:00) • 6. STREET WALKING WOMAN (4:05) • 7. JUICER'S BLUES (2:40) • 8. BLUES GOT ME (4:25) • 9. BLUES UP AND GONE (3:45) • 10. TELEPHONE BLUES (4:05) • 11. MIDNIGHT TRAIN (5:45) • 12. BIG DROUGHT IN CALIFORNIA (5:35) • 13. TOM'S BOOGIE (2:45) (EXPLICIT LYRICS)

"Backed only by bass and drums, McFarland's clean guitar lines and no-nonsense vocals ring true to such mentors as B B King, Freddie King and Otis Rush, while his original songs present an artist quite worthy of standing in his own spotlight. McFarland died in September 2004 aged 59 so this reissue of his first major (1978) album (plus 3 extra tracks) provides a timely tribute to a fine musician who never achieved wide fame." (Folkroots World Music Magazine)



BIG MACEO (Merriweather)

"The King Of Chicago Blues Piano"

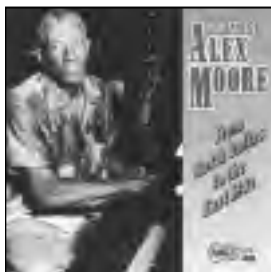
CD 7009

Maceo Merriweather (Big Maceo) – piano & vocals; with bass & drums; and **Tampa Red** – on guitar. Recorded in Chicago, Ill., 1941-45. (All of this material was previously reissued on Blues Classics LPs 28 & 29.)

1. WORRIED LIFE BLUES • 2. RAMBLIN' MIND BLUES • 3. COUNTY JAIL BLUES • 4. CAN'T YOU READ • 5. SO LONG BABY • 6. TEXAS BLUES • 7. TUFF LUCK BLUES • 8. I GOT THE BLUES • 9. BYE BYE BABY • 10. POOR KELLY BLUES • 11. SOME SWEET DAY • 12. ANYTIME FOR YOU • 13. MY LAST GO ROUND • 14. SINCE YOU BEEN GONE • 15. KIDMAN BLUES • 16. I'M SO WORRIED • 17. THINGS HAVE CHANGED • 18. MY OWN TROUBLES • 19. MACEO'S 32-20 • 20. TEXAS STOMP • 21. WINTER TIME BLUES • 22. DETROIT JUMP • 23. WON'T BE A FOOL NO MORE • 24. BIG ROAD BLUES • 25. CHICAGO BREAKDOWN • total time: 71:30

"Maceo was from Georgia, with strong Mississippi Delta connections in his sound and repertoire. Spending his professional life in Detroit and Chicago, he was a formative figure in the evolution of the Chicago sound... These records, recorded in the '40s with Tampa Red on guitar, are his greatest and almost complete work... All together, this is a remarkable and cohesive retrospective of one of the less familiar blues greats. Halfway between the country idiosyncrasies of the '20s and the electric punch of the '50s, these records are relaxed, moving, and genuinely beautiful." (Elijah Wald – Sing Out!)





WHISTLIN' ALEX MOORE

"From North Dallas To The East Side"

CD 408

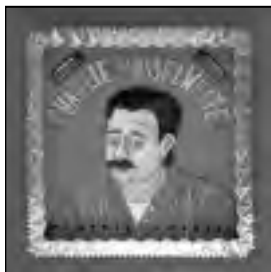
Alexander H. Moore – vocals & piano. #1-13 recorded in Dallas, Tx., 1960; #14-21 recorded in Dallas, Tx, 1947, from rare original acetates. #22 & 23 recorded in Germany in 1969.

Alex Moore was a true original, a barrelhouse pianist and a folk blues poet of the city who could improvise lyrics and piano themes endlessly, sometimes comic, sometimes grim, and mostly very personal.

1. WHISTLING ALEX MOORE'S BLUES • 2. PRETTY WOMAN WITH A SACK DRESS ON • 3. RUBBER TIRED HACK • 4. YOU SAY I AM A BAD FELLER • 5. FROM

NORTH DALLAS TO THE EAST SIDE • 6. NEW MISS NO-GOOD WEED • 7. BLACK EYED PEAS AND HOG JOWLS • 8. BOOGIE IN THE BARREL • 9. GOING BACK TO FROGGY BOTTOM • 10. JULY BOOGIE • 11. WEST TEXAS WOMAN • 12. FRISKY GAL • 13. CHOCK HOUSE BOOGIE • 14. MISS NO-GOOD WEED • 15. ALEX'S BOOGIE • 16. YOU GOT ME DISSATISFIED • 17. ALEX'S RAG • 18. ALEX'S BLUES • 19. ALEX'S WILD BLUES • 20. SOMETIME I FEEL WORRIED • 21. I LOVE YOU BABY • 22. ROCK AND ROLL BED • 23. BOOGIEIN' IN STRASSBURG • total time: 77:00

"...This is compelling stuff indeed, with thunderous boogie alternating with rolling barrelhouse blues. Alex Moore was a special singer conjuring up his own lyrics, often with a fine poetic feel and sense of irony...I can't praise this album too highly. A wonderful evocation in music of times and places that can never be again. One of my records of the year, this is the very essence of the blues." (Pat Hawes – Jazz Journal)



CHARLIE MUSSELWHITE

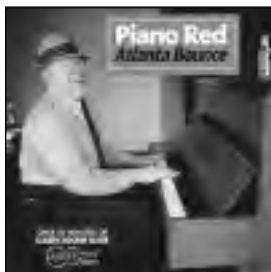
"Memphis Charlie"

CD/CASS 303

Charlie Musselwhite – vocals & harmonica with **Robben Ford, Patrick Ford, "Skip" Rose, Gerald Pedersen, Lafayette Leake, Tim Kaihatsu, Larry Martin and Karl Sevareid.** Recorded in 1971 & 1974. Cover by Linda Barry. (The best of ARH 1056 & 1074.)

1. IT AIN'T RIGHT • 2. FINGER LICKIN' GOOD • 3. UP & DOWN THE AVENUE • 4. HIGHWAY BLUES • 5. WILD, WILD WOMAN • 6. TAKIN' MY TIME • 7. CRAZY FOR MY BABY • 8. BLUE STEEL • 9. TAKE ME BACK • 10. THIS OLD NIGHTLIFE • 11. TAYLOR'S, ARKANSAS • 12. CUT YOU LOOSE • 13. IF TROUBLE WAS MONEY • 14. ON THE SPOT BOOGIE • total time: 65:04

"Musselwhite's biting lines, dramatic singing style and overall colorful stage presence have made him a star among fans who flocked to him in the '60s and '70s. Half of the 14 songs were included on 'Takin' My Time with the rest taken from Goin' Back Down South. Both are excellent sets. The former includes sparkling guitar support from Robben Ford while the latter boasts the always formidable piano of Lafayette Leake. Musselwhite covers anthems from Little Walter, Willie Dixon, and Johnny Young, but he also does several originals, among them 'Up and Down the Avenue,' 'On the Spot Boogie,' and 'Highway Blues.' His voice has deepened some since the early '70s when these were recorded, but his booming harmonica licks are still easily identifiable." (Ron Wynn – Living Blues)



PIANO RED

"Atlanta Bounce"

CD 379

Willie "Piano Red" Perryman – piano & vocals; solo & with band. Joyful, exuberant 1972 solo performances by pianist-singer Red, R&B hit maker of the '50s and '60s. Many previously unissued items plus "live" recordings with his band from the 1950s.

1. ATLANTA BOUNCE • 2. TEN CENT SHOT • 3. PUSHING THAT THING • 4. RED'S HOW LONG BLUES • 5. CORRINE, CORRINA • 6. YOU AIN'T GOT A CHANCE • 7. MY BABY LEFT ME • 8. LET'S GET IT ON! • 9. GOT YOU ON MY MIND • 10. BOOGIE TIME • 11. BLUES, BLUES, BLUES • 12. PLEASE, BABY, COME ON HOME • 13. TELEPHONE BLUES • 14. DO SHE LOVE ME • 15. RIGHT STRING

BUT THE WRONG YO-YO #1 • 16. RIGHT STRING BUT THE WRONG YO-YO #2 • 17. DON'T GET AROUND MUCH ANYMORE • 18. UMPH-UMPH-UMPH • 19. GOT YOU ON MY MIND • 20. ROCKIN' WITH RED • 21. RED'S BOOGIE • total time: 72:00

"...Red was Willie Perryman, the younger, much younger, brother of Rufus Perryman aka Speckled Red. Chris Strachwitz pried Red loose from his band and recorded him alone at the piano in 1972...five tracks were recorded live at the Magnolia Ballroom, Atlanta, on March 5, 1956, with a backing group made up of Blowtop Lynn on sax, John Peek on trumpet, Wes Jackson, guitar, Kid Miller, bass, and Put Jackson, drums. And what a show it must have been! Red was really rockin', the group were thumping along and the audience were loving every minute of it..." (Keith Briggs – Blues & Rhythm)

L.C. "GOOD ROCKIN'" ROBINSON

"Mojo In My Hand"

CD 453

A unique and dynamic bluesman, **L.C. Robinson** played guitar and fiddle, but he was really known for his incredible steel guitar style. On one session (#1-6) he is backed by the **Muddy Waters band**, on another by his own trio (#7-13). And, a third session (#14-19) is from a previously unissued radio broadcast with his brother **Reverend A.C. Robinson** on vocals and harmonica, while L.C. plays fiddle during these performances of pure holiness songs. Recorded mostly in San Francisco in 1971 & 1975.

1. MOJO IN MY HAND • 2. UPS AND DOWNS • 3. PINETOP'S BOOGIE WOOGIE • 4. ACROSS THE BAY BLUES • 5. L.C.'S SHUFFLE • 6. CAN'T BE A WINNER • 7. I'VE GOT TO GO • 8. STOP AND JUMP • 9. SHE GOT IT FROM THE START • 10. THINGS' SO BAD IN CALIFORNIA • 11. NEW TRAIN TIME • 12. I'M JUST A COUNTRY BOY • 13. L.C.'S THEME • 14. JESUS, DID I KNOW • 15. I DON'T KNOW WHAT I WOULD DO WITHOUT THE LORD • 16. SOMETHING MIGHTY SWEET ABOUT THE LORD • 17. IDA RED • 18. L.C.'S BLUES • 19. SWEET JESUS • total time: 71:47

"...One thing that separated L.C. from other bluesmen was that he was a stunning multi-instrumentalist. Besides playing guitar and blues fiddle, L.C. was also the master of the lap-steel guitar...this Arhoolie CD will remain as the best document available on the great L.C. Robinson...absolutely mandatory listening for all fans of real blues." (Andy Grigg – Real Blues)



DR. ROSS

"Boogie Disease"

CD/CASS 371

Isaiah "Doctor" Ross - vocals, guitar, and harmonica with various accompaniments. Dr. Ross, "The Harmonica Boss," was one of the truly original personalities on the postwar Blues scene. A one-man band, playing the guitar left-handed with a harmonica on a rack around his neck, Dr. Ross produced some of the most hypnotic, John Lee Hooker-like boogie rhythms ever to come out of the Mississippi Delta. These are his first and best recordings. Recorded in Memphis between 1951 and 1954.

1. BOOGIE DISEASE (Take 5) • 2. GOING TO THE RIVER • 3. GOOD THING BLUES • 4. TURKEY LEG WOMAN • 5. COUNTRY CLOWN • 6. MY BEBOP GAL • 7. MEMPHIS BOOGIE • 8. SHAKE 'EM ON DOWN • 9. DOWN SOUTH BLUES • 10. SHAKE A MY HAND • 11. LITTLE SOLDIER BOY • 12. MISSISSIPPI BLUES (Cat Squirrel) • 13. GOING BACK SOUTH • 14. DR. ROSS (Chicago) BREAK DOWN (Take 2) • 15. TAYLOR MAE • 16. TEXAS HOP • 17. CHICAGO BREAKDOWN (Take 3) • 18. JUKE BOX BOOGIE (Take 2) • 19. FEEL SO SAD • 20. POLLY PUT YOUR KETTLE ON • 21. INDUSTRIAL AVENUE BOOGIE • 22. DOWNTOWN BOOGIE • total time: 66:16

"...the ultimate documentation of Dr. Isaiah Ross' commercial recordings. The strength of this material is its diversity—it includes not only the one-man band format for which Ross is most famous, but also a healthy sampling of ensemble material that places him squarely in the mainstream of downhome Memphis blues." (Peter Aschoff – Living Blues)



OMAR SHARRIFF

"The Raven"

CD/CASS 365

Omar Sharriff (formerly Dave Alexander) - vocals and piano with bass & drums. (Mostly recorded in 1991 plus 7 cuts from ARH LPs 1067 & 1071 from 1972.)

1. THE RAVEN • 2. FILLMORE STREET BOOGIE • 3. HOUSE BUILT BY THE BLUES • 4. LOVE IS JUST A FOOL • 5. SAN FRANCISCO CAN BE SUCH A LONELY TOWN • 6. GREAT BALLS OF FIRE • 7. THIS IS LOVE • 8. STRANDED IN ST. LOUIS • 9. OMAR'S BOOGIE • 10. JUST A BLUES • 11. THE RATTLER • 12. THE HOODOO MAN • 13. BLUE TUMBLEWEED • 14. SUFFERING WITH THE LOWDOWN BLUES • 15. COLD FEELING • 16. JIMMY, IS THAT YOU? • 17. SO YOU WANT TO BE A MAN • total time: 63:11

"Omar Sharriff is a Texas-born pianist who moved to the San Francisco area in the '60s. A modernist and innovator whose singing shows touches of Mose Allison and Percy Mayfield, he made two excellent albums for Arhoolie in 1972 as Dave Alexander, then changed his name and disappeared from the recording world for twenty years. This CD has seven of his best older cuts and ten new pieces. Sharriff is an interesting pianist, with hints of Latin and jazz in his playing, but he is strongest as a singer and lyricist. He has a unique sound, artistic introspection mixed with big city soul and a rare poetic sensitivity. While he always keeps the rhythm solid and the music firmly grounded in older blues styles, he is clearly a man with ambitions to expand the genre..." (Elijah Wald – SingOut!)





ROBERT SHAW

"The Ma Grinder" - Texas Barrelhouse Piano

CD 377

Robert Shaw – piano & vocals. (Includes all of ARH LP 1010, 1 from 1017, plus 6 previously unissued selections.) Recorded in Austin, Tx., in 1963, 1973, & 1977.

1. THE MA GRINDER • 2. HATTIE GREEN • 3. THE FIVES • 4. BLACK GAL • 5. PUT ME IN THE ALLEY • 6. GROCERIES ON MY SHELF (Piggly Wiggly) • 7. THE CLINTON • 8. PEOPLE, PEOPLE • 9. THE COWS • 10. WHORES IS FUNKY • 11. HERE I COME WITH MY DIRTY, DIRTY DUCKINGS ON • 12. SATURDAY NIGHT SPECIAL • 13. JIM NAPPY • 14. FAST SANTA FE (Bear Cat) • 15. MOBILE & K. C. LINE • 16. GOING DOWN TO THE GULF •

17. SHE USED TO BE MY BABY (Ma Grinder #2) • total time: 72:00

"...a beautiful collection of solo piano instrumentals and songs, one of the most distinctively regional sounding records on the instrument. It combines dazzling dance tunes, in a relaxed boogie style, with touches of ragtime mixed in, and tough lowdown blues. This is the Texas Santa Fe piano style, as originally put on record by shadowy figures like Black Boy Shine, Andy Boy and Rob Cooper in the 1930s. Shaw was every bit as good as those men, and was a real discovery in the early '60s, which is when most of these recordings were made - a few choice notes on the piano and a whole era, a whole way of life is instantly evoked... Utterly wonderful stuff and unreservedly recommended. Shaw is really something else." (Ray Templeton – Blues & Rhythm)



SMOKY BABE / HERMAN E. JOHNSON

"Louisiana Country Blues"

CD 440

Recorded by Harry Oster in 1960 & 1961.

A - Smoky Babe (Robert Brown): 1. I'M BROKE AND I'M HUNGRY • 2. TOO MANY WOMEN • 3. TWO WINGS • 4. MISSISSIPPI RIVER • 5. MY BABY SHE TOLD ME • 6. RABBIT BLUES • 7. BLACK GHOST • 8. AIN'T GOT NO RABBIT DOG • 9. BAD WHISKEY • 10. BLACK GAL • 11. MY BABY PUT ME DOWN • 12. GOING BACK HOME • 13. REGULAR BLUES • (Originally LP 2019)

B - Herman E. Johnson: 14. I JUST KEEPS ON WANTING YOU • 15. YOU DON'T KNOW MY MIND • 16. MOTHERLESS CHILDREN • 17. DEPRESSION

BLUES • 18. SHE'S A-LOOKING FOR ME • 19. SHE HAD BEEN DRINKING • 20. I'M GROWING OLDER • 21. PO' BOY • 22. LEAVIN' BLUES • 23. PIANO BLUES • 24. WHERE THE MANSION'S PREPARED FOR ME • (Originally LP 1060) • total time: 78:48

"This stuff is the real thing.... it combines a pair of strutting, growling guitarists who were first captured in 1960 and 1961, respectively. The rough, rural lives they lived pours out—songs about motherless children, going broke and hungry, bad whiskey and women who drink too much. The style and the sound are reminiscent of Robert Johnson, so much so that you'd think these fellows learned their delivery while sitting at his heels... a rare opportunity to hear old-fashioned blues in their original setting from a couple of guys who knew [little but] the blues." (Ed Silverman – Dirty Linen)



SUZY THOMPSON

"Stop & Listen"

CD 517

Suzy Thompson: vocals and fiddle, guitar on #3, 4, 6, and 14; **Eric Thompson:** guitar on #1, 3, 4, 5, 10, 12, 15, tenor banjo on #16, cuatro on #14; **Ben Sigelman:** cello on everything except #7, 8, 14; **Dave Murray:** mandolin on #1, 5, 10, 15, 16; **Dan Kluger:** banjo-uke on #1, 5, 10, 15, 16; **Dan Warrick:** guitar on #1, 5, 10, 15, 16, vocal on #16; **Del Rey:** resonator guitar on #3, 4, 11, 17, resonator ukulele on #12, 17, vocal on #3 and 17; **Larry Hanks:** jew's harp on #7, 10, bass vocal on #16; **Kate Brislin:** vocal on #16

Suzy Thompson dishes up hillbilly fiddle rags and soulful blues songs, a mélange of 1920's and 30's material plus some great originals, with the Thompson String Ticklers (rocking string band with guitars, cello, banjo-uke and mandolin) and other friends. Recorded LIVE on April 10, 2004 at Berkeley's Freight & Salvage.

1. DRUNKEN MAN'S DREAM (instrumental) (3:14) • 2. THE SIGN OF MEMPHIS MINNIE (spoken) (0:17) • 3. BLACK RAT SWING (3:34) • 4. EASY COME, EASY GO BLUES (3:14) • 5. KENNEDY RAG (instrumental) (2:39) • 6. IN THE PINES (4:15) • 7. MIKE IN THE WILDERNESS (instrumental) (1:58) • 8. STOP & LISTEN (3:02) • 9. EVERYBODY TWOSTEP (recitation) (0:38) • 10. EVERYBODY TWOSTEP (instrumental) (1:41) • 11. NORTH MEMPHIS CAFÉ (3:56) • 12. LOVE NUGGETS & GRAVY (instrumental) (2:48) • 13. NO MOCKINGBIRD (spoken intro) (1:04) • 14. NO MOCKINGBIRD (3:11) • 15. DUCK SHOES (instrumental) (3:51) • 16. SWEET LOVING OLD SOUL (3:30) • 17. Encore: HOW CAN YOU HAVE THE BLUES? (3:59)

BIG MAMA THORNTON

"Ball N' Chain"

CD 305

Big Mama Thornton - vocals, harmonica and drums with **Muddy Waters**, **James Cotton**, **Buddy Guy**, **Fred McDowell**, **Otis Spann** and others. Recorded in London, San Francisco and Los Angeles 1965, 1966 & 1968. (The best of ARH LPs 1028, 1032 & 1039.)

1. SWEET LITTLE ANGEL • 2. UNLUCKY GIRL • 3. SWING IT ON HOME • 4. LITTLE RED ROOSTER • 5. HOUND DOG • 6. YOUR LOVE IS WHERE IT OUGHT TO BE • 7. SCHOOL BOY • 8. MY HEAVY LOAD • 9. I'M FEELING ALRIGHT • 10. SOMETIMES I HAVE A HEARTACHE • 11. BLACK RAT • 12. LIFE GOES ON • 13. BUMBLE BEE • 14. GIMME A PENNY • 15. WADE IN THE WATER • 16. BALL N' CHAIN • total time: 61:52

"Gritty vocals and uninhibited delivery, her own version of 'Hound Dog' (lifted by Elvis from an earlier version) and 'Ball N' Chain' (given to Janis Joplin who copied many of Big Mama's vocal mannerisms) make for a mesmerizing issue." (David Harrison – Folk Roots)

"...She is one of the greats to be sure. Her voice ranges from a high register that can be 'silky' to a very low space that is as gruff and tough as any male's. Her sense of phrasing, intonation, and tremolo is very sophisticated at times but never moves her from the mark. She knows where she's at, and where she's at is the blues... Behind Mama is a cast of brilliant blues artists including Fred McDowell who accompanies her on slide; a small electric group consisting of Buddy Guy, Eddie Boyd, Big Walter Horton, Jimmy Lee Robinson and the legendary Fred Below; and the 1966 Muddy Waters Band: James Cotton, Otis Spann, Muddy Waters, Samuel Lawhorn, Luther Johnson, and Francis Clay." (Baltimore Blues Society Newsletter)



BIG MAMA THORNTON

"With The Muddy Waters Blues Band – 1966"

CD 9043

Big Mama Thorton – Vocals; **Muddy Waters** - guitar; **Otis Spann** – Piano; **James Cotton** – harmonica; **Sammy Lawhorn** – guitar; **Luther Johnson** – bass; **Francis Clay** - drums

Big Mama Thornton is one of the greatest Blues shouters of all time. Her music has influenced the likes of Janis Joplin and Elvis, who would later cover songs originally recorded by Big Mama. She was inducted into the Rock and Roll Hall of Fame in 1984. In 1966 she joined with the Muddy Waters Blues band to cut a classic album of down home shoutin' blues for Arhoolie Records. **This CD features 7 previously unissued tracks** (#s 11-17).



1. I'M FEELING ALRIGHT • 2. SOMETIMES I HAVE A HEARTACHE • 3. BLACK RAT (take 4) • 4. LIFE GOES ON • 5. EVERYTHING GONNA BE ALRIGHT • 6. BIG MAMA'S BUMBLE BEE BLUES • 7. GIMME A PENNY (take 6) • 8. LOOKING THE WORLD OVER • 9. I FEEL THE WAY I FEEL • 10. GUIDE ME HOME • 11. BLACK RAT (take 2) • 12. WRAPPED TIGHT • 13. GIMME A PENNY (take 5) • 14. BIG MAMA'S SHUFFLE • 15. SINCE I FELL FOR YOU • 16. I'M FEELING ALRIGHT (fast version) • 17. BIG MAMA'S BLUES (My Love)



BIG MAMA THORNTON

"In Europe"

CD 9056

Willie Mae "Big Mama" Thorton – vocals (+ harmonica and/or drums on *); **Buddy Guy** – guitar; **Eddie Boyd** – piano or organ; **Walter "Shakey" Horton** – harmonica on ‡; **Jimmy Lee Robinson** – bass; **Fred Below** - drums
Recorded on October 20, 1965, at Wessex Studio in London, England. Featuring 6 unreleased bonus tracks including a rare 15 minute interview of Big Mama Thornton by Arhoolie Records founder Chris Strachwitz.

1. SWEET LITTLE ANGEL • 2. THE PLACE • 3. LITTLE RED ROOSTER • 4. UNLUCKY GIRL † • 5. HOUND DOG † (take 1) • 6. SWING IT ON HOME (take 1) • 7. YOUR LOVE IS WHERE IT OUGHT TO BE * • 8. SESSION BLUES* • 9. DOWN HOME SHAKE DOWN * † • 10. MY HEAVY LOAD • 11. SCHOOL BOY • 12. I NEED YOUR LOVE* • 13. GOOD TIME IN LONDON* † • 14. CHAUFFEUR BLUES • 15. SWING IT ON HOME (take 2) • 16. HOUND DOG (take 2) • 17. Big Mama talks with Chris Strachwitz





JOE TURNER
with Pete Johnson's Orchestra
"Tell Me Pretty Baby"
CD 333

Joe Turner - vocals, with **Pete Johnson** - piano & his orchestra. (All of Arhoolie LP/C 2004 plus 12 previously un-reissued sides. Recorded in Los Angeles 1947-1949.)

1. WINE-O-BABY BOOGIE • 2. B&O BLUES • 3. ROCKET BOOGIE "88" (Part 1) • 4. OLD PINEY BROWN'S GONE • 5. BABY, WON'T YOU MARRY ME • 6. SKID ROW BOOGIE • 7. CHRISTMAS DATE BOOGIE • 8. RADAR BLUES • 9. TELL ME PRETTY BABY • 10. ROCKET BOOGIE "88" (Part 2) • 11. TROUBLE BLUES • 12. HALF TIGHT BOOGIE • 13. MARDI GRAS BOOGIE • 14. MY HEART

BELONGS TO YOU • 15. SO MANY WOMEN BLUES • 16. MESSIN' AROUND • 17. I DON'T DIG IT • 18. RAINY WEATHER BLUES • 19. BOOGIE WOOGIE BABY • 20. MARRIED WOMAN BLUES • 21. FEELIN' SO SAD • 22. MOODY BABY • 23. AROUND THE CLOCK BLUES (Part 1) • 24. AROUND THE CLOCK BLUES (Part 2) • total time: 63:07

"Along with Jimmy Rushing, Joe Turner was one of the best blues shouters to come out of the exciting Kansas City musical scene of the 1930s. In those days, Turner's main gig was as a bartender, but his penetratingly soulful voice often could be heard in impromptu duets with the house pianist Pete Johnson, himself one of the best blues and boogie woogie ticklers to come down the pike. As the years passed and the talents of both were discovered by the world outside of Kansas City, they were frequently paired on recording dates, particularly during the 1940's. The selections here, recorded mainly in Los Angeles from 1947 to 1949, catch them in their prime as experienced but still young and enthusiastic performers...In later years, sessions like these without nearly as much finesse would be called Rhythm and Blues, would gain a considerable amount of popularity and ultimately give birth to the ugly offspring of music known as Rock and Roll. The collection at hand could be termed Blues and Swing, because all of the rhythm sections here play strongly but swingingly...Joe Turner would remain a consistently strong blues performer throughout most of his long career, but during the sessions contained on this album he received some of the most sympathetic accompaniment he would get on record.... A large part of that musical sympathy comes in the pianistic presence of Pete Johnson." (Ted des Plantes - Mississippi Rag)



MERCY DEE (Walton)
"Troublesome Mind"
CD/CASS 369

Mercy Dee Walton - piano and vocals with **Sidney Maiden** - harmonica; **K.C. Douglas** - guitar; and **Otis Cherry** - drums on some selections. Recorded in California, 1961.

* = previously unissued.

1. HAVE YOU EVER BEEN OUT IN THE COUNTRY • 2. FIVE CARD HAND • 3. AFTER THE FIGHT* • 4. LADY LUCK* • 5. BETTY JEAN* • 6. ONE ROOM COUNTRY SHACK • 7. MERCY'S TROUBLES • 8. SUGAR DADDY • 9. RED LIGHT • 10. WALKED DOWN SO MANY TURNROWS • 11. CALL THE ASYLUM* • 12. MERCY'S SHUFFLE* • 13. TROUBLESOME MIND • 14. SHADY LANE* • 15. EIGHTH WONDER OF THE WORLD • 16. I BEEN A FOOL • total time: 63:58

"Mercy D. Walton is one of the more obscure figures in the blues, with his sole claim to fame being the minor hit single, 'One Room Country Shack,' for Specialty in 1950. He had arrived in California a decade earlier after growing up in rural Texas and being strongly influenced by the house party piano players he heard there. This disc is a compilation of four sessions for Chris Strachwitz in 1961 and find the 45 year old Walton in superb form. Five of the sixteen tracks are solo piano and vocal pieces, while the rest have varying degrees of accompaniment from rhythm guitarist K. C. Douglas, harpist Sidney Maiden, and drummer Otis Cherry. Although Walton passed away a year after these recordings, this set is an excellent document of an overlooked musician who possessed multiple talents. An authentic rural bluesman who could sing and play with the best, Walton wrote some truly amazing songs and performed them with distinctive style. 'If it was rainin' soup, I'd be caught with a fork. Tryin' to live in the mad, mad atomic age.' Recommended." (Rick Swenson - Record Roundup)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

FOR PRICES SEE OUR CURRENT ORDER FORM.

California Residents, please remember to add sales tax.

KATIE WEBSTER
"I Know That's Right"
CD 393

Katie Webster - vocal and piano; with **John Lumsdaine** - guitar; **Clay Cotton** - organ; **Bruce Unsworth**, **Jim Peterson**, **Nancy Wright** - sax; **Steve Ehrmann** - bass; **Steve Griffith** - drums. Katie Webster, the queen of swamp blues piano, one of America's great rhythm and blues vocal and piano stylists, along with Hot Links. Most of the selections are Webster originals and based on real-life experiences. (All of ARH LP 1094 plus * items which are previously unissued & appear only on this CD.) Recorded in California, 1984 & 1985.



1. I KNOW THAT'S RIGHT • 2. JIMMY JIMMY • 3. DON'T ACCUSE ME • 4. I WANT YOU TO LOVE ME • 5. KATIE'S BOOGIE WOOGIE • 6. MILLION DOLLAR SECRET/SHAKE, RATTLE, AND ROLL* • 7. WHEN SOMETHING IS WRONG WITH MY BABY* • 8. VOODOO BLISS • 9. BO JENKINS • 10. JESUS LOVES ME/ONLY A LOOK* • 11. SNATCH AND GRAB IT • 12. MISTY BLUE* • total time: 71:48

"I Know That's Right' blends Katie Webster's Louisiana style with straight blues and boogie-woogie. Webster's a master pianist. She intersperses powerhouse runs, nimble phrasing and gospel riffs, and keeps everything moving in a casual, yet hypnotic fashion. Webster's vocal style has elements of down-home acerbity, fervent pleas and plaintive questioning, as well as comedic and intense aspects. She never sings a chorus or melody the same on any number, and it's extremely interesting to hear her changing direction or varying the way she sings from stanza to stanza. Katie Webster is the kind of singer who never gets boring or tiring...the album sizzles and shimmers." (Ron Wynn - The Bridgeport Post & Telegram)

BUKKA WHITE
"Sky Songs"
CD/CASS 323

Bukka White - vocals & guitar or piano (plus washboard on two cuts). (All of the songs from ARH 1019 and ARH 1020 recorded in 1963.)

1. BALD EAGLE TRAIN • 2. SINGLE MAN BLUES • 3. GEORGIA SKIN GAME • 4. JESUS DIED ON THE CROSS TO SAVE THE WORLD • 5. SUGAR HILL • 6. MY BABY • 7. ALABAMA BLUES • total time: 64:10

"Bukka White's music is truly unique. His ability to improvise at the drop of a hat was exploited to the full here, resulting in seven long, extraordinary songs. Songs of travel, women, gambling, religion and music develop over White's mesmerically rhythmic guitar and, on two tracks, piano." (Mark Harris - Juke Blues)



BIG JOE WILLIAMS
"Shake Your Boogie"
CD/CASS 315

Joe Lee "Big Joe" Williams - vocals and 9-string guitar, vocal by **Mary Williams** on "I Want My Crown." (All of ARH LP 1002, recorded 1959, and most of ARH LP 1053 from 1969.)

1. SLOPPY DRUNK BLUES • 2. YO YO BLUES • 3. PRESIDENT ROOSEVELT • 4. FORTY FOUR BLUES • 5. GREYSTONE BLUES • 6. I WANT MY CROWN • 7. MEAN STEP FATHER • 8. BROTHER JAMES • 9. SHAKE YOUR BOOGIE • 10. VITAMIN A BLUES • 11. SHE LEFT ME A MULE TO RIDE • 12. SO GLAD • 13. LOUISIANA BOUND • 14. KILLING FLOOR BLUES • 15. THROW THE BOOGIE WOOGIE • 16. DIRT ROAD BLUES • 17. MONTREAL BLUES • 18. TAKE ME OUT OF THE BOTTOM • 19. THINKING OF WHAT THEY DID TO ME • 20. THE DEATH OF DR. MARTIN LUTHER KING • 21. ARMY MAN IN VIETNAM • 22. CREOLE QUEEN • 23. REMEMBER WAY BACK • 24. KING JESUS • total time: 66:40

"For some reason, Big Joe Williams wasn't taken quite as seriously by blues buffs in the '60s as he should have been. I think it was probably because, unlike Son House and Skip James who had been long-lost and found again, or Charley Patton and Robert Johnson who were seriously enigmatic stiffys, Big Joe had kept right on being there, a working musician...Big Joe played a 9-string guitar which he pounded, slapped and drove like a demented downhill slalom through a thicket of seminal Delta blues, singing in a gutsy, raw, emotion-exhausting voice. Many of his songs were loosely constructed around the beaten chassis of a familiar Mississippi tune or riff, but in his hands they were totally personal, often topical masterpieces...If I had to pick a CD to try and hook a newcomer to country blues, this would surely be one of the candidates." (Ian Anderson - Folk Roots)





BIG JOE WILLIAMS AND FRIENDS

“Going Back To Crawford”

CD 9015



Joe Lee “Big Joe” Williams, famous for his emotional singing, his 9 string guitar, and his composition “Baby Please Don’t Go,” was not only one of the pioneer Mississippi blues singers/guitarists, but also a talent scout and record producer. Big Joe produced this remarkable set of recordings in his hometown of Crawford, Miss. in 1971 by gathering talented relatives, neighbors, and acquaintances to hopefully present their songs to the wider world. Although belatedly, this CD brings you some of the most moving, pure, and authentic country blues ever put on records. Thanks, Big Joe!

1. BACK HOME BLUES • 2. BABY PLEASE DON’T GO • 3. SATURDAY NIGHT WOMEN • 4. BEEN IN CRAWFORD TOO LONG • 5. SUGAR DIABETES BLUES • 6. RUN HERE JAILER WITH THE KEY • 7. TAKE ME OUT OF THE BOTTOM • 8. BIRD NEST • 9. CORRINA • 10. I WALKED ALL NIGHT LONG • 11. SUGAR ON THE BOTTOM • 12. BAD LUCK • 13. CHECKIN’ OUT • 14. MY LAST GIRL - DON’T TREAT HER WRONG! • 15. CAN’T LISTEN NO MORE • 16. DON’T STAY LONG • 17. I’M WILD ABOUT MY JELLY ROLL • 18. MOANIN’ ‘FO DAY • 19. I’M LEAVIN’ THIS TOWN • 20. I DON’T KNOW WHY • 21. MY BABY STOPPED DRINKING WATER • 22. GOOD TIMES HERE, BETTER DOWN THE ROAD • 23. SHAKE IT ENOUGH FOR ME • 24. MARY FRANCES • 25. MY BABY DON’T STAND NO FOOLIN’ • 26. SHE HAVE BROKEN MY HEART • total time: 76:51

“This is one of those things you dream about – a completely unknown Chris Strachwitz session, from almost thirty years ago, featuring Big Joe Williams – one of the all time great bluesmen – on stunning form, complimented by a selection of high quality Mississippi blues from some friends that Big Joe brought together for the purpose.

Big Joe is nothing less than mighty on his seven tracks.... You tend to forget just what an impact this extraordinary man could make – partly because he made so many records, and they weren’t all of the same quality – but here he fulfills all expectations – his voice full power and emotion, his guitar mixing driving rhythms with flashes of slide or fingered runs....

The lesser lights may not match up to these standards, but in their own right they have a great deal to offer. Austen Pete seems like the oldest man present, and his music also harks back to a much earlier time... While ‘Wild About My Jelly Roll,’ with its slide guitar accompaniment, sounds like it could have come straight from a pre-war field trip by Columbia or Victor, ‘Take Me Out Of The Bottom’ is a version of the song that sometimes goes under the title of a ‘Long Haired Doney’... Shortstuff Macon appears on his own on some tracks, with Big Joe’s guitar added on others, and also as second guitar behind the big man himself. His style may be a little less archaic than Austin Pete’s but it is still nothing but down-home blues.... His guitar might sometimes rattle like a snare drum, and his playing might be rough and unrefined, but he’s the authentic article, make no mistake.

Glover Lee Connor doesn’t play an instrument, but you can see why Big Joe felt he should be recorded – he has a strong, contemporary-sounding (for the time) blues voice. He sounds a bit like Buddy Guy, or maybe Fenton Robinson...

A couple of months before the session, Big Joe had arranged a session of his own, together with Macon and Glover, at a local radio station. Seven tracks from that session are also included here. The music is pretty well as good as on Strachwitz’s recordings... its rather compressed quality gives them the feel of older recordings... a very satisfactory bonus to a release that is already very, very welcome indeed.”
(Ray Templeton – Blues & Rhythm)



ROBERT PETE WILLIAMS

“Poor Bob’s Blues”

CDs 511 A/B



Robert Pete Williams – vocals & guitar. Recorded by Harry Oster in Louisiana and Iowa.

Disc One: 1. MY MIND WANDERING AROUND (acapella)(5:55) • 2. CANE CUT MAN (5:10) • 3. MY DADDY WAS A HOODOO MAN (4:42) • 4. NO MORE SWEET POTATOES (4:30) • 5. POOR BOB’S BLUES (3:54) • 6. COWS LOVE MUSIC (4:37) • 7. CAN’T YO-YO NO MORE (5:14) • 8. SHAKE, SHAKE BABY (5:42) • 9. LORD, I DONE YOU WRONG (3:10) • 10. BEEN

MISTREATED SO LONG (3:52) • (total time 47:00)

Disc Two: 1. THINGS ALL WRONG WITH ME (6:42) • 2. MATCHBOX BLUES (5:40) • 3. SAD NEWS FROM KOREA (4:34) • 4. WHAT A SHAPE I’M IN (5:20) • 5. POOR BOY, LONG WAY FROM HOME (4:11) • 6. OUT ALL NIGHT LONG (4:10) • 7. CRYING WON’T MAKE ME STAY (5:50) • 8. ALL OUT AND DOWN (3:47) • 9. TOM AND OLD MASTER (story)(9:15) • (total time 51:00)

ROBERT PETE WILLIAMS

Vol.1: “I’m Blue As A Man Can Be”

CD 394

Robert Pete Williams – vocals & 6- or 12- string guitar. Recorded by Harry Oster at Angola State Penitentiary, Louisiana, in 1959 and 1960. Edited by Henry Kaiser.
* = previously unreleased.

1. PARDON DENIED AGAIN • 2. THIS WILD OLD LIFE* • 3. JUST TIPPIN’ IN* • 4. LOUISE • 5. CHURCH ON FIRE #2* • 6. TEXAS BLUES • 7. I’M BLUE AS A MAN CAN BE • 8. UP AND DOWN BLUES • 9. SO MUCH IS HAPPENIN’ IN THIS WICKED WORLD* • 10. COME HERE BABY • 11. LEVEE CAMP BLUES • 12. TWO WINGS* • 13. ANGOLA SPECIAL • 14. MOTHERLESS CHILDREN HAVE A HARD TIME • 15. PLEASE LORD, HELP ME ON MY WAY* • total time: 65:00



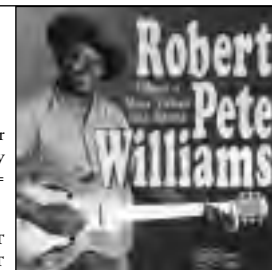
ROBERT PETE WILLIAMS

Vol.2: “When A Man Takes The Blues”

CD 395

Robert Pete Williams - vocals & 6- or 12- string guitar. Recorded by Harry Oster at Angola State Penitentiary, Louisiana, in 1959 and 1960. #1, 2, & 14 recorded by Chris Strachwitz in Berkeley, Ca., April 1970. Edited by Henry Kaiser. * = previously unreleased.

1. WHEN A MAN TAKES THE BLUES* • 2. I HAD TROUBLE* • 3. ALL NIGHT LONG* • 4. DYIN’ SOUL • 5. I GOT THE BLUES SO BAD • 6. SINNER DON’T YOU KNOW* • 7. HOT SPRINGS BLUES (Pettie Wheatstraw Blues)* • 8. THIS TRAIN IS HEAVEN BOUND* • 9. SANTA FE BLUES* • 10. BLUE IN ME • 11. DEATH COMES CREEPIN’ IN YOUR ROOM* • 12. WIFE AND FARM BLUES (Take 2)* • 13. I WANT TO DIE EASY* • 14. ROBERT PETE WILLIAMS MONOLOGUE* • total time: 71:53



Robert Pete Williams Review:

“Other blues musicians created wonderful bodies of work; Robert Pete Williams created a whole musical world. The more one listens to his music, the more deeply one is drawn into his unique vision. The dark, fluid voice and directly powerful lyrical imagery build with studied intensity. The guitar accompaniments, which often stay within one chord through a whole song, are like nothing else in blues, though they share characteristics with the playing of John Lee Hooker and the Malian Ali Farka Toure. Williams was ‘discovered’ in the Angola Penitentiary in Louisiana in 1959. He played music derived from the field holler tradition and, by extension, is closely tied to African roots. His songs were usually improvised, unrhymed and in no particular metric pattern, and his guitar tended to function as a rough second voice...He hewed closely to the old holler tradition, but not because he was unschooled in contemporary blues styles. His most personal musical excursions often include riffs and lines borrowed from the mainstream and when he wants to play a straight, rhymed blues, as on ‘Louise,’ he can do it brilliantly. These two CDs include Williams’ greatest work. ‘Pardon Denied Again’ is one of the early prison recordings, a painfully direct meditation. At the other extreme, ‘Wife and Farm Blues’ finds him singing about the troubles of farming while a woman partner humorously ribs and contradicts him, his straight lines feeding her humor. A final monologue includes his own story of the circumstances that led to his incarceration. Half the tracks are previously unreleased, and they are full of unexpected pleasures. Many are religious numbers, a previously undocumented side of Williams’ work. Other singers turned to hymns and gospel numbers when they sang Christian material, but Williams’ religious and secular songs are musically indistinguishable from one another, using the same modal structure and free lyrical improvisation. If you have never heard this music, there is no way to describe it. Williams was a one-of-a-kind genius who bred no imitators. These CDs are his legacy, and they are among the masterpieces of American music.”

(Elijah Wald – BluesWire)



SONNY BOY WILLIAMSON

"King Biscuit Time"

CD/CASS 310

Sonny Boy Williamson – vocals and harmonica with **Dave Campbell / Clarence Lonnie** – piano; **Cliff Bivens** – bass; **Frock O'Dell** – drums; **Joe Willie Wilkins** – guitar. Almost all of his early 1950s recordings originally issued on the Trumpet label plus a 15-minute radio program from 1965 over KFFA just before his death and Elmore James' original recording of "Dust My Broom" which features Sonny Boy on harmonica.

1. DO IT IF YOU WANNA • 2. COOL, COOL BLUES • 3. COME ON BACK HOME • 4. STOP CRYING • 5. EYESIGHT TO THE BLIND • 6. WEST MEMPHIS BLUES • 7. I CROSS MY HEART • 8. CRAZY ABOUT YOU BABY • 9. NINE BELOW ZERO • 10. MIGHTY LONG TIME • 11. SHE BROUGHT LIFE BACK TO THE DEAD • 12. STOP NOW BABY • 13. MR. DOWNCHILD • 14. SONNY BOY'S CHRISTMAS BLUES • 15. PONTIAC BLUES • 16. TOO CLOSE TOGETHER • 17. KFFA 15 MINUTE RADIO PROGRAM INCLUDES: A) V-8 FORD B) STORMY MONDAY C) RIGHT NOW D) COME GO WITH ME • 18. **Elmore James**: DUST MY BROOM, THE ORIGINAL RECORDING WITH SONNY BOY WILLIAMSON • total time: 60:17

"...the very best (Sonny Boy Williamson) ever recorded. Hard driving rural blues, ferocious harmonica and vocals." (David Harrison – Folk Roots)

"King Biscuit Time" contains his first, landmark recordings, the songs that forever established him as a remarkable, stand out performer...there's nothing here that's second rate. A 15-minute radio program from 1965, done right before his death, also has historic value. Finally, the disc has a definitive version of "Dust My Broom," whose key riff has probably recycled through urban blues as much as the opening section of Chuck Berry's licks on "Maybelline" have filtered through the rock domain." (Ron Wynn – Living Blues)



ELDER ROMA WILSON

"This Train"

CD 429

These recordings were made in November of 1994 at **Reverend Wilson's** home and at a small church in Mississippi. This CD also includes six sides made in 1948 by Elder Wilson in Detroit with two sons also playing harmonicas!

1. AIN'T IT A SHAME • 2. GIVE ME MY FLOWERS WHILE I LIVE • 3. THIS TRAIN IS A CLEAN TRAIN • 4. THE LORD WILL MAKE A WAY, YES HE WILL • 5. MY LORD'S GONNA MOVE THIS WICKED RACE • 6. GONNA WAIT TILL A CHANGE COME • 7. LILY OF THE VALLEY (STAND BY ME) • 8. BETTER GET READY • 9. TROUBLE EVERYWHERE • 10. GOT JUST WHAT I WANTED • 11. THIS TRAIN • 12. CLIMBING JACOB'S LADDER • 13. I DON'T CARE WHAT SKEPTICS SAY • 14. DEATH AIN'T NOTHING BUT A THIEF AND A ROBBER • 15. GET AWAY JORDAN • 16. I'M SO GLAD, TROUBLE WON'T LAST ALWAYS • 17. AMAZING GRACE • 18. MOTHERLESS CHILDREN • 19. HAVE YOU TRIED JESUS - HE'S ALRIGHT • 20. THIS TRAIN IS A CLEAN TRAIN • total time: 73:00

See Gospel listing (page 121) for a review of this remarkable album!



JOHNNY YOUNG

"Chicago Blues"

CD/CASS 325

Johnny Young – vocals and guitar or mandolin; with **Otis Spann, James Cotton, Big Walter Horton, S.P. Leary, Jimmy Dawkins, Lafayette Leake**, etc. (All of ARH 1029 and most of ARH 1037). Recorded in 1965 & 1967.

1. WILD, WILD WOMAN • 2. KEEP YOUR NOSE OUT OF MY BUSINESS • 3. I'M HAVING A BALL • 4. MY TRAIN FARE OUT OF TOWN • 5. I'M DOING ALL RIGHT • 6. STEALIN' • 7. KEEP ON DRINKING • 8. HOT DOG! • 9. COME EARLY IN THE MORNING • 10. MOANING AND GROANING • 11. CROSS-CUT SAW • 12. SLAM HAMMER • 13. STRANGE GIRL • 14. RING AROUND MY HEART • 15. SOMETIMES I CRY • 16. DON'T YOU LIE TO ME • 17. ON THE ROAD AGAIN • 18. WALTER'S BOOGIE • 19. STOCKYARD BLUES • 20. DRINKING STRAIGHT WHISKEY • total time: 65:23

"No blues collection should be without this disc. The stellar lineup includes Muddy Waters' sidemen Otis Spann, James Cotton, and S.P. Leary. Also heard is the fine playing of Big Walter Horton and guitarist Jimmy Lee Dawkins. Johnny Young certainly rises to the occasion – his guitar and mandolin (!) playing are excellent (and it is a rare pleasure to hear the mandolin used so well in this context.) Musicians perform in a variety of combinations – a favorite is the Otis Spann piano/Johnny Young mandolin duet on 'Keep Your Nose Out of My Business.' This disc features 20 cuts, and is over 65 minutes long – a bargain at the price. Highly recommended." (Phil Sottile – Victory Review)

ARHOOLIE RECORDS PRESENTS



"It's GOT TO BE ROUGH & SWEET"

25th Anniversary Party

Various Artists

ARV 402

2 hours of Hot Live Music featuring: **Katie Webster, Michael Doucet, Rose Maddox, Charlie Musselwhite** and many more!

27 songs in thrilling live performance fill this anniversary concert celebrating ARHOOLIE RECORDS' first quarter-century of recording down-home American music. Features interviews and commentary with Arhoolie Records president Chris Strachwitz.

J.C. Burris: Blues All Around • Down on the Farm • The Educated Hand Jive.

Los Campesinos De Michoacán: El Relampago • Rancheto Afamado • Querida Mujer

Dick Oxtot's Golden Age Jazz Band: Barbecue Bess & Aggravatin' Papa (Pamela Polland-vocal) • Lulu's Back In Town (Terry Garthwaite & Willow Wray-vocals) • Doin' the Raccoon (instrumental)

Charlie Musselwhite Blues Band: Nightclubs • Key to the Highway • Keep on Rubbin'

Rose Maddox (with C&W Band): Rocky Top • Honky Tonkin' • Amanda • Ugly and Slouchy • Gotta Travel On

Michael Doucet, Ann Savoy, Danny Poullard & the California Cajun All Stars: Reel De Courtville • Grand Mamou • La Porte Dans Ariere • Bosco Stomp • Valse De Bayou Teche • Eunice Two Step

Katie Webster with **Hot Links**: Misty Blue • Snatch It and Grab It • Katie's Boogie

Arhoolie Records Video ARV-402 • 2 Hours

VHS video available in N.T.S.C. and P.A.L. formats

"*It's Got to Be Rough and Sweet*" (the title taken from a description of the kind of music New Orleans clarinetist George Lewis liked) started out as a simple one camera 'home movie' of the birthday party, with no thoughts about eventual commercial release. It features a batch of Arhoolie artists who performed at the show, and, despite some rough spots – the mood is very informal and party-like – there are some great moments.

The performers include **J.C. Burris, Los Campesinos de Michoacán** and **Dick Oxtot's Golden Age Jazz Band**, but the real stars are blues harpist **Charlie Musselwhite** (who blows up a storm), veteran country singer **Rose Maddox** (who proves that she's still a honky tonk queen, even in her golden years), an all-star Cajun band led by **Michael Doucet** of BeauSoleil and singer **Ann Savoy**, and, finally, boogie and blues pianist **Katie Webster** with **Juke Joint Johnny** and the **Hot Links**.

The last half romps pretty good, especially the Cajun segment, and Katie's long turn through 'Misty Blue.' It's not, as Chris Strachwitz says, 'a Hollywood production,' but then it wouldn't be an Arhoolie tape if that were true. Chris has never minded the rough edges, and his values have always placed content over packaging. As a result, this and the Chenier tapes can sit perfectly next to those 300-plus albums in the Arhoolie catalog. All are invaluable, true treasures untold."

(Bob Claypool – The Houston Post)



"15 LOUISIANA CAJUN CLASSICS"

For Piano Accordion
Mel Bay Publications



Piano accordion transcriptions to 15 classic Arhoolie recordings.
31 pages - \$9.95.

Contains: 1.BeauSoleil: Le Jig Francais • 2.Nathan Abshire: Chere Te Mon • 3.Wade Frugé: Port Arthur Blues • 4.Dewey Balfa, Marc Savoy & D.L. Menard: J'ai Passé Devant Ta Porte • 5.Wallace "Cheese" Read: Fiddle Stomp • 6.California Cajun Orchestra: Chicot Two-Step • 7.Harry Choates: Poor Hobo • 8.Hackberry Ramblers: Jolie Blonde • 9.Savoy-Doucet Cajun Band: Two-Step D'amédé • 10.Canray Fontenot: Bernadette • 11.Austin Pitre: Bosco Stomp • 12.Magnolia Sisters: La Robe Barrée • 13.Dewey Balfa w/ Nathan Abshire: Basile Breakdown • 14.Michael Doucet: Grand Tasso • 15.Joe Falcon: Flames D'Enfer



"ZYDECO"

The Early Years: 1949-62

Various Artists
CD/CASS 307

The first live field recordings made of Zydeco music in the early 1960s by Chris Strachwitz, at house parties & beer joints in Houston and southwest Louisiana. The **Chenier & Garlow** cuts are their first commercial recordings from 1949 & 1954.

McZiel & Gernger: 1.ALLONS A LAFAYETTE • 2.TAP DANCE • 3.FRENCH WALTZ • **Sidney Babineaux:** 4.RAYNE ONE-STEP & ZYDECO SONT PAS SALE • **Albert Chevalier:** 5.ZYDECO SONT PAS SALE • 6.MOMAN COUCHE' • 7.MA PETITE FILLE • 8.BERNADETTE, CHER • **George Alberts:** 9.YOU HAVIN' A GOOD TIME • **Peter King & Lester Herbert:** 10.KING'S ZYDECO • 11.LAFAYETTE ZYDECO • **Willie Green:** 12.JOLE BLONDE • 13.BABY PLEASE DON'T GO • 14.TELL ME, PRETTY BABY • 15.ANNOUNCEMENT & GREEN'S ZYDECO • **Herbert Sam:** 16.THEY CALL ME GOOD ROCKIN' • **Clifton Chenier:** 17.CLIFTON'S BLUES • 18.LOUISIANA STOMP • **Clarence Garlow:** 19.BON TON ROULET • total time: 64:33

"Zydeco, the hot-blooded hybrid of Cajun music, rhythm & blues, and rock'n'roll that flows mostly from Louisiana's Gulf Coast region, is as rich and distinctive as any indigenous American music form...You can pick up any disc...but real students of zydeco, or listeners who want to hear and learn about its roots, will find more value in this disc, which contains some of the first live recordings of zydeco...Bare-boned deliveries beautifully reveal the earliest details of the music form...almost every tune included on the disc provides an authentic account of zydeco's beginnings...Chris Strachwitz's mini-history of zydeco as a genre is invaluable because it accomplishes both criteria in splendid style." (Robert Santelli - CD Review)

THE ARHOOLIE BOUTIQUE



See page 171 for details.



"CAJUN CHAMPS"

Various Artists
CD 327



Includes most of the pioneers: **Joe Falcon** who made the first Cajun accordion record in 1928, Luderin Darbone's **Hackberry Ramblers**, **Dewey Balfa**, **Nathan Abshire**, **Lawrence Walker**, and more – and on through the recent **Savoy Family Band**.

1.AMEDE TWO STEP – **The Savoy-Doucet Cajun Band** • 2.GRAND TEXAS – **Chuck Guillory & Papa Cairo** • 3.LA VIEILLE CHANSON DE MARDI GRAS – **Wade Fruge** • 4.T'ES PETITE, MAIS T'ES MIGNONE – **Cheese Read** • 5.CREOLE STOMP – **Joe Falcon** • 6.CROWLEY WALTZ – **Luderin Darbone's Hackberry Ramblers** • 7.BOSCOE STOMP – **Lawrence Walker** • 8.EN BAS DE CHENE VERTE – **D.L.Menard** • 9.ALLONS A LAFAYETTE – **Harry Choates** • 10.LA VALSE DE MINUIT – **Cyp & Adam Landreneau with Jerry Devillier** • 11.MADELEINE – **Isom Fontenot** • 12.LA VALSE DE SOLEIL COUCHE – **Octa Clark** • 13.LOUISIANA STOMP – **Floyd Leblanc** • 14.LA BRANCHE DE MURIER – **Breaux Brothers** • 15.MA NEGRESSE – **Nathan Abshire** • 16.PETITE FILLE DE LA CAMPAGNE – **Dewey Balfa** • 17.CONTREDANSE – **Austin Pitre** • 18.CANNON BALL SPECIAL – **Nathan Abshire** • 19.JOLIE BLONDE – **Austin Pitre** • 20.ONE STEP A CHAUMONT – **Cheese Read & Marc Savoy** • 21.WADE'S BLUES – **Wade Fruge** • 22.SAM'S BIG ROOSTER – **The Savoy Family Band**

"ZYDECO CHAMPS"

Various Artists
CD/CASS 328



60 years of recorded Louisiana Creole music. A sampler of the best Zydeco musicians from the first to record, **Amédé Ardoin** in the 1920s, to **C.J. Chenier** in the '80s.

Clifton Chenier: 1.JOSEPHINE PAR SE MA FEMME • 2.BLACK GAL • 4.HUNGRY MAN BLUES • 21.ZYDECO CHA CHA • 22.TU LE TON SON TON • **C.J. Chenier:** 3.MY BABY DON'T WEAR NO SHOES • 20.BANANA MAN • **John Delafosse:** 5.JOE PETE GOT TWO WOMEN • 19.MARDI GRAS SONG • **Amédé Ardoin:** 6.LA VALSE DE BALLARD • **Lawrence "Black" Ardoin:** 7.MIDLAND TWO-STEP • 8.I'VE BEEN THERE • **Canray Fontenot & Alphonse "Bois Sec" Ardoin:** 9.LES BARRES DE LA PRISON • 10.PETITE ET LA GROSSE • **Paul McZiel & Wallace Gernger:** 11.I'M SAD AND I'M BLUE • **Clarence Garlow:** 12.BON TON ROULA • **Ambrose Sam:** 13.I'M GOING AWAY • **Sam Brothers 5:** 14.LAFAYETTE SPECIAL • 16.S.B.5 • **Herbert "Good Rockin'" Sam:** 15.GOOD ROCKIN' BOOGIE • **Leo Thomas & Preston Frank:** 17.MON CHERE TITE MONDE • 18 .SHAKE WHAT YOU GOT • total time: 67:59

"This is the bible of black French-Creole blues, with both old and new testaments to the higher power of Zydeco. It features a half century of recordings, from early swamp sounds to Clifton Chenier's great hits to some of today's top performers. Ye good times shall roll." (Jay Walljasper – Utne Reader)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

FOR PRICES SEE OUR CURRENT ORDER FORM.

(CA residents please add sales tax)

CD = available on CD ONLY; **CASS** = available on Cassette ONLY;
CD/CASS = available on CD OR Cassette.



The Cajun & Zydeco Music Of Louisiana, Vol.1

“J’AI ÉTÉ AU BAL”

(I Went To The Dance)

Various Artists

CD/CASS 331

The soundtrack (on two CDs) of the Brazos Films production by Les Blank, Chris Strachwitz & Maureen Gosling. The best Cajun and Zydeco musicians from the past and present. Selections are mostly new recordings made for the film but also included are some historic commercial recordings. Unlike in the film, each song is heard in its entirety. Also included are additional selections not heard or seen in the film.

Walter Mouton & The Scott Playboys: 1.J’AI ÉTÉ AU BAL • 2.CONVICT WALTZ • **Queen Ida & The Bon Ton Zydeco Band:** 3.FUL IL SA • **Lionel Leleux:** 4.J’AI ÉTÉ AU BAL • 5.LAKE ARTHUR STOMP • **Michael Doucet:** 6.ACADIAN WALTZ • 7.REEL CAJUN • **Canray Fontenot:** 8.LORITA • 9.BERNADETTE • **Dennis McGee:** 10.HAPPY ONE STEP • 11.O, MALHEUREUSE • **Amédé Ardoin & Dennis McGee:** 12.MADAME ATCHEN • **“Bois Sec” Ardoin & Sons:** 13.LAKE CHARLES TWO-STEP • **Nathan Abshire:** 14.DOMINO TWO-STEP • 15.JOLIE PETITE BLONDE • **Marc Savoy:** 16.MELVILLE TWO-STEP • **Marc & Ann Savoy:** 17.I MADE A BIG MISTAKE • **Joe Falcon & Cleoma Breaux:** 18.ALLONS À LAFAYETTE • **Odile Falcon:** 19.LA REINE DE LA SALLE • **Solange Falcon:** 20.NINETY-NINE YEAR WALTZ • **Luderin Darbone & The Hackberry Ramblers:** 21.UNE PIASTRE ICI • **Leo Soileau & His Four Aces:** 22.HACKBERRY HOP • **Chuck Guillory** with **Preston Manuel & The Rhythm Boys:** 23.GRAND TEXAS • **Harry Choates:** 24.JOLE BLONDE (The Original 1946 Hit) • **Iry Lejeune:** 25.J’AI ÉTÉ AU BAL • 26.LA VALSE DES GRANDS CHEMINS • total time: 62:28



The Cajun & Zydeco Music Of Louisiana, Vol.2

“J’AI ÉTÉ AU BAL”

(I Went To The Dance)

Various Artists

CD/CASS 332

Joseph Jones: 1.BLUES DE PRISON • **Jimmy Peters & The Ring Dance Singers:** 2.ZYDECO SONT PAS SALÉS (The Beans Ain't Salty) • **Sidney Babineaux:** 3.ZYDECO SONT PAS SALÉS • **Clifton Chenier:** 4.LOUISIANA BLUES • 5.ZYDECO SONT PAS SALÉS • 6.I'M A HOG FOR YOU • **D.L. Menard:** 7.THE BACK DOOR • 8.UNDER A GREEN OAK TREE • **Belton Richard:** 9.ANOTHER LONELY NIGHT • **Johnny Allen:** 10.DO YOU LOVE ME SO •

Dewey Balfa: 11.PORT ARTHUR BLUES • **The Balfa Brothers:** 12.ACADIAN TWO-STEP • 13.LA VALSE CRIMINELLE • 14.JONGLE A MOI • **BeauSoleil** with **Michael Doucet:** 15.QUOI FAIRE • 16.J’AI ÉTÉ AU BAL • **Paul Daigle:** 17.RAYNE ONE-STEP • **Paul Daigle & Cajun Gold:** 18.J’AI COUTER LES MENTEUSES (I Told Lies) • **John Delafosse:** 19.JOE PITRE A DEUX FEMMES • **Boozoo Chavis:** 20.JOHNNY AIN'T NO GOAT • **Rockin' Sidney:** 21.MY TOOT TOOT • **Wayne Toups & Zydecacajun:** 22.ALLONS À LAFAYETTE • total time: 67:30

Review for J'ai Été Au Bal CDs 331 & 332:

“...these two CDs cover just about everyone you could wish to see represented, plus several you'd never have thought of. This is more or less the soundtrack to the film of the same name, and it's the proverbial Who's Who of Louisiana music-making.

What I like particularly is that an attempt has been made to dig deep for the roots of this music, so that someone turned on by modern bands like BeauSoleil can – to coin the rootist adage – listen to the people they listened to. Thus we get a couple of fiddle solos from Mike Doucet juxtaposed with the playing of Lionel LeLeux. Dennis McGee (wonderful!) and Canray Fontenot, all major influences on Doucet's style. Or you could follow the Cajun accordion from Amédé Ardoin and Joe Falcon in the '20s, through the blusier and more aggressive style of the post war greats Nathan Abshire and Iry Lejeune, to the Rolls Royce of Marc Savoy and the youthful talent of Paul Daigle. More intriguing yet, there's a Zydeco sequence ranging from an astonishing chanted version of 'Les Haricots Sont Pas Sales' that sounds as if it came straight out of Africa, to Sidney Babineaux' prototype accordion arrangement of the same song and Clifton Chenier's full-blown Zydeco treatment of it. And nor have they forgotten the fringe hybrids with Western swing (Hackberry Ramblers, Harry Choates) and rock 'n' roll (Belton Richard, Johnnie Allen). There's a lot of thought gone into this.

Some of it is unashamedly down-homey; tapping feet, shouted asides, children's voices chiming through a delightful Marc and Ann Savoy duet, and the churning morass of the old Joe Falcon recordings may offend ears attuned to the clinical sound of the modern studio, but are part and parcel of Cajun music.... there is dynamite aplenty from Queen Ida, Boozoo Chavis, the Balfa Brothers (in devastating form on a 1976 live take) and Wayne Toups, as well as Chenier and BeauSoleil themselves....this is pretty well essential.” (Brian Peters – Folk Roots)

B R A Z O S F I L M S P R E S E N T S

“J’AI ÉTÉ AU BAL”

I WENT TO THE DANCE

The Cajun & Zydeco Music of Louisiana



The definitive documentary film about Cajun & Zydeco Music!

A Film by Les Blank, Chris Strachwitz and Maureen Gosling.
Narrated by Barry Jean Ancelet & Michael Doucet.

Featuring: Michael Doucet, Clifton Chenier, Queen Ida, Walter Mouton, Rockin' Sidney, The Balfa Brothers, Marc & Ann Savoy, D.L. Menard, Nathan Abshire, BeauSoleil, John Delafosse, Wayne Toups, “Bois Sec” Ardoin, Chuck Guillory, The Hackberry Ramblers, Dennis McGee, Boozoo Chavis, Odile Falcon, Canray Fontenot, Paul Daigle & Cajun Gold, among others

as well as historical sequences about Joe Falcon, Amédé Ardoin, Iry Lejeune, Harry Choates and more.

Special DVD Features include:

30 additional minutes of bonus footage, Audio Commentary by the filmmakers, scene access and credits, why the films were made, reviews and honors, about the filmmakers, production stills, & detailed scene info.

BF DVD 103

114 minutes

Also available in VHS (without bonus features)

VHS video available in N.T.S.C. or P.A.L. formats



“An exuberant tribute to the continuing vitality of Louisiana's Cajun and Zydeco music... (Illuminated by) passion, humor and common sense... The one thing common to all of (Les Blank's) films is the superior journalist's gift for being able to share his enthusiasms without seeming to manipulate the subjects... Guaranteed to send everyone out of the theatre feeling good and probably better.” (Vincent Canby – The New York Times)

“J’AI ETE AU BAL is such an infectious music film on Louisiana French and Zydeco music that it's hard to stay seated...It is a feast of folkloric scholarship, human history, regional color and irresistible music, an inspiring ‘must-see’ for anyone interested in American folkways or music. The film contains all the pertinent info...blended with wonderful performances and recollections of the various musicians...The Cajun sense of lost love comes through in almost all the songs, but if the theme is sad, the music is unusually exhilarating.” (Peter Stack – San Francisco Chronicle)

“J’AI ETE AU BAL emerges as proof that a fascinating, deeply researched documentary film can be splendidly entertaining.” (Philip Elwood – San Francisco Examiner)

“The combination of Strachwitz's scholarship and Blank's ever-keen appreciation of regional color and style make J’AI ETE AU BAL a model of its type, a must-see for lovers of roots and traditional music, and an eye-opener for anyone curious about American culture...Witty insightful narration...remarkable archival footage, creatively compiled and edited by Blank's longtime collaborator Maureen Gosling...manages to capture all the eccentricity, authenticity and electricity that keep Cajun and Zydeco alive and kicking...Despite the abundance of material covered, never once does this fine film resemble a collection of clips and curios for the converted. Strachwitz's rich research and Blank's endearingly personal style keep J’AI ETE AU BAL alive and vital, just as Doucet and Rockin' Doopsie and other Louisiana masters of Cajun and Zydeco do for the music they so love. See this movie and share their passion.” (Terry Lawson – Dayton Daily News)



“FOLKSONGS OF THE LOUISIANA ACADIANS”

Recorded by Dr. Harry Oster

Various Artists

CD/CASS 359

The entire award winning original LP with transcriptions and notes, augmented with extra cuts by most of the musicians. PLUS amazing cuts by Austin Pitre and Milton Monitor, two of the best cajun singers ever!

Chuck Guillory: GRAND TEXAS • **Wallace “Cheese” Read:** COLINDA • JE CHARCHE TOUT PARTOUT • T’ES PETITE MAIS T’ES MIGNONNE • FIDDLE STOMP • MA CHERE BELLE • FRENCH JIG • EMPTY BOTTLE STOMP • I MET A GIRL IN THE SWAMP • MAMOU BREAKDOWN • **Mrs. Odeus Guillory:** TU PEUX COGNER • **Mrs. Rodney Frugé:** LA PATATE CHAUDE • LA DANSE DE LA LIMONADE • **Isom J. Fontenot:** LA BETAILE DANS LE TIT ARBRE • CONTREDANSE FRANCAISE • SAUTE CRAPEAU • CADET ROUSSEL • J’AI TRAVERSE LA MER ET LES MONTAGNES • YOU HAD SOME BUT YOU DON’T ANYMORE • TWO-STEP DE LANSE MAIGRE • **Savy Augustine:** GRAND MAMOU • **Bee Deshotels:** LA DANSE DE MARDI GRAS • MES SOULIERS SONT ROUGES • Y AVAIT BOITINE BOITEUSE • AUX NATCHITOCHEs • L’ARBRE EST DANS CES FEUILLES • **Shelby Vidrine:** CONTREDANSE DE MAMOU • **Austin Pitre:** PRISON SONG • LOST LOVER BREAKDOWN • CONTREDANSE • **Milton Molitor:** NINETY NINE YEAR WALTZ • LE BLUES DE ELTON • MOLITOR WALTZ • HEY MOM • total time: 78:00

“This is one of the few records that I would recommend as being truly essential for anyone who wants to take their interest in Cajun music beyond the obvious mass market releases of recent years. No other album – with the exception of the double LP of Library of Congress recordings issued on Swallow a few years back – explores the deep roots of the music as thoroughly as this one. As with other CD conversions of the Arhoolie catalogue, it offers combination of material from the old LP releases: in this case we have the whole of Arhoolie LP 5009 (same title), most of the material from Arhoolie LP 5015 (ditto, volume 2) and two bonus tracks, from a Prestige LP (sorry don’t know which one). The present selection is divided into three sections: “The 19th Century and After,” “The 18th Century and Earlier” (I did say these roots went deep); and “More Cajun Music from Grand Mamou.” It will be evident just from this that it covers a fair bit of ground, although just in case you are getting confused, I should add that it was all recorded by Harry Oster in 1959 and 1964. If you like the classic French Louisiana sound of accordions and guitars, there is plenty of that here, principally in the third section, and there is some wonderful fiddle playing from Wallace “Cheese” Read and others, but what is special about this collection is the large amount of material featuring older, or less familiar settings, from a couple of tracks of unaccompanied solo vocal on down. For me, though, the star is Isom Fontenot, whose gorgeous harmonica playing appears throughout the whole anthology, in each section, thus offering an angle on the familiar Cajun sound that is that bit out of the ordinary, as well as demonstrating a repertoire that is clearly much older. In John Broven’s book *South To Louisiana*, there is a fascinating photograph of Austin Pitre and his band, playing in the shoe department of a dry goods store in Ville Platte. This somehow sums up for me the remarkable nature of Cajun music. On the one hand, it is very much a local phenomenon and, at least in earlier times, formed an integral part of the mundane life of French Louisiana; on the other, in the hands of people like that same man, Austin Pitre, it represents artistry of truly majestic proportions – his magnificent “Prison Song” shows yet again that he was one of the very greatest and most passionate of Cajun singers. I can’t recommend this album too highly. The music is wonderful, the quantity very generous, and the documentation extensive (a 28 page booklet, no less). In its LP form, for me, it has offered many years of immensely satisfying and continually revealing listening, and I look forward to many more. If your interest in this music extends beyond a pleasant sound to leap around to with a few cold beers, buy it.” (Ray Templeton – Blues & Rhythm)

“This is relaxed, homey Cajun music, not a high energy dance hall wall of sound or slick studio-fication; it really satisfies. Some of the performers are quite well-known: Chuck Guillory, Cheese Read and Austin Pitre, for example. But Shelby Vidrine’s hot, rhythmic fiddling on ‘Contredanse de Mamou’ and Isom Fontenot’s all too rarely heard Cajun harmonica...on more than half a dozen selections make this a ‘must-get’ item in my book” (Kerry Blech – Victory Review)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

“CAJUN HONKY TONK”

The Khoury Recordings

Various Artists

CD 427



Original recordings made at a radio station in the early 1950s for the Lake Charles based Khoury label.

Nathan Abshire: 1.CRYING PINEGROVE BLUES • 2.CHERE TE MON • **Lawrence Walker:** 3.MAMOU TWO STEP • 4.COUNTRY WALTZ • **Tex Melody Boys:** 5.OLD TIME WALTZ • 6.AIN’T NO MORE • **Harry Choates:** 7.VALSE DE LAKE CHARLES • 8.JOLIE BLON’S GONE • **Floyd Leblanc:** 9.ORPHAN WALTZ • 10.LOUISIANA STOMP • **Lawrence Walker:** 11.TU LE DU PO LA MAM (Both For The Same) • 12.TON PAPA TA MAMA MA STA DA ALL (Your Mom And Dad Threw Me Out) • 13.EVANGELINE WALTZ • 14.RENO WALTZ • 15.BOSCOE STOMP • **Musical Four Plus One:** 16.TRAN LA EZY • **Vincent & Cagley:** 17.LAWTELL TWO STEP • **Elise Deshotel with Dewey Balfa:** 18.LA VALSE DE BON BAURCHE • 19.LE TWO STEP DE VILLE PLATTE • 20.LA VALSE DE COURAGE • 21.LA VALSE DE TAMPER TATE • **Shuk Howard & Marie Falcon:** 22.LE COTE FAROUCHE DE LA VIC • 23.JOLE BRUN • 24.MADAME ENTELLE TWO-STEP • **Lawrence Walker:** 25.WALTZ OF REGRET • 26.WANDERING ACES SPECIAL • total time: 75:02

“To get straight to the point, this is essential of its kind ranking along with only a very few albums covering Cajun music of the immediate post-war decade....

Abshire’s two find his band at its most sublimely anarchic. ‘Pinegrove Blues’ is a riot while ‘Chere Te Mon’ manages to sound like a drunken whoop and a poignant lament all at the same time. Only a Cajun—no, only Nathan Abshire—could manage such a delicate balancing act and survive—never mind produce a masterpiece—in the process. Choates is much smoother; he had eccentricities of his own but they are not really on display on the two rather restrained, but still remarkably beautiful records here. These are not from Khoury’s but from OT Records, which was a venture partly enhanced by George Khoury before he set up his own label. One of Floyd LeBlanc’s two sides here is also from OT—he too plays fiddle and sings, and the effect is similar to Choates, although distinctive enough in its own right. The Musical Four Plus One are also led by a fiddle, but this is completely different—a classic wild Cajun blues track with some amazing lead guitar that manages to be completely inappropriate, but is still somehow just right. Only a Cajun... (see above). Still with fiddle features, Vincent and Cagley are different again, harking back to the 1930s country-influenced sound, with some gorgeous piano playing.

Lawrence Walker is very much the featured artist on the disc, with nine superb tracks. The most extraordinary is ‘Evangeline Waltz.’ The melody is most unusual, modulating all over the place and he decorates it superbly, but it is the thumping bass drum dominating the accompaniment that really makes it so distinctive. The other great feature of the disc is that it reissues, for the first time, so far as I am aware, the sides by Elise Deshotel which include Dewey Balfa on fiddle and vocals. As they are the very first recordings by one of the greatest of all Cajun musicians, these alone make the disc a worthwhile purchase. They live up to the legendary reputation—especially ‘Tamper Tate’ a waltz with achingly beautiful vocals. The Texas Melody Boys sound almost as if they could have been recorded back in the pre-war days, with a sparser, old-fashioned instrumental sound, especially ‘Ain’t No More’ which has a very traditional step-dance kind of feel. On the waltz the vocalist throws in a Choatesish ‘Eh, ha ha’ just to show that he is up with the latest trends, but he’s fooling nobody—terrific stuff. I could go on, but the only way to do justice to this music is to listen...Notes by John Broven, a couple of nice photos and a well-designed booklet cover. Damn near perfection, if you ask me.”

(Ray Templeton – Blues & Rhythm)

THE ARHOOLIE BOUTIQUE



See page 171 for details.



“CAJUN FAIS DO-DO”

Various Artists
CD 416

Recorded by Chris Strachwitz in 1966, the CD contains almost a full session by accordionist Nathan Abshire with the Balfa Brothers, the last recordings by the incredible Breaux brothers, the unusual harmonica work by Isom Fontenot & more! * = previously unissued

Nathan Abshire & The Balfa Brothers: 1.CAJUN TWO-STEP • 2.MA NEGRESSE • 3.CALCASIEU WALTZ • 4.BAYOU PON PON • 5.OLD FOLKS POLKA • 6.HAYES' WALTZ* • 7.HICKS WAGON WHEEL SPECIAL* • 8.LA VALSE A RAY* • 9.GRANDE NUIT SPECIAL • 10.GABRIELLE WALTZ • 11.PAPER IN MY SHOES* • 12.BASILE BREAKDOWN* • 13.LE TEMPS EST APRES FINIR • 14.FRENCH BLUES* • **Cyp and Adam Landreneau:** 15.LA TALLE D'ERONCES* • 16.TREVILLE EST PAS PECHEUR* • 17.PRAIRIE RONDE* • 18.LA VALSE DE DENNIS MC GEE* • 19.VALSE DE MINUIT* • 20.PINEY WOODS WALTZ • 21.LA CHEROKEE • 22.GRAND MAMOU • 23.LAKE CHARLES TWO-STEP* • **Isom J. Fontenot & Jerry Devillier:** 24.N'ONC 'DAM ET TANTE BASSETTE* • **Isom J. Fontenot:** 25.LA BETAILE • 26.MADELEINE • 27.LA VALSE DE MISERE • 28.CROWLEY TWO-STEP • **The Breaux Brothers:** 29.HAY MOM • 30.BREAUX'S BLUES (Blues For Amede)* • 31.CROWLEY TWO-STEP • 32.LA BRANCHE DE MURIER • total time: 75:48

“...a reissue of one of my favorite Cajun recordings, which originally surfaced on vinyl about 1966...Nathan Abshire and The Balfa Brothers, Cyp and Adam Landreneau, Isom Fontenot, and the Breaux Brothers ... magnificent performances done in relaxed environments... Nathan gets down to bluesy accordion business with Dewey's searing fiddle and Nathan's heart rending vocals... Fontenot's brilliant harmonica gets five selections, and with him, the more, the merrier. Cyp and Adam on accordion and fiddle play old-style numbers. The Breaux Brothers, among the earliest Cajuns to record, close out with 4 raucous cuts. This is marvelous, relatively unpolished Cajun music at its best. A must-have for every Cajun fan.” (Kerry Blech – Victory Review)



“CAJUN BREAKDOWN”

Cajun String Bands - The 1930's

Various Artists
CD 7014

Leo Soileau: 1.MA JOLIE PETITE FILLE • 2.LA BONNE VALSE • 3.LA BLUES DE PORT ARTHUR • 4.QUAND JE SUIS BLEU • **J.B. Fuselier:** 5.CHERE TU TU • 6.ROUNDUP HOP • 7.ANNA MAE WALTZ • 8.CAJUN BREAKDOWN • 9.MA JULIE NOIR SO • 10.REDELL BREAKDOWN • 11.MA CHERE BASSETTE • 12.PONCE A MOI • 13.ELTON TWO STEP • 14.LA VALSE DE REBOT • 15.GUEYDAN TWO STEP • **Clifford Breaux:** 16.POURQUI QUE TU LAISE MOI? • 17.CONTINUEZ DE SONNER (Keep A Knocking) • **Dixie Ramblers:** 18.DIXIE'S HOTTEST (High Society) • **Hackberry Ramblers:** 19.MA CHERE BELLE • 20.SHREVE BREAKDOWN • 21.RAMBLING • 22.OH JOSEPHINE, MY JOSEPHINE • 23.SE PAS LA PAN • 24.FRENCH TWO-STEP • 25.MY LITTLE GIRL • total time: 69:34

“The Arhoolie compilation, subtitled *The 1930s: Cajun Breakdown*, features bands of the period when Cajun music was heavily influenced by swing, and the accordion more or less ousted by fiddles. The Hackberry Ramblers, perhaps the best-known, are represented here by seven rare cuts from 78s, ranging from Cajun tunes to a jazzy 12-bar like *Rambling*, complete with yodels, fiddler Luderin Darbone turning in some neat slip-slidin' solos that wouldn't disgrace a Bob Willis record. Leo Soileau, another popular fiddler of the era, adds swing flavour to four French-language tracks, with pleasingly eccentric percussion backing. The 11 tracks from J.B. Fuselier, however, show off the most powerful fiddling, with a really cutting tone, heavy double-stopping and some shrieking forays up the neck; an object lesson in style for any would-be Cajun fiddle hero. Fuselier's a good singer, too, with an exciting edge of wild abandonment. An enjoyable blast from the past.” (Brian Peters – Folk Roots)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

NATHAN ABSHIRE & His Pine Grove Boys

“French Blues”
CD 373



Nathan Abshire – accordion & vocals; with the **Pine Grove Boys** (including **Dewey Balfa** on several cuts) who became one of the most popular Cajun bands in the 1950s. These, their first recordings, were made for Khoury Records at KPLC in Lake Charles, La., and included the original 1949 version of their hit “Pine Grove Blues.”

1.PINE GROVE BLUES • 2.KAPLAN WALTZ • 3.FRENCH BLUES • 4.NEW ORLEANS WALTZ • 5.PINE GROVE BOOGIE • 6.HATHAWAY WALTZ • 7.STEP IT FAST • 8.JOLIE, PETITE JULETTE • 9.CHOUPIQUE TWO-STEP • 10.LA VALSE DE BELEZERE • 11.PINE GROVE BLUES #2 • 12.LA VALSE DE HOLLY BEACH • 13.IOTA TWO-STEP • 14.LA VALSE DE BAYOU TECH • 15.MUSICAL FIVE SPECIAL • 16.AVALON WALTZ • 17.TEE PER COINE (Keep A Knocking, But You Can't Come In) • 18.THE NEW JOLIE BLON • 19.POINT DE LOU TWO-STEP • 20.TEXAS WALTZ • 21.LU LU BOOGIE • 22.CAROLINA BLUES • 23.SHAMROCK WALTZ • 24.MAMA ROSIN • 25.L. S. U. FRENCH WALTZ • 26.CRYING PINE GROVE BLUES • 27.RED ROCK WALTZ • 28.CANNON BALL SPECIAL • total time: 78:40

“From the first swirling drone and the cry ‘Ya, Let's Go’ every Cajun fan will know exactly what to expect from this exemplary release by an exemplary performer; they introduce one of the most famous recordings in the post war scene. Nathan cut ‘Pine Grove Blues’ many times but this one, cut for the Khoury's label in 1949 is the hit version. Khoury's wasn't RCA (thank God!) and these recordings will never earn the description of high fidelity but like the Junior Kimbrough disc reviewed in our last issue they've got the feel; this is the real thing. I get the impression that Nathan played it all one way (bluesy) and radio studio and dance hall were all the same to him. The fiddles saw away over the buzz of the accordion while the muffled drummer keeps strict but draggy time for a waltz or two-step and the steel player stabs in and out where he can. Don't be misled though; there is nothing depressing about this music, the (all French) vocals are exuberant and the whole is designed to induce the desire, the need, to dance - all night! A couple of the tunes stem straight from old timey music: ‘La Valse De Belezere’ uses ‘Farther Along,’ and ‘Carolina Blues’ is ‘Deep Elem Blues’ while ‘Tee Per Coine’ is ‘Keep A Knockin’! – the fourteen year old Yvonne Le Blanc sings the bouncy ‘Mama Rosin.’ Playing time is up above 78 minutes, the notes are fascinating and the music totally captivating. In short: no Cajun collection should be without this disc.” Keith Briggs – Blues and Rhythm)

“Nathan Abshire's standing as a seminal Cajun accordionist ranks with Dewey Balfa's to the fiddle. French Blues brings together 28 cuts originally issued as 78s from 1949 onwards, and lasts a whopping 78 minutes... This is wonderful. Songs are attacked with real fire and a glorious sense of indiscipline, extending to off-mike asides and uninhibited yells, and the beery assault on ‘Jolie Blonde’ is matchless. Abshire's playing is great throughout, his singing raucous and soulful, and his individualistic marriage of bluesy influences with the Cajun sound flavours the hit ‘Pine Grove Blues,’ the pure R&B of ‘Lu Lu Boogie’ and the real crossover track, ‘Valse De Bayou Tech.’ There's a distinctly Latin rhythm to ‘Mama Rosin,’ and a jolt for the musicologist when this unsophisticated bunch slip easily between five and four beats to a bar on ‘Musical Five Special.’ Essential Abshire.” (Brian Peters – Folk Roots)

LES AMIS CREOLE

featuring: Cedric Watson, Edward Poullard, & James Adams
CD 529 — COMING OCTOBER '06



Cedric Watson – fiddle; **Edward Poullard** – accordion; **James Adams** – guitar.
A rare treat! Old time Louisiana French-Creole country music performed with uncommon vitality by three friends, steeped and raised in this unique ethnic heritage.

1)FAIS PAS TOUT CA (vocal: Cedric) • 2)LAKE CHARLES WALTZ • 3)SHOE FLY • 4)TIT MONDE (vocal: Edward & Cedric) • 5)THE POUILLARD SPECIAL • 6)ALICE POUILLARD'S WALTZ (vocal: Cedric) • 7)TOUT LE MONDE • 8)LA FEMME QUI M'AS FAIT BRILLE (vocal: Cedric) • 9)L'HOBBO DE BREAUX BRIDGE • 10)LA VALSE DE DURALDE (vocal: Cedric) (fiddle duet) • 11)THE LONG POINT TWO STEP • 12)OH, BYE (vocal: Cedric) • 13)THE COWBOY WALTZ (accordion solo) • 14)LA REEL DE JOIE (fiddle duet) • 15)MOM AND POP'S WALTZ (fiddle duet) • 16)BONSOIR MOREAU (vocal: Cedric) • 17)LA REEL DESHOTELS (fiddle duet) • 18)THE GRAND NIGHT SPECIAL (accordion solo)

“Les Amis Creole have passionately absorbed and invigorated the homespun music of their ethnic heritage. In so doing, they take us back to an era before the advent of zydeco – to a time when their people first propagated a danceable folk idiom at ‘la-la’ house parties across southwest Louisiana. Embracing the acoustic purity of that tradition, these three friends perform the old songs with uncommon dexterity and grace. As Edward relates, ‘We recorded this one just like my father and my grandfather used to play, seated in chairs right there in the kitchen.’” (Roger Wood)

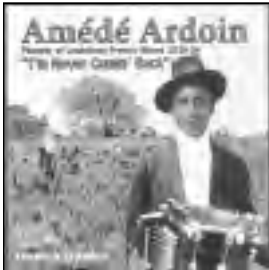


**ALPHONSE "BOIS SEC" ARDOIN
& CANRAY FONTENOT**
"La Musique Creole"
CD 445

Alphonse "Bois Sec" Ardoin & Canray Fontenot defined Creole music. This CD contains all of their 1st 1966 LP plus later sessions with various sons of Bois Sec joining in.

1. LES BLUES DU VOYAGEUR • 2. JOLIE BASSETTE • 3. QUO' FAIRE • 4. LE CHICOT A BOIS SEC • 5. BON SOIR, MOREAU • 6. LA ROBE BARREE • 7. 'TIT MONDE • 8. VALSE A CANRAY • 9. LA VALSE DE LA PRISON • 10. LA DANSE DE LA MISERE • 11. LA VALSE D' OBERLIN • 12. LES HARICOTS • 13. FAIS PAS CA! • 14. DURALDE RAMBLE • 15. 'TIT GALOP • 16. ALLEZ-VOUS-EN • 17. LACCASINE BREAKDOWN • 18. CHERE ICI, CHERE LA BAS • 19. OPELOUSAS WALTZ • 20. PETITE ET LA GROSSE • 21. LE BOSS (Rice Farmer) • 22. JUPE COURTE • 23. JOLIE CATIN • 24. ARDOIN TWO-STEP • 25. HOME SWEET HOME • total time: 68:09

"First released in 1967 on the Melodeon label (and later on Biograph), the first half of this CD is the finest example of old style la la, or authentic Creole music, later transformed by Clifton Chenier and Boozoo Chavis into Zydeco, that one can find. Old style was generally an equal interplay of accordion and fiddle and is done superbly here by the celebrated partnership of 'Bois Sec' Ardoin and Fontenot. Sung entirely in French, the album is full of blues and French dance tunes reflecting their deeply personal hardships and joys. Joyous, rambunctious, melancholic, reflective and moody, it has it all. The second part, recorded by Chris Strachwitz in their home near Mamou, Louisiana, while in a slightly more modern setting, is still the ultimate old time Creole experience. Alphonse is a cousin of Amédé Ardoin, the first Creole accordionist to document this Creole playing in his seminal 20s and 30s recordings, and is carrying the tradition as he has from the early 60s. Unfortunately Canray Fontenot is no longer with us, having died in July of 1995, Truly, this CD is a must, an all platinum recording for its merits as a musical heritage of this lost, vast country we call home." (Steve Dean – Music City Texas)



The Roots Of Zydeco
AMÉDÉ ARDOIN

"I'm Never Comin' Back"
Pioneer of Louisiana French Blues 1930-34
CD 7007

Amédé Ardoin - vocals & accordion, Dennis McGee - fiddle. Recorded 1930-1934.

1. AMADIE TWO STEP • 2. LA VALSE A AUSTIN ARDOIN • 3. BLUES DE BASILE • 4. LA VALSE A THOMAS ARDOIN • 5. TWO STEP D'ELTON • 6. LA VALSE DE GUEYDAN • 7. VALSE A ALICE POULARD • 8. ONE STEP D'OBERLIN • 9. VALSE DE OPELOUSAS • 10. ONE STEP DES CHAMEAUX • 11. LES BLUES DE VOYAGE • 12. LA VALSE DE AMITIES • 13. LES BLUES DE CROWLEY • 14. OBERLIN • 15. TOSTAPE DE JENNINGS • 16. LE MIDLAND TWO STEP • 17. LA VALSE DES CHANTIERS PETROLIPERES • 18. VALSE BRUNETTE • 19. TORTOPE D'OSRUN • 20. LA VALSE DU BALLARD • 21. LA TURTAPE DE SAROIED • 22. VALSE DE LA POINTE D'EGLISE • 23. LES BLUES DE LA PRISON • 24. VALSE DE MON VIEUX VILLAGE • 25. SI DUR D'ETRE SEUL • 26. AIMEZ-MOI CE SOIR • total time: 79:11

"The name most mentioned by respected Cajun musicians when asked for the most influential of all south Louisiana French musicians is Amédé Ardoin. Ardoin, who died more than 40 years ago, was a black, Creole, French-speaking accordion player who single-handedly created the modern Cajun style. The three-dozen songs he recorded in New Orleans, San Antonio and New York City (mostly accompanied by Cajun fiddler Dennis McGee) were hugely popular when they were released in the Twenties. Ardoin himself was a sought-after dance musician who played both white Cajun gatherings and black La-la dances, and was known for his ability to improvise lyrics about those in attendance, a practice which sometimes got him in trouble. These mastered classics demonstrate Ardoin's power as a musician and a singer. He played in a rhythm-heavy syncopated style, and sang with a passion unmatched even to this day in Cajun and Creole song. This is a collection that no fan of Cajun or Zydeco music should be without. It provides an important historical perspective, but more to the point, it preserves the performance of a true artist who served as a direct link between old-time-Creole and Cajun music, and the music of a culture which is still being played today." (Ed McKeon – New Briton, (CT) Herald)

To place an order call Toll Free with VISA or MasterCard:
1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471
or visit www.arhoolie.com



LAWRENCE "BLACK" ARDOIN
"Tradition Creole"
CD 9012

Lawrence, son of legendary Creole accordionist "Bois-Sec" Ardoin, is not only the proud father of Zydeco's rising young star, Chris Ardoin, but also a fine accordionist, singer, composer and performer, as you will hear on this re-issue of a classic album of authentic Louisiana French Creole music with 4 extra bonus cuts never before issued.

1. BAYOU TWO-STEP • 2. YOU USED TO CALL ME • 3. HAUNTED HOUSE • 4. COFAIR • 5. MATILDA • 6. I'VE BEEN THERE • 7. BLACK'S WALTZ • 8. AY, AI, AI • 9. NONC EDWARD • 10. WHAT'S GOOD FOR THE GANDER • 11. EVERY NOW AND THEN (TOU LE TON SON TON) • 12. WALKING DOWN THE INTERSTATE • 13. THE LONELY WALTZ • 14. MIDLAND TWO STEP • 15. MY BABY DON'T WEAR NO CLOTHES • 16. TALK TO YOUR DAUGHTER

"My favorite Lawrence Ardoin album - this traditional set includes great fiddle accompaniment by Edward Poulard" (Michael Tisserand – author of "The Kingdom of Zydeco")

"This is dance music of the highest order." (Tom Druckenmiller – Sing Out)

DEWEY BALFA, MARC SAVOY & D.L. MENARD
"Under a Green Oak Tree"
CD/CASS 312

Dewey Balfa - fiddle & vocals; Marc Savoy - accordion & fiddle; D. L. Menard - guitar & vocals plus string bass. The entire classic session from November 1976. All of ARH 5019 + 6 previously unissued cuts (*).

1. CHAMEAUX ONE-STEP* • 2. J'AI PASSÉ DEVANT TA PORTE • 3. J'AI FAIT UN GROS ERREUR • 4. CAJUN REEL • 5. MES PETITS YEUX NOIRS* • 6. LAKE ARTHUR STOMP • 7. JOLIE BLONDE DU BAYOU • 8. PETITE FILLE DE LA CAMPAGNE • 9. MA CHÈRE MAMAN CRÉOLE* • 10. JE PEUX PAS T'OUBLIER • 11. LIBERTY* • 12. MON BON VIEUX MARI • 13. EN BAS DU CHÊNE VERT • 14. MARDI GRAS JIG • 15. LA VALSE À POP* • 16. PORT ARTHUR BLUES • 17. DANS LE COEUR DE LA VILLE* • 18. LA PORTE DANS ARRIÈRE • 19. J'AI ÉTÉ AU BAL • total time: 59:32

"In 1976 Chris Strachwitz brought together Balfa, Menard and accordionist Marc Savoy for the Cajun supersession of all time. Balfa, who began playing professionally during the war, [WWII] was highly influenced by western swing and his haunting fiddle lines are the perfect accompaniment to the mournful vocals of Menard whose soulful voice has earned him the title Of the 'Cajun Hank Williams.'" (Macon Fry – Wavelength)

BEAUSOLEIL

"Allons A Lafayette" & More!
CD 308

Michael Doucet with BeauSoleil and featuring guest star Creole fiddler Canray Fontenot on four selections and Sonny Landreth on Dobro. Includes all of ARH LP 5036 (1985) & several more cuts from LP 5025 (1981).

1. ALLONS A LAFAYETTE • 2. TOUS LES DEUX POUR LA MEME • 3. PAUVRE HOBO • 4. MON VIEUX WAGON • 5. LA JOLIE BLONDE • 6. JOHNNY CAN'T DANCE • 7. J'AI ETE AU ZYDECO • 8. LES BLUES A CANRAY • 9. J'AI MARIE UN OUVRIER • 10. LA VALSE DU VACHER • 11. LA TABLE RONDE • 12. SHOO, BLACK • 13. CANRAY'S BREAKDOWN • 14. DONNEZ MOI PAULINE • 15. TWO STEP A WILL BALFA • 16. LA VALSE DES JONGLEMONTS • 17. LE BAL A CHATAIGNIER • total time: 62:23

"The famous Louisiana smoothie – the Creole violin – assures deep expression in these traditional Cajun songs. BeauSoleil lets you feel comfortable within the relaxed intricacy and good humoredness of this music. It's a sunny day attitude with a touch of defiance that perpetuated this music – perfect for dancing in the mind's eye over wood floors, past kind faces, in the environs of fields and marshes of Southern Louisiana. The French language of these lyrics provides a welcome ambiguity of content for jaded American ears. And that helps to release a satisfying inquisitive feeling toward a musical environment which is initially familiar – in this case a relaxed bluegrass liting country folk music. The cultural integrity produces an edge that is touching and inspiring, whether it's the poignant 'La Valse Du Vacher' (Cowboy Waltz) or the comfortably rollicking 'Canray's Breakdown' with its unusual intonations." (Brian Wallace – Sound Choice)





MICHAEL DOUCET

"Beau Solo"

CD/CASS 321

Michael Doucet – vocals, fiddle or accordion with **David Doucet** - guitar on the fiddle selections. Recorded in 1989.

1. GRAND TASSO • 2. VALSE ACADIENNE • 3. ONE-STEP D' AMÉDÉ • 4. LA VALSE D' AMÉDÉ • 5. CONTREDANSE DE FREEMAN • 6. BEE'S BLUES • 7. VALSE A POP MCGEE • 8. BLUES ACADIENS • 9. ISABEAU SE PROMÉNDE • 10. GRAND MAMOU • 11. PERRODIN TWO-STEP • 12. CHEZ VARISE CONNOR • 13. LA BÉTAILLE • 14. GIGUE D'ACADIE • 15. WADE'S WALTZ (CAILLETTE EST

CRÉVÉE) • 16. SEPT ANS SUR MER • 17. CREOLE FRENCH BLUES • 18. LA MALHEUREUSE • 19. VALSE D'AVANT-HIER • 20. TWO-STEP D'AMBROSE • 21. LA VALSE D'AUGUSTE BREUX • 22. TWO-STEP DE MAMAN • total time: 64:52

"...I'll go so far as to say that I think it is pretty near brilliant. Doucet plays some wonderful solo fiddle and also - much to my surprise - some terrific accordion. If the purpose of his band BeauSoleil is to present the music in a modern context, this solo set represents more of an attempt to get back into the heart of the tradition...it works beautifully - like hearing vintage Cajun recordings in the best of modern sound." (Ray Templeton – Blues & Rhythm)



BEAUSOLEIL

"Parlez Nous A Boir" & More

CD/CASS 322

Michael Doucet - fiddle & vocals; **David Doucet** - guitar; **Errol Verret** - accordion; **John "Billy" Ware** - triangle, spoons, etc.; **Tommy Alesi** - drums; **Robert Vignaud** - bass; and **Tommy Comeaux** - mandolin. This is BeauSoleil's favorite album and includes all of ARH LP 5034 recorded in 1984, some cuts from LP 5025, plus 2 previously unissued songs (*), from 1981.

1. LE JIG FRANÇAIS • 2. VOYAGE AU MARIAGE (My True Love) • 3. COURTABLEU • 4. LA RUE CANAL • 5. PAQUET D'EPINGLES (Packet Of Pins) • 6. VALSE DE

GRAND MECHE • 7. MERCREDI SOIR PASSÉ • 8. SUE • 9. REELS CADIEN • 10. CHANSON D'ACADIE • 11. PIERROT GROUILLETTE ET MAMSELLE JOSETTE • 12. MA DOUCE AMIE • 13. PARLEZ-NOUS A BOIRE • 14. YOUR MAMA THREW ME OUT* • 15. ROBIN'S TWO STEP* • 16. ACADIAN BLUES • 17. MIDLAND TWO STEP • 18. LE BOZO TWO STEP • total time: 62:50

"A large slice of the credit for making Cajun music trendy outside the Louisiana bayous undoubtedly belongs to BeauSoleil. Over the last decade or so they've succeeded in adapting traditional music to the demands of modernity without selling its soul—no mean feat—largely because leader Mike Doucet has worked with many of the old-style musicians and knows their roots. ...An essentially traditional set, with forays into blues and jazz, this includes several unusual ballads updated in the modern Cajun style...Thoroughly recommended anyway." (Brian Peters – Folk Roots)

To place an order call Toll Free
with VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other
Arhoolie business, please call (510) 525-7471
or visit www.arhoolie.com
also inquire about our catalog updates
and supplements

FOR PRICES SEE OUR
CURRENT ORDER FORM.
(CA residents please add sales tax)

THE ARHOOLIE HAT!



See page 171
for details.

Fashion Deluxe.

MICHAEL DOUCET DIT BEAUSOLEIL

"The Mad Reel"

CD/CASS 397

This CD contains three parts: 1) **Michael Doucet** with brother **David Doucet** and **BeauSoleil** (#1-11). 2) **Michael Doucet** with **Dennis McGee** (#12-14) 3) Soundtrack to the 1986 feature film "Belizaire the Cajun."

1. ADIEU ROZA • 2. SI J'AUROIS DES AILES • 3. CAJUN REEL • 4. CAJUN MIDNIGHT WALTZ • 5. PIERROT GROUILLETTE ET MAMSELLE JOSETTE • 6. CONTREDANSE • 7. MADAME SOSTHÈNE • 8. L'AFFAIRE DE PERRODIN • 9. J'AI ÉTÉ AU BAL • 10. LES PETITS YEUX NOIRS • 11. AWESOME OSSUN TWO STEP • 12. THE MAD REEL • 13. LA VALSE DE PÉNITENTIAIRE • 14. LA REEL DE BARZA • 15. BELIZAIRE THE CAJUN: OPENING TITLES • 16. CONTREDANSE DE DOUCET • 17. PETIT JEAN PEUT PAS DANSER • 18. MADAME ETIENNE • 19. LE TRAITEUR • 20. BELIZAIRE'S ARREST • 21. GRAND MALLET • 22. ROUND UP • 23. CHANSON DE VERMILION • 24. MATTHEW EST MORT • 25. FUNERAL • 26. LEGER'S CHASE • 27. LA VISITE AU CONDAMNE • 28. CLOSING THEME (Madame Sosthène) • total time: 68:44

"Glen Pitre's 1986 feature film, 'Belizaire the Cajun,' is a wonderful, fictional evocation of French Louisiana culture, and crucial to its success is a score composed by Doucet and played by his band BeauSoleil. The 14 Doucet tunes from that soundtrack form the core of this new 68-minute CD. Filling out the album are 6 selections from BeauSoleil's 1981 album, 'Dit BeauSoleil,' plus 3 previously unreleased duets between Doucet and seminal Cajun fiddler Dennis McGee as well as 3 more previously unreleased duets between Doucet and his brother David, a guitarist. The result is a treasure trove of traditional Cajun music." (Geoffrey Himes—The Washington Post)

The Best Of BEAUSOLEIL

CD 458

BeauSoleil is the most popular Cajun band in America today. Featuring the fiddle playing of **Michael Doucet**, BeauSoleil combines the innovative sounds of today with the deeply steeped traditional sounds of the past. For the first time, Arhoolie has combined their best sides to make this CD. Everyone who has ever loved Cajun music should have this CD. Notes by Michael Doucet. Lyrics in both French and English included in booklet.

1. PARLEZ-NOUS A BOIRE • 2. TOUS LES DEUX POUR LA MEME • 3. J'AI ÉTÉ AU ZYDECO • 4. COURTABLEU • 5. LA VALSE DES JONGLEMONT • 6. MERCREDI SOIR PASSÉ • 7. GRAND MALLET • 8. BEE'S BLUES • 9. SHOO, BLACK • 10. LEGER'S CHASE • 11. JE VEUX ME MARIER • 12. VALSE DE GRAND MECHE • 13. JOE PITRE'S SO BAD • 14. CREOLE FRENCH BLUES • 15. CHANSON D'ACADIE • 16. LE BOZO TWO-STEP • 17. SI J'AUROIS DE AILES • 18. CHEZ VARISE CONNOR • 19. LA CHANSON DE CINQUANTE SOUS • 20. LA VALSE DU VACHER • 21. HOT CHILI MAMA • 22. VOYAGE AU MARIAGE

"In short, this is a fine compilation, a worthy addition to any collection of contemporary cajun recordings." (Paul Lewis – Blues & Rhythm The Gospel Truth)

BEAUSOLEIL

"Hot Chili Mama"

CD/CASS 5040

Michael Doucet – fiddle & vocals with **BeauSoleil**. BeauSoleil's most popular Arhoolie release recorded in 1987 with **Pat Breux** on accordion & sax, and Beth Weil on Bass.

1. ACADIAN TWO-STEP • 2. LES BONS TEMPS ROULER WALTZ • 3. JOE PITRE'S SO BAD • 4. CANRAY'S CONTREDANSE • 5. LA CHANSON DE CINQUANTE SOUS • 6. JE VEUX ME MARIER • 7. CHANSON DE SAGESSE • 8. HOT CHILI MAMA • 9. JE SUIS MARIE AVEC UNE, MAIS EN AMOR AVEC UNE AUTRE • 10. THE MOSQUITO THAT ATE UP MY SWEETHEART IN NEW IBERIA POLKA • 11. GRAND MALLET • 12. BELLE • 13. OBERLIN TWO-STEP • total time: 41:20

"Like Los Lobos, Michael Doucet's Cajun rock and roll band, BeauSoleil, has its roots deep in traditional music, but makes a very contemporary sound. Ranging from blazing dance floor rockers like 'Acadian Two-Step' to a haunting a capella version of an ancient folksong, 'Chanson de Sagesse,' this charming recording may well be BeauSoleil's best to date. Excellent notes include lyric translations and historical info on the songs." (Michael Goodwin – East Bay Express)

"Michael Doucet is a demon fiddler and the premier Cajun music preservationist; his efforts with this group as well as Marc and Ann Savoy have almost single-handedly regenerated the form and brought it to a worldwide audience. 'Hot Chili Mama' ... features new member Pat Breux, on accordion and saxophone. His blowing and the plus of his triple-row Zydeco accordion gives BeauSoleil's sound a bluesy kick. The rest of the group is in expert form, waltzing and jumping along with great spirit. And through it all rides Doucet's fantastic wail, a voice like no other, a kind of metaphor for joy." (Ann Powers – Calendar Magazine)





THE CALIFORNIA CAJUN ORCHESTRA

"Not Lonesome Anymore"

CD/CASS 356

Danny Poullard - accordion & vocals; **Suzy Thompson** - fiddle & vocals; **Eric Thompson** - guitar; **Charlie St. Mary** - rubboard & vocals; **Bill Wilson** - bass; **Sam Siggins** - drums; **Kevin Wimmer** - fiddle; **Andrew Carriere** - vocals.

1. HIX WAGON WHEEL SPECIAL • 2. VALSE CRIMINELLE • 3. MONSIEUR LEONARD • 4. SUGAR BEE • 5. LAKE CHARLES TWO-STEP • 6. NOT LONESOME ANYMORE • 7. JOLIE BASSETTE • 8. MON COEUR FAIT P'US MAL • 9. L'ANSE A PAILLE • 10. TELL ME PRETTY MAMA • 11. VEUVE DE BASILE • 12. SHAMROCK TWO-STEP • 13. LOUISIANA WALTZ • 14. MIDLAND TWO-STEP • 15. HATHAWAY TWO-STEP • 16. VALSE DU MARIAGE • 17. LAKE ARTHUR STOMP • Total time: 61:15

"...At the heart of CCO's authentic sound is an authentic man, Danny Poullard. Poullard was born on a farm near Eunice, Louisiana, the heartland of Cajun music. Now perhaps the most versatile of all Cajun accordionists, he commands the aggressive fingerings of vanguard players like Mark Savoy and Paul Daigle, but is equally adept on slow and droning Cajun-Creole numbers. Also in the band are fiddler Suzy Thompson and electric guitarist Eric Thompson.

Dancing is the raison d'être of Cajun music, and Poullard says he's noticed an improved quality of dancing at CCO gigs. 'At first, not too many people out there knew how to dance too good,' he observes. 'Now there's more of them and their dancin' is gettin' better and better!'" (Harton Firmin-BAM)

"...blistering instrumentals and soulful vocals...great to listen to, better to dance to." (Kerry Blech – Victory Review)



THE CALIFORNIA CAJUN ORCHESTRA

"Nonc Adam Two-Step"

CD/CASS 436

Danny Poullard - accordion; **Suzy Thompson & Kevin Wimmer** - fiddles; **Eric Thompson** - guitar; **Sam Siggins** - bass; **Charlie St. Mary** - rubboard; **Terry O'Dwyer** - drums.

The California Cajun Orchestra, besides being the hottest veteran west coast Cajun band, is a pure example of what the best of the honky tonk southwest Louisiana Cajun bands have been in the past.

1. CHICOT TWO-STEP • 2. BLUES À VOYAGE • 3. ASHKENAZ SPECIAL • 4. LAFAYETTE TWO-STEP • 5. CALCASIEU WALTZ • 6. DANSE À DORENCE • 7. DOGHILL • 8. MELVILLE TWO-STEP • 9. KLFY WALTZ • 10. JOHNNY CAN'T DANCE • 11. LACASSINE SPECIAL • 12. TWO-STEP DE YOVAL • 13. RAMBLER'S LONELY DREAM • 14. GRANDE NUIT SPECIAL • 15. JOHN POULLARD TWO-STEP • 16. PAPER IN MY SHOE • 17. NONC ADAM TWO-STEP • 18. PLEURE PAS MES CHERES TEE YEUX BLEUS • 19. DURALDE RAMBLE • 20. GILTON • total time: 68:07

"...contains some classic, no-frills old-time Cajun dance hall music. They leave all the glitz and country and western influences out and concentrate on foot-stomping Southwest Louisiana honky-tonk... [accordionist]... Danny Poullard hails from Eunice [La.] and learned some of his tunes from his father, John. This direct connection to the tradition is evident in the band's sound... The band throws in a few zydeco tunes for spice. One of these, 'Doghill,' is a downright infectious tune... The California Cajun orchestra brings us a treat for the ears as well as the dancing feet." (Elaine Bradke – Sing Out!)



THE CARRIÈRE BROTHERS

"Musique Creole"

CD 512

Joseph "Bébé" Carrière - fiddle and vocals (on B); **Éraste "Dolan" Carrière** - accordion and vocals (on E); **Linton Broussard** - drums on #s 16-19.

The Carrière Brothers have preserved for us a wide ranging repertoire of authentic African-American rural Louisiana Creole music ranging from old marzurkas, polkas, and Creole songs to more recent blues, cajun, and zydeco numbers. Their music is born out of these sharecropping families who worked from sunup to sundown planting, hoeing and harvesting, and then played music at house parties in the evening, usually earning barely enough to survive.

1. ZYDECO DE CARRIÈRE • 2. PLANTÉ DANS LA PORTE DE MA MAISON (B) • 3. MADAME FAIELLE (B) • 4. ZYDECO SONT PAS SALE, NEG (E) • 5. LA ROBE À PARASOL (E) • 6. JOLIE CATIN • 7. DADDY CARRIÈRE'S WALTZ • 8. HEY MOM! (B) • 9. ÉRASTE'S MAZUKA • 10. LES BARRES DE LA PRISON (B) • 11. LAKE ARTHUR STOMP • 12. TITE CANAILLE (B) • 13. CARRIÈRE POLKA • 14. CHERE CATIN BLUES (B) • 15. COLINDA (B) • 16. JOHNNY CAN'T DANCE (B) • 17. BLUE RUNNER • 18. BABY, PLEASE DON'T GO (B) • 19. BÉBÉ'S STOMP • 20. HOME SWEET HOME

CLIFTON CHENIER

"60 minutes with the King Of Zydeco"

CD 301

Clifton Chenier - vocals and accordion with the **Red Hot Louisiana Band**. 15 of his best selling singles from his ten Arhoolie albums (recorded from 1964 through 1982).

1. ZYDECO SONT PAS SALE • 2. LOUISIANA BLUES • 3. ZYDECO CHA-CHA • 4. BLACK GAL • 5. I'M A HOG FOR YOU • 6. ALLONS A GRAND COTEAU • 7. YOU'RE FUSSING TOO MUCH • 8. TU LE TON SON TON • 9. BLACK SNAKE BLUES • 10. BIG MAMOU • 11. SA M'APPELLE FOU • 12. I'M ON THE WONDER • 13. PARTY DOWN AT THE BLUE ANGEL CLUB • 14. YOU'RE MY MULE • 15. CALINDA • total time: 58:01

"The late Clifton Chenier, the man who launched the modern zydeco movement with his recordings for Specialty in the 50s and Arhoolie in the mid-Sixties and who remains zydeco's most influential accordionist, is stunningly presented on this CD. ... There is plenty of the blues that was Chenier's mainstay, a couple of French favorites in 'Allons A Grand Coteau' and 'Big Mamou' and lots of hard-driving dance music. Chenier's performances were severely curtailed before his death and it's a special joy to hear him rocking on 'Zydeco Cha Cha' and 'Tu Le Ton Son Ton.' This CD captures the excitement of Chenier at his prime and with its 15 tracks is a real bargain." (Macon Fry – Wavelength)

"15 examples of why the late Clifton Chenier was the foremost proponent of the Afro-Cajun, blues tinged idiom known as Zydeco. Chenier's rippling accordion passages and steely vocals, plus his engaging performance style, made him a legend in Louisiana. And, as the CD shows, he did everything from French songs to straight blues." (Ron Wynn – The Commercial Appeal)



CLIFTON CHENIER

"Live at St. Marks"

CD/CASS 313

Clifton Chenier - vocals and accordion with the **Red Hot Louisiana Band**. Recorded live in 1971 at a French Creole dance at St. Mark's Church Hall in Richmond, Calif. (All of ARH LP 1059 plus 4 previously unissued selections from that dance.) * = Previously unissued.

1. ZYDECO CHA CHA • 2. BAD LUCK AND TROUBLE • 3. CHER CATIN (Zydeco) • 4. NEW MA NEGRESS • 5. J'AI CONET, C'EST PAS MA FEMME* • 6. ROCK HOUSE* • 7. I'M A HOG FOR YOU* • 8. MAMA TOLD PAPA* • 9. TU LE TON SON TON (Every Now And Then) • 10. YOU'RE MY MULE • 11. TIGHTEN UP ZYDECO • 12. GOING HOME BLUES & MESS AROUND • total time: 60:55

"The exuberant 'Live At St. Mark's' is a live recording Chenier made in front of an audience of transplanted Creoles who'd moved to the Bay Area. The rumbling bass lines, barreling vocals, and seamless blend of blues, traditional tunes, his own works, and comedic elements expertly convey Chenier's special qualities, and the band includes his brother Cleveland on rubboard plus guitarist Felix Benoit, who takes the spotlight during those rare moments when Chenier takes a back seat. Although he didn't get his just glory until late in his career, Chenier was a certified genius, with that rare combination of high caliber musicianship and unparalleled stage presence." (Ron Wynn – Rock & Roll Disc)



CLIFTON CHENIER

"King of the Bayous, I'm Coming Home"

CD/CASS 339

Clifton Chenier - vocals and accordion with **Cleveland Chenier** - rubboard; **Robert Peter** (St. Judy) - drums; **Joe Morris** (Brochet) - bass; **Antoine Victor** or **Cleveland Keyes** - guitar; **Elmore Nixon** - piano; **Raymond Monett** - guitar. (All of ARH LP 1052 plus previously unissued * selections.)

1. TU LE TON SON TON (Every Now And Then) • 2. HARD TO LOVE SOMEONE • 3. WHO CAN YOUR GOOD MAN BE (Brown Skin Woman) • 4. ZODICO TWO-STEP (French Two-Step) • 5. GOING LA MAISON • 6. I BELIEVE I'LL GO BACK HOME • 7. RELEASE ME • 8. GRAND MAMOU (Big Mamou) • 9. TON NA NA • 10. I'M COMING HOME (To See My Mother) • 11. JOSEPHINE PAR SE MA FEMME (Josephine Is Not My Wife) • 12. IT'S CHRISTMAS TIME • 13. COMING HOME TOMORROW* • 14. ME AND MY CHAUFFEUR* • 15. MO VEUX CONNAITRE (Where She Slept)* • 16. TIRED OF CRYING OVER YOU • 17. CLIFTON'S BLUES* • 18. LET'S ROCK A WHILE* • total time: 63:00

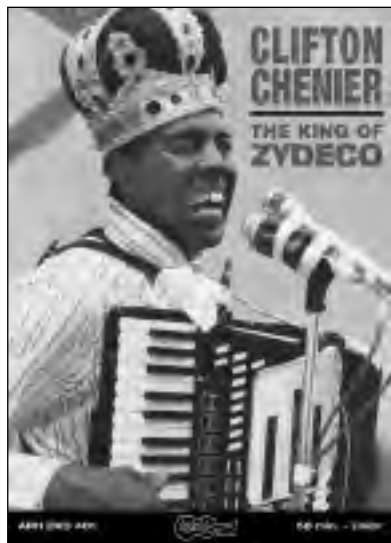
"...classic Chenier, from his most fertile period, with his most sympathetic and imaginative producer (Arhoolie's Chris Strachwitz). Chenier proves once again that nobody – and I mean nobody – could ever be a credible contender to his Zydeco crown. His accordion playing is stunning, his vocals always convincing and his rhythms irresistibly danceable. He shows what a great blues man he was; the unissued 'Clifton's Blues' is a beautiful minor key song, of the kind he made so much his own, while 'Let's Rock Awhile' is a straight R & B instrumental." (Ray Templeton – Blues & Rhythm)



CLIFTON CHENIER “THE KING OF ZYDECO”



for the first time on DVD



ARH DVD 401

58 minutes total running time

Color

Also available in VHS

VHS video available in N.T.S.C. or P.A.L. formats

Live at the 1982 San Francisco Blues Festival,
The 1978 New Orleans Jazz & Heritage Festival,
plus rare local Louisiana TV clips, interviews and more!

Featuring: 1.PARTY DOWN • 2.I'M A HOG FOR YOU • 3.I'M THE ZYDECO MAN • 4.IT'S CHRISTMAS TIME • 5.LET THE GOOD TIMES ROLL • 6.CALEDONIA • 7.J'AIME PAIN DE MAIS (I Love Cornbread) • 8.TU LE TON SON TON (Every Now And Then) • 9.CHER CATIN (Dear Girl) • 10.CALINDA • 11.CLIFTON'S ZYDECO • 12.LOUISIANA TWO-STEP • 13.BLACK GAL

“[This] video is a small masterpiece. ‘The King of Zydeco’ is a 55-minute slice of Clifton, and it is, as you might expect, some spicy gumbo indeed. The bulk of the footage comes from the 1982 San Francisco Blues Festival, and a smaller segment (shot by Les Blank) comes from the 1978 New Orleans Jazz and Heritage Festival.

Interspersed with these concert shots are bits from taped interviews with Clifton, including some rare and delightful broadcast scenes on French language TV shows from stations in Lafayette, La.

It's worth the price of the video just to hear Clifton respond to a female interviewer asking about the origin of the word ‘zydeco,’ which she pronounces as ‘zidico.’ Clifton says in French the equivalent of ‘What?’

There's also a scene of Clifton playing in which everybody in the band is sporting a crown – although all are much smaller than the King's towering model!

And the concert footage? It's absolutely superb, showing Clifton and his Red Hot Louisiana Band ripping through ‘I'm a Hog for You Baby,’ ‘Let the Good Times Roll,’ ‘Caledonia,’ ‘Clifton's Zydeco’ and various others. On all occasions, the band is cookin'.

Seeing these performances merely reinforces the loss we all sustained when Clifton died in December 1987. But, like his records, this tape from Arhoolie (a perfect companion to the more artsy Les Blank film, ‘Hot Pepper’) will surely live on. It's worth the bucks.”

(Bob Claypool – The Houston Post)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

FOR PRICES SEE OUR CURRENT ORDER FORM.

California Residents, please remember to add sales tax.

CLIFTON CHENIER

“Bon Ton Roulet! & More”

CD/CASS 345

Clifton Chenier – accordion & vocals and his band, with his uncle Morris Chenier on fiddle. * = Previously unissued.

1.BON TON ROULET • 2.FROG LEGS • 3.IF I EVER GET LUCKY • 4.BLACK GAL • 5.LONG TOES • 6.BABY, PLEASE DON'T GO • 7.HOUSTON BOOGIE* • 8.BLUES DE MA NEGRESSE • 9.SWEET LITTLE DOLL • 10.JOLE BLONDE • 11.AY, AI, AI • 12.FRENCH TOWN WALTZ* • 13.KEEP ON SCRATCHING • 14.BLACK SNAKE BLUES • 15.LET'S TALK IT OVER • 16.WALKING TO LOUISIANA • 17.KEY TO THE HIGHWAY • 18.THINGS AIN'T LIKE THEY USED TO BE • 19.I GOT A LITTLE GIRL • 20.I'M ON THE WONDER* • 21.JUMP THE BOOGIE* • total time: 63:00

“Not only is it the best Clifton Chenier CD, but an essential album of postwar, downhome blues, not simply a great Zydeco record...includes recordings with the underrated Texas pianist Elmore Nixon and recordings with Chenier's uncle Morris 'Big' Chenier on fiddle. On other selections Chenier comes off like a miniature Count Basie Big Band (to use the late Ralph Gleason's analogy). Uncle Morris' alley fiddle along with Chenier's distinctive singing on ‘Baby Please Don't Go’ make this one of the best renditions of the song...superb downhome version of ‘Black Snake Blues’ ... wonderfully relaxed rendition of ‘Key to the Highway’...classic arrangement of a blues standard with a booting saxophone solo from John Hart. So many albums are called essential, but this really is.” (Ron Weinstock – Living Blues)



CLIFTON CHENIER

“Bogalusa Boogie”

CD/CASS 347

Clifton Chenier – accordion & vocals and the Red Hot Louisiana Band with John Hart – sax. The entire classic 1975 session which Rolling Stone calls “the essential Chenier recording.” * = previously unissued.

1.ONE STEP AT A TIME • 2.M'APPEL FOU (They Call Me Crazy) • 3.QUELQUE CHOSE SUR MON IDEE (There's Something On My Mind) • 4.RIDE 'EM COWBOY • 5.MA MAMA MA DIT (My Mama Told Me) • 6.JE ME REVEILLER CE MATIN (I Woke Up This Morning) • 7.I MAY BE WRONG* • 8.TAKE OFF YOUR DRESS • 9.ALLONS A GRAND COTEAU (Let's Go To Grand Coteau) • 10.JE SUIS EN RECOLTEUR (I'm A Farmer) • 11.TI NA NA • 12.COME GO ALONG WITH ME • 13.BOGALUSA BOOGIE • total time: 50:22

“If you missed this album the first time around, get it now, this is easily the King of Zydeco's single best record, a swampy rhythm and blues oriented set that finds Chenier accompanying himself on harmonica as well as accordion on some numbers. Tenor sax man John Hart never sounded better and the whole band hits a groove.” (Macon Fry – Wavelength)

“This is probably the best Zydeco album of all time...This reissue represents an entire 1975 session (including a previously unreleased tune) with Chenier at the height of his powers working with his best band...Like the Muddy Waters 1954 group, Chenier's 1975 ensemble is one of the great bands in American history, and they rip through this set without taking prisoners.” (Geoffrey Himes – Washington Post)



CLIFTON CHENIER

“Out West”

CD/CASS 350

Clifton Chenier – accordion, vocals & harmonica, and the Red Hot Louisiana Band featuring John Hart on sax and the stinging guitar of Elvin Bishop. Recorded in 1971 & 1973 in San Francisco at the height of Clifton's career. All of ARH LP 1072 plus previously unissued selections from the studio session and from a KSAN radio broadcast. * = previously unissued.

1.I'M ON THE WONDER • 2.THE HUCKLEBUCK • 3.JE MARCHE LE PLANCHER (You Know It Ain't Fair) • 4.CALINDA • 5.YOU'RE THE ONE FOR ME • 6.YOU'RE FUSSIN' TOO MUCH • 7.JUST LIKE A WOMAN • 8.ALL YOUR LOVE • 9.C.C. SPECIAL (Take 2) • 10.I'M A HOG FOR YOU • 11.C. C. SPECIAL (Take 1)* • 12.TI NA NA • 13.ZYDECO CHA CHA* • 14.CRAWFISH JAMBALAYA* • 15.MA NEGRESSE EST GONE* • 16.BREAUX BRIDGE WALTZ* • 17.LOUISIANA TWO-STEP* • Total time: 65:01

“This is an enhanced release of a fine Chenier album, which had the added popular appeal (at the time of its original vinyl issue in 1973) of featuring two young, white musicians - Elvin Bishop on guitar and Steve Miller on piano. Bishop's electric slide guitar is more prominent, and lends a most satisfying texture to the overall sound, but his, too, is still a supporting role. Chris Strachwitz was never going to fall into the trap, as so many producers did around this time, of letting the young Turks take over the session, and the result is a set that stands the test of time better than so many similar collaborations...no less than seven previously unissued tracks have been added, including four from the same session...” (Ray Templeton – Blues & Rhythm)





CLIFTON CHENIER

“The King Of Zydeco Live At Montreux”

CD/CASS 355

Clifton Chenier – accordion & vocals; **Cleveland Chenier** – rubboard; **Robert St. Julian** – drums; **Joe Morris** – bass; and **Paul Senegal** – bass. Most of the 1975 concert in Switzerland. Includes all of ARH 1086 plus 10 additional selections.

1. INTRO AND JAMBALAYA • 2. YOU'RE FUSSIN' TOO MUCH • 3. CLIFTON'S BOOGIE WOOGIE • 4. HEY, TITE FILLE • 5. CHER CATIN • 6. ZYDECO SONT PAS SALE • 7. JE MARCHÉ LE PLANCHER • 8. RELEASE ME • 9. I'M A HOG FOR

YOU • 10. LOUISIANA TWO STEP • 11. BLACK GAL • 12. MONEY • 13. I'M ON THE WONDER • 14. WOO WOO • 15. HUSH, HUSH • 16. CALINDA • total time: 68:08

“Live’ is the original LP (1086), plus six more cuts from the same occasion... recorded around the same time as the Bogalusa set, with the same band, minus saxman John Hart, and while they lack the careful production of the studio session (the mixing of the instruments sometimes leaves something to be desired), they pretty well make up for it in the excitement of the live occasion and the sense of adrenaline and sheer enjoyment that Chenier displays throughout.” (Ray Templeton – Blues & Rhythm)



CLIFTON CHENIER

“Live! at the Long Beach & San Francisco Blues Festivals”

CD/CASS 404

Clifton Chenier – accordion & vocals with The Red Hot Louisiana Band: **Cleveland Chenier** – rubboard; **Robert St. Judy** – drums; **C.J. Chenier** – alto sax; **Warren Cesar** – trumpet; **Sherman Robertson** – guitar; **Alonzo Johnson Jr.** – bass. #1– 12 previously unissued (Long Beach, Ca.). #13–19 from San Francisco, Ca., previously available on ARH LP/C 1093.

1. INTRODUCTION AND THEME • 2. I'VE HAD MY FUN (Going Down Slow) • 3. ZYDECO TWO-STEP • 4. CALINDA • 5. WHAT'D I SAY? • 6. PARTY DOWN • 7. I'M COMING HOME • 8. PINETOP'S BOOGIE WOOGIE • 9. THEY CALL ME CRAZY • 10. ZYDECO CHA CHA • 11. YOU GONNA MISS ME • 12. CALEDONIA • 13. NEW ORLEANS BEAT • 14. CLIFTON'S ZYDECO • 15. LET THE GOOD TIMES ROLL • 16. ROCK ME • 17. LOUISIANA TWO-STEP • 18. CHER CATIN • 19. I'M THE ZYDECO MAN • total time: 74:03

“...Zydeco is party music. A live recording is the best way to capture the excitement as band and audience inspire each other to higher and higher heights of revelry. Clifton Chenier is gone, but with these live recordings we can experience why he will always be remembered as the King of Zydeco.” (Dave Katz – Baltimore Blues Society)



The Best Of CLIFTON CHENIER

The King of Zydeco and Louisiana Blues

CD 474

Clifton Chenier – accordion & vocals with various accompaniments.

In the history of popular and vernacular music it is usually hard to pinpoint the genesis of a new genre or style on one particular individual. But in the case of Louisiana's Afro-American Zydeco music we actually know who invented it, established it, perfected it, and made it world famous! His name was Clifton Chenier (1925 - 1987).

1. Je Me Reveiller Le Matin (I Woke Up This Morning) (3:14) • 2. I'm Coming Home (To See My Mother) (3:15) • 3. Ay, Ai, Ai (2:24) • 4. Brown Skin Woman (Who Can Your Good Man Be) (3:40) • 5. Hot Rod (2:47) • 6. It's Hard (3:20) • 7. All Your Love (4:20) • 8. Party Down (At The Blue Angel Club) (4:40) • 9. Why Did You Go Last Night (3:16) • 10. Ma Mama Ma Dit (My Mama Told Me) (3:28) • 11. Zydeco Cha Cha (3:40) • 12. Bon Ton Roulet (3:05) • 13. Black Gal (2:36) • 14. Johnny Can't Dance (4:40) • 15. I'm On The Wonder (4:15) • 16. Zydeco Sont Pas Sale (Snap Beans Without Salt) (3:40) (alternate take - previously unissued) • 17. AIN'T NO NEED OF CRYING (4:08) (Every Day Is The Same / Louisiana Blues) • 18. INTERVIEW WITH CLIFTON CHENIER OVER RADIO STATION KPFA - Berkeley, CA - 1978; host: Chris Strachwitz (15:30)

CLIFTON CHENIER, Mance Lipscomb, Lightning Hopkins

“LIVE! At the 1966 Berkeley Blues Festival”

CD 484

Rare, live performances by three legendary giants of roots music. Filled with incredible, raw talent and musicianship these performances harken back to an era when the originators of Blues and Zydeco were still with us to enjoy. With detailed, personal notes by the festival promoter Chris Strachwitz.

Clifton Chenier: vocals & accordion with Francis Clay -drums; 8. INTRO & LOUISIANA SHUFFLE • 9. FRENCH ZYDECO • 10. CLIFTON'S AFTER HOURS • 11. SCRATCH MY BACK • 12. EVERYBODY CALLS ME CRAZY • 13. WHAT'D I SAY? • 14. OLD COUNTRY WALTZ • 15. LOUISIANA ROCK • 16. CLIFTON'S BOOGIE WOOGIE

Plus tracks by **Mance Lipscomb** and **Lightning Hopkins**. See page 20 for detailed album information.



CLIFTON CHENIER

“Live! at Grant Street”

CD 487

15 Previously Unissued Recordings Over 70 minutes of pure Clifton

This was Clifton Chenier's gig all the way! The undisputed King Of Zydeco was inspired and in fine form that night of April 28, 1981 when he and his Red Hot Louisiana Band were booked to play a dance at Grant Street in his home town, Lafayette, LA.

Clifton personally arranged and paid for this recording, had his band in top shape, obviously gave it his all, and succeeded in taping one of his best “live” performances ever. Cliff delivers his vocals with incredible vigor and conviction, plays his new electronic accordion with remarkable feeling, and has the Red Hot Louisiana Band cooking behind him in a solid groove, and the audio crew truly captured that night's spirit of fun and joy.

1. MON FAIT MON L'IDE (I Made Up My Mind) • 2. INTRO & YOU GOT ME CRYING • 3. WRAP IT UP, BABY • 4. WHAT AM I LIVING FOR • 5. MY DOG JUMPED A RABBIT (ROCK HOUSE) • 6. ALL THE THINGS I DID FOR YOU • 7. ZYDECO ROCK • 8. I'M BACK HOME • 9. AY-YE-YE ZYDECO • 10. YOU DON'T HAVE TO GO • 11. MARDI GRAS ZYDECO • 12. I GOT THE BLUES • 13. JOHNNY CAN'T DANCE • 14. TOUT CHACUN APES PARLER (Everyone Is Talking) & GOOD NIGHT! • 15. TIT MAMA'S ZYDECO

“Zydeco great Clifton Chenier had this live recording done when he took his Red Hot Louisiana Band into the Grant Street Dance Hall in Lafayette, La., in April 1981. The master tapes never translated into a release, however. Arhoolie founder Chris Strachwitz acquired the masters from Margaret Chenier in 1989, and, finally, we've got this terrific record of Chenier and his band throwing down an outstanding live set. Chenier was just about the bluesiest zydeco man who ever toted an accordion, and this album testifies to that fact. Standard three-chord blues tunes like ‘I'm Back home,’ ‘You Got Me Crying,’ and ‘I Got The Blues,’ which are thoroughly in the tradition of the New Orleans blues of Fats Domino, were as typical of Chenier's repertoire as two-step numbers like ‘Mon Fait Mon L'ide,’ ‘Johnny Can't Dance,’ or the ladies' choice tune ‘Tout Chacun Apres Parler.’ Chenier was a zydeco renaissance man, and it's great to hear him turn it loose in a dance-hall setting.” (Billboard Magazine)



CLIFTON CHENIER

“Zydeco Sont Pas Salé” - The Real Creole Zydeco

CD 9001

This 15 selection program is pure Creole French, all sung in patois, drawn from various Chenier Arhoolie CDs.

1. ZYDECO SONT PAS SALE (Snap Beans Not Salty) • 2. BLUES DE MA NEGRESSE (Blues About My Black Gal) • 3. CHER CATIN (Dear Baby) • 4. GOING LA MAISON (Going To The House) • 5. J'AI CONNET, C'EST PAS MA FEMME (I Know She's Not My Woman) • 6. JOLE BLONDE (Pretty Blonde) • 7. MO VEUX CONNAITRE (I Want To Know) • 8. JE SUIS EN RECOLTEUR (I'M A FARMER) • 9. JE ME REVEILLER LE MARTIN (I Woke Up This Morning) • 10. JE MARCHÉ LE PLANCHER (I Walk The Floor) • 11. LOUISIANA TWO-STEP • 12. WEETEE TA ROBE (Take Off Your Dress) • 13. ZYDECO TWO-STEP • 14. BREAUX BRIDGE WALTZ • 15. TU LE TON SON TON (Every Now And Then) • total time: 55:23

“...highlights the songs he sang in Creole French – now an endangered art – and features some of his most soulful offerings, with several old Cajun songs recognizable amidst the 12-bar blues. Backing on live and studio cuts ranges from the full majesty of the Red Hot Louisiana Band to the tracks recorded with only brother Cleveland's superb rubboard rhythms for company. *Mo Veux Connaître* is a true classic – the tightest of R'n'B with great accordion breaks and rasping vocals. Chenier completists with have many of these tracks on previous albums, but if you don't and you want to hear a musical giant performing the rootsiest end of his repertoire, this is recommended.” (Brian Peters – Folk Roots)





CLIFTON CHENIER

"Sings The Blues"
CD 9041



Clifton Chenier came out of the French-Creole culture of Southwest Louisiana and put Zydeco music on the world's map of musical delights. Today Clifton is still considered the undisputed King of ZYDECO which is a marvelous mixture of Afro-American rhythms and singing drenched with Cajun waltzes and two-steps with the accordion out front leading the celebration. The Blues are an important and essential element of the original Zydeco and Clifton Chenier was one of the very best blues singers with an expressive strong voice and an inventive, jazzy, improvising accordion style.

1. AIN'T NO NEED OF CRYIN' (Every Day Is The Same) • 2. ROSEMARY • 3. BROWN SKINNED WOMAN • 4. DONE GOT OVER • 5. GONE A LA MAISON • 6. ME AND MY CHAUFFEUR BLUES • 7. MY LITTLE ANGEL • 8. PAPER IN MY SHOE • 9. BLUES AFTER HOURS • 10. TROUBLE IN MIND • 11. IN THE MOOD • 12. WORRIED LIFE BLUES



CLIFTON CHENIER

"Louisiana Blues and Zydeco"
CD 9053



This is the seminal first set of recordings that Clifton did for Arhoolie Records. Clifton Chenier came out of the French-Creole culture of Southwest Louisiana and put Zydeco music on the world's map of musical delights. Today Clifton is still considered the undisputed King of ZYDECO which is a marvelous mixture of Afro-American rhythms and singing drenched with Cajun waltzes and two-steps with the accordion out front leading the celebration. The Blues are an important and essential element of the original Zydeco and Clifton Chenier was one of the very best blues singers with an expressive strong voice and an inventive, jazzy, improvising accordion style.

Tracks 12-14 and 17-19 previously unissued.

1. ZYDECO ET PAS SALE • 2. LAFAYETTE WALTZ • 3. LOUISIANA TWO STEP • 4. CLIFTON'S WALTZ • 5. LOUISIANA BLUES • 6. HOT ROD • 7. BANANA MAN • 8. AY-TETE-FEE • 9. IT'S HARD • 10. I CAN'T STAND • 11. I CAN LOOK DOWN AT YOUR WOMAN • 12. ACCORDION BOOGIE • 13. BANANA MAN (take 2) • 14. AY, AI AI • 15. CLIFTON'S BLUES (Where Can My Baby Be) • 16. LET'S ROCK AWHILE • 17. ELMORE'S BLUES • 18. CLIFTON'S TWO STEP • 19. ZYDECO ET PAS SALE (take 1)



C.J. CHENIER

"My Baby Don't Wear No Shoes"
CD/CASS 1098

Clifton's son's first recording, backed by **Clifton's Red Hot Louisiana Band**. C. J. Chenier - accordion, alto & vocals; **Cleveland Chenier** - rubboard; **Selwyn Cooper** - guitar; **Joseph Edwards** - drums; **Harry Hypolite** - guitar; **Wayne Burns** - bass. (Note: Cassette 1098 is entitled "Let Me In Your Heart" and does not include the song "Big Mama Blues.") (* sung by Harry Hypolite, on CD only and previously unissued.) Cleveland Chenier's last recording.

1. MY BABY DON'T WEAR NO SHOES • 2. I'M COMING HOME • 3. SHE'S MY WOMAN • 4. BLUE FLAME BLUES • 5. CHECK OUT THE ZYDECO • 6. HARRY'S BIG MAMA BLUES • 7. LET ME IN YOUR HEART • 8. BOW-LEGGED WOMAN • 9. BANANA MAN • 10. I'M ALL SHOOK UP • 11. USED AND ABUSED • 12. I'LL BE LONG GONE • total time: 47:16

"The flame is passed. C. J. Chenier is the son of the late Clifton Chenier, and his debut album is a Zydeco rocker that will appeal to rock fans who are lucky enough to hear it, blues addicts, folkies, and those already addicted to this appetizing gumbo music from Louisiana." (Jim Caligiuri - The Record)

"...the first recording of C.J. CHENIER as leader of his father, Clifton's, RED HOT LOUISIANA BAND. On later recordings Chenier has tried to expand the boundaries of Zydeco (he even plays flute on one track on his latest record), with a moderate amount of success; ...C.J.'s vocals are a great deal smoother than Clifton's, giving the proceedings a more modern feel, yet this time at least he's caught following in his father's grand tradition with an exhilarating blend of percolating rhythms and lowdown blues." (CMJ New Music Report)



HARRY CHOATES

"Fiddle King of Cajun Swing"
CD 380

Harry Choates - fiddle and vocals with: **Johnnie Mae Smirle** (Manuel) - piano; **Joe Manuel** - banjo; **B.D. Williams** - bass; **Eddie Pursley** - guitar; **Ron Ray** "Pee Wee" Lyons or **Julius "Papa Cairo" Lamperez** - steel guitar; **Amos Como** - drums. Harry Choates played a combination of Cajun and Western swing and immortalized "Jole Blon," which he made into a hit in 1946. Here are most of his best recordings for the Gold Star label from that period just prior to his untimely death in 1951. (Note: Harry Choates' original hit of "Jole Blonde" is not on this CD but is heard on CD/C 331-Vol. 1 of "J'ai Été Au Bal.")

1. ALLONS A LAFAYETTE • 2. BASILE WALTZ • 3. CAJUN HOP • 4. PORT ARTHUR WALTZ • 5. HARRY CHOATES SPECIAL • 6. IT WON'T BE LONG • 7. WRONG KEYHOLE • 8. DRAGGIN' THE BOW • 9. TE PETITE • 10. RUBBER DOLLY • 11. LOUISIANA • 12. POOR HOBBO • 13. DEVIL IN THE BAYOU • 14. RYE WHISKEY • 15. FAIS DO DO STOMP • 16. LAWTELL WALTZ • 17. BAYOU PON PON • 18. CHERE MEON • 19. HARRY CHOATES BLUES • 20. MARI JOLE BLON • 21. HONKY TONKING DAYS • 22. GRAND MAMOU • 23. JE PASE DURVAN TA PORT • 24. HACKBERRY HOP • 25. JOLE BRUN • 26. LOUISIANA BOOGIE • total time: 67:33

"The French ingredients in his music are generally mixed in with other elements, in particular Western Swing or honky tonk country music. ...its sheer distinctiveness - the easy jogging beat, smooth fiddle, whooping vocal and gliding steel guitar are pretty unmistakable, especially when combined with the jubilant cries of 'Eh, ha ha.' There is a feeling of a musician at ease with himself, at ease with his talent and at ease with the world. Of course, this could hardly be farther from the truth, for just as his music was maverick, so also was his life. A prodigious drinker, he lived hard and died tragically, before he had reached his 30th birthday, in a jail cell in Texas. His big hit 'Jole Blon' is not here (though her cousin 'Jole Brun' is), but we have 26 other titles from Gold Star, made between 1946 and 1950. Choates could play Cajun standards like 'Allons A Lafayette' - (show me a Cajun musician who can't) and 'Bayou Pon Pon' or he could stretch out on Western Swing style pieces like 'Draggin' The Bow.' Whatever he did, he added a touch of something that was his very own - brilliant, often remarkably beautiful fiddle playing, and his own eccentric garbled French vocals. Personally, I love it and am positively delighted that this CD version of a long-loved Arhoolie LP gives me a bonus of 10 more wonderful tracks of it." (Ray Templeton - Blues & Rhythm)



OCTA CLARK & HECTOR DUHON

"Old Time Cajun Music"
CD 9018

To ride that razor-edge balance, one part pushing, the other pulling, that carries the pulse of a music from yesterday into tomorrow is but a quiescent indication of what it is like to follow the music of **Octa Clark** and **Hector Duhon**. This, their first album, is but a taste of the great music effortlessly played by the proud yet gentle masters of the Acadian accordion and fiddle, Octa Clark and Hector Duhon. As Octa says, "You can't go wrong if you play it right."

1. BOSCO STOMP • 2. VALSE A DEUX TEMPS • 3. J'AI ÉTÉ AU BAL HIER AU SOIR • 4. LA VALSE SOLEIL COUCHE • 5. POLKA A MA VIELLE TANTE • 6. LA VIELLE VALSE DE MUSICIEN • 7. LES COCOMBRES SONT PAS SALES • 8. JOLIE BLONDE • 9. CREOLE TWIST • 10. TON PETITE BEC EST DOUX • 11. LE REVE DU SOULARD • 12. FREIGHT TRAIN BLUES • 13. LA VALSE CRIMINELLE • 14. CAJUN HOT SHOE • 15. VALS LACATIN • 16. CHER ALICE • 17. TITE FILLE TWO STEP • total time: 43:43



JOHN DELAFOSE & the Eunice Playboys

"Joe Pete Got Two Women"
CD/CASS 335

John Delafosse - vocals and accordion; **Charles Prudhomme** - guitar; **Joseph Prudhomme** - bass; **Tony Delafosse** - drums & rubboard; **Geno Delafosse** - drums; and **John "T.T." Delafosse, Jr.** - rubboard. (Most of ARH LPs 1083 & 1088 plus 2 previously unissued cuts (*).)

1. JOE PETE GOT TWO WOMEN • 2. ONE HOUR TOO LATE • 3. LONESOME ROAD • 4. PRUDHOMME STOMP • 5. CO-FE (Why) • 6. YOU TOOK MY HEARTACHE • 7. BYE BYE MO NÈG • 8. RAG AROUND YOUR HEAD • 9. I JUST WANT TO BE YOUR LOVIN' MAN • 10. PETITE ET LA GROSSE • 11. JOE PETE LOST HIS TWO WOMEN • 12. CRYING IN THE STREETS • 13. MARDI GRAS SONG • 14. MOTHER'S DAY BLUES • 15. ARTHRITIS TWO-STEP • 16. GRAND MAMOU • 17. UNCLE BUD ZYDECO • 18. SWEET GIRL IN TEXAS* • 19. OH NEGRESSE • 20. LA VALSE DE FREOLE • 21. HIPPIITY HOP • 22. JOHNNY CAN'T DANCE* • total time: 63:20

"John Delafosse gets a pleasingly mellow tone from his accordions, both button and piano, and his sons, Tony and T. T., are both rub-boardists of class...it's Delafosse's blues in English that are most impressive, being both melodically fresh - tinged with, but not stained by, pop - and verbally original. The last four tracks are live recordings from the 1981 Festival de Musique Acadienne, and their furiously energetic 'Bop 'til You Flop' approach is an enjoyable contrast to the more laid back sound of the rest. I enjoyed this CD; so will you." (Chris Smith - Blues & Rhythm)





JOE FALCON
"Cajun Music Pioneer"
CD 459

Joe Falcon – accordion & vocals; **Lionel Leleux** – fiddle; **Allen Richard** – guitar & **Theresa Falcon** – drums & vocals. Recorded by Valerie Post at a dance hall in Scott, La., in 1963. Joe Falcon opened a new era in Cajun music when he recorded commercially the song, "Allons a Lafayette." That was in 1928, and Cajun recordings have been made ever since. The uniqueness of this album is that it was recorded live at a fais-do do without thought of publication at the time. The real atmosphere of the music and the hall was captured.

1. JOE'S BREAKDOWN • 2. 99 YEAR WALTZ • 3. CORRINE, CORRINA • 4. JOLE BLONDE • 5. LA CASINE SPECIAL • 6. LES TRACES DE MON BUGGY • 7. OSSON TWO-STEP • 8. LA VALSE DE ST. LANDRY • 9. HIP ET TAI AUT • 10. CREOLE STOMP • 11. MYER'S WALTZ • 12. ALLONS A LAFAYETTE • 13. LA VALSE A NONC GUSTAVE • 14. ALLONS DANSER COLINDA • 15. LES FLAMBES D'ENFER • total time: 74:00

"...a night of Cajun carousing and hot-stepping at the legendary Triangle Club... Leading the charge is Falcon kicking out a bellowing blast of loose and raw Cajun standards." (Dan Ferguson – Time Out)



CANRAY FONTENOT
"Louisiana Hot Sauce, Creole Style"
CD/CASS 381

Canray Fontenot - vocals and fiddle. Recorded in 1971–1987. Many solo or duet performances, with: **Alphonse "Bois Sec" Ardoin, Morris Ardoin, Lawrence Ardoin, Gustav Ardoin, Michael Doucet, Danny Poullard, Edward Poullard, David Doucet, Sonny Landreth, Tommy Comeaux, Billy Ware, Tommy Alesi, Tina Pillone.** * = previously unreleased.

1. LES BARRES DE LA PRISON • 2. CANRAY'S ONE STEP • 3. TES PARENTS NE VEULENT PLUS ME VOIR (Your Folks Don't Want To See Me No More) • 4. JOE PITRE A DEUX FEMMES • 5. ALLONS DANSER* • 6. BERNADETTE* • 7. BONSOIR, MOREAU* • 8. LORITA'S BLUES* • 9. LA VALSE DE MOM ET POP • 10. TWO-STEP DE GRAND MALLET • 11. LES PLATS SONT TOUS MIS SUR LA TABLE (The Table's Already Set) • 12. HEY, HEY BLUES* • 13. MIDLAND TWO-STEP* • 14. LA COULÉE RODAÏR • 15. LE SLOW DRAG A NONC ADAM* • 16. LA ROBE BARRÉE • 17. OLD CARPENTER'S WALTZ • 18. BEE DE LA MANCHE • 19. LA JOG A PLOMBEAU • 20. JIG CAJIN* • 21. MALINDA • 22. FI-DO* • 23. SHOO, BLACK* • 24. CANRAY'S BREAKDOWN • 25. LA TABLE RONDE • 26. LES BLUES A CANRAY • 27. BERNADETTE* • total time: 64:45

"...For a man who once said 'I just play 'cause I can play' his music is never anything but totally engaging. Whether it's raunchy breaks and fiddle echoed vocals on the bluesy 'Joe Pitre A Deux Femmes' or the unaccompanied Cajun-style fiddling of the 'Two-Step De Grand Mallet' with its extra beats and irregular bar lengths - but solid, foot-slap rhythm - you can always sense the player behind the fiddle, his pain, humour and compassion. Entirely recommended. The cover art is tasty, too." (Pete Cooper – Musical Traditions)

"Canray Fontenot (1922-95). Louisiana lost a great artist and a charismatic ambassador when Creole fiddler Canray Fontenot died July 29, 1995, after a lengthy battle with lung cancer and diabetes. Born in L'Anse aux Vaches on Oct. 23, 1922, Canray was a living bridge between turn-of-the-century musical styles and today's younger musicians. His father, 'Nonc' Adam Fontenot, was a legendary accordion player and contemporary of Amédée Ardoin. Orphaned at a young age, Canray did manual labor all his life, yet traveled the world and won such prestigious awards as the National Heritage Award from the NEA.

Canray's unique style was bluesy, yet melodic. His wild slides & gravelly vocals were always accompanied by his mile-wide grin. Canray originals such as 'Joe Pitre a deux femmes,' 'Les Barres de la prison' & 'Bonsoir Moreau' have become standards in the Cajun & Zydeco repertoires....

One of my first recollections of Canray was trying to find his house out in the country near Welsh, Louisiana, in 1973. His instructions were, "Turn right on the first gravel road and go on a bit until you get to another one then take a left near Mr. Martell's, then take a right after you pass the oak tree that got hit by lightning then a left and then you'll see my house because it's the one that has only one tree in the front yard." Remembering Canray's directions was crucial since he didn't have a phone in his house until 1990. I can still remember the overwhelming warmth upon entering his home. That night, Canray played old Creole fiddle tunes, waltzes, mazurkas, stringband numbers, New Orleans jazz numbers, blues, original songs on fiddle, guitar, harmonica and jaw harp. Then he began singing unaccompanied ballads in French that sounded so ancient but so natural. He could make his fiddle cry, then he could make it laugh with trilling double stops!

Perhaps the most amazing aspect of Canray's talent was how he could blend ancient French songs with his own creole rhythms to create his own recognizable style in new songs. For example, his 'Bonsoir Moreau' was unusual to Louisiana French music in that it was played in a minor key. Canray played it effortlessly in third position with so much emotion, and the bluesy context of the song really set it apart. Humorous neighborhood stories like 'Bee de la Manche' were put to music and told the story of how Bee resorts to stealing sheep and is eventually jailed, all because the widow Adelina is costing him a great deal of money.

Canray Fontenot, sitting in his favorite rocking chair with fiddle in hand, singing and tapping out the rhythms on his hardwood floor with his bare feet, smiling and passing on forgotten songs whose poetry he lived through. His life was not easy, but he expelled his troubles through his music, a gift which he shared with his neighbors and the world. We mourn not just the man and his talent, but a soulful eyewitness to our musical history.

His voice has left us, but his beautiful songs remain to remind us of what his grandfather used to tell him: 'If you remember my song, you'll remember me.'" (Michael Doucet)

WADE FRUGÉ
"Old Style Cajun Music"
CD 476

Old time fiddler, **Wade Frugé's**, only recording for fans of rare, traditional fiddle music showcases his contagious early days style. Covering traditional Cajun standards as well as tunes he learned from his grandfather, Mr. Frugé includes some wailing blues numbers he picked up from black fiddlers in his native Louisiana. Joined by the powerful singer and drummer, **Vorance Barzas**, and Cajun mainstays, **Ann and Marc Savoy**, and **Tina Pillone**, this CD includes previously unissued fiddle solo recordings with only Mr. Savoy or Doucet on guitar.

1. 'TIT MAMOU • 2. LA VALSE DE CHOUPIQUE • 3. LA VIEILLE CHANSON DE MARDI GRAS • 4. PORT ARTHUR BLUES • 5. LA VALSE DE BAYOU TÈCHE • 6. YOU USED TO HAVE SOME • 7. LA VALSE CRIMINEL • 8. GRANDFATHER'S TUNE • 9. LA VALSE À WADE FRUGÉ • 10. EVANGELINE PLAYBOY SPECIAL • 11. THE CROWLEY WALTZ • 12. GALOPE • 13. THE MILK COW IS DEAD • 14. WADE'S BLUES • 15. CATCH MY HAT • 16. LE VALS DE GRAND BOIS • 17. VIENS ME CHERCHER • 18. CHERE 'TITE FILLE • 19. ORPHAN WALTZ • 20. CEMETERY WALTZ • 21. FOND DE CULOTTE, NONC ADAM • 22. GUMBO WALTZ • 23. THE CHILL OF A SATURDAY AFTERNOON • 24. LA VALS A WADE FRUGÉ • 25. FRUGÉ'S WALTZ

"... one of Cajun music's most soulful, articulate fiddlers, an old-timey master of delicate grace notes, piercing chords and a rocking bow action that alternated between treble and bass.... He was never a professional dancehall musician, but as this recording shows, he played with brilliant technique solely for house parties." (Dan Willging – Rootsworld)



CHUCK GULLORY

with Papa Cairo, Preston Manuel, Michael Doucet & others.
"Grand Texas"
CD 473

Chuck Guillory is one of the original Cajun pioneers who learned to play fiddle from his father. His combination of French and country music was a classic sound that was well-received at Cajun dances throughout Louisiana. He is joined on these recordings by **Preston Manuel, Papa Cairo, Michael Doucet** and others. Recorded in the 1980's this CD also includes seven of Chuck's first recordings from the late 1940's. # 23-24 feature the fine accordion & incredible vocals of Milton Molintor.

1. JOLE BLONDE • 2. CHERE BASSETTE • 3. GRAND TEXAS • 4. CHUCK'S WALTZ • 5. T.R. TWO-STEP • 6. GRAND MAMOU • 7. MANCHE A MANCHE • 8. POOR HOBO • 9. TOLAN WALTZ • 10. 99 YEAR WALTZ • 11. ONE STEP DE CHAMEAUX • 12. LOUISIANA WALTZ • 13. GRAND TEXAS • 14. TOLAN WALTZ • 15. J'AI PASSE DEVANT TA PORTE • 16. GRANDMA AND GRANDPA • 17. THE LAST WALTZ • 18. LES VEUVES DE LA COULE • 19. GRAND MAMOU • 20. TOLAN WALTZ • 21. GRAND TEXAS • 22. CHERE PETITE • 23. WALFUS TWO-STEP • 24. OAKDALE WALTZ • 25. TEYUT TWO-STEP • 26. CHUCK'S WALTZ

"To these ears, that mixture of cajun fiddle and steel guitar preferred by Guillory and his band is nothing short of heaven. Adding that sanctified western flavoring to counter Guillory's wonderfully scratchy fiddle was steel player Papa Cairo, a legend in cajun land as much for his boxing prowess as his work on the steel 'table.' Another formidable member... was the renowned cajun singer Preston Manuel, possessor of a wonderful high tenor voice.... For my money cajun music doesn't get much better." (Dan Ferguson – Time Out)



LUDERIN DARBONE'S HACKBERRY RAMBLERS

"Jolie Blonde"
CD 399

Luderin Darbone – fiddle; **Edwin Duhon** – vocals, accordion, guitar, or bass; **Lennis Sonnier** – vocals and guitar; **Butch Oga** – vocals and bass; **Maxie Sonnier** – snare drum; **Crawford Vincent** – drums, triangle, and vocals; **Glenn Croker** – steel guitar, piano, and vocals; **Johnny Parker** – electric bass.

Luderin Darbone and the Hackberry Ramblers are a pioneer Cajun string band. They played their first dance in 1933 and had the first hit of "Jolie Blonde" in a western swing style in 1935. Recorded in 1963 & 1965 in Louisiana & California. Includes previously unreleased material.

1. BLACK BAYOU RAG • 2. LOUISIANA WALTZ • 3. JE VEUX MARIER • 4. FAIS PAS ÇA • 5. CROWLEY WALTZ • 6. STEP IT FAST • 7. VILLE PLATTE WALTZ • 8. J'AI PASSE • 9. FRENCH HARP STOMP • 10. JOLE BLONDE • 11. COLINDA • 12. CAJUN RAG • 13. TE PETITE, TE MEON • 14. MERMENEAU STOMP • 15. CAJUN TWIST • 16. MADAME SUSTIN • 17. PIPELINER'S BLUES • 18. TURTLE TAIL • 19. MA CHERE BEBE • 20. GRAND MAMOU • 21. TANTE NA NA • 22. MA NEGRESSE • 23. MON BON VIEUX MARI (My Good Old Man) • 24. JOLE BLONDE • 25. ALLONS A LAFAYETTE • 26. GRAND TEXAS • total time: 61:57

"Titled Jolie Blonde, this 60-minute disc offers 26 cuts of pure string band music (rags, stomps, blues, waltzes, what-have-yous) played by a group that has been working together for the joy of the music longer than most of us have been alive. It doesn't come much purer." (Bill Wasserzieher – Southland Blues Guide)





LUADERIN DARBONE'S HACKBERRY RAMBLERS

"First Recordings: 1935-1950"

CD 7050

Luderin Darbone - fiddle & vocal; **Lennis Sonnier** - vocals & guitar; **Floyd Rainwater** - guitar & vocals; **Lonnie Rainwater** - steel guitar; **Joe Werner** - harmonica, guitar & vocals; **Pete Duhon** - bass; **Johnny Puderer** - bass; **Danny Shreve** - guitar; **Floyd Shreve** - guitar & vocals; etc...

This CD illuminates the Ramblers' role as trend setting sophisticates, blending Anglo-American country music with Cajun French materials, with their wild eclecticism and Luderin Darbone's stature as a brilliant fiddler.

1. JOLIE BLONDE (vocal: Lennis) • 2. JUST ONCE MORE • 3. YOU'VE GOT TO HI-DE-HI (vo: Lennis) • 4. MERMENAU STOMP (vo: Lennis) • 5. J'AI PASSE DEVONDE TA PORTE (vo: Lennis) • 6. VINTON HIGH SOCIETY • 7. J'AI PAS BIEN FEY (vo: Lennis) • 8. WONDERING (vo: Joe Werner) • 9. RICE CITY STOMP (vo: Lennis) • 10. ON TOP OF THE WORLD (vo: Floyd Rainwater) • 11. JOLIE FILLE (vo: Pete Duhon) • 12. NEATH THE WEEPING WILLOW TREE (vo: Floyd Rainwater) • 13. J'AI PRES PARLEY (vo: Lennis) • 14. DISSATISFIED (vo: Joe Werner) • 15. DRIFTING ALONG (vo: Joe Werner) • 16. ONE SWEET LETTER (vo: Floyd Shreve) • 17. ONE STEP DE L'AMOUR (vo: Luderin) • 18. FAIS PAS CA (vo: Luderin) • 19. LOUISIANA BREAKDOWN • 20. DARBONE'S CREOLE STOMP • 21. A LITTLE RENDEZVOUS IN HONOLULU (vo: Floyd Rainwater) • 22. DARBONE'S BREAKDOWN • 23. MON COUR ME FAIS CI MAL (vo: Luderin) • 24. HACKBERRY TROT • 25. TU VAS PLUERIE (You Will Cry) (vo: Lennis) • 26. SILVER STAR STOMP (vo: Lennis)



JESSE LEGÉ & EDWARD POUILLARD

"Live! at the Iseleton Crawdad Festival"

CD 9031

Jesse Legé - vocals and accordion; **Edward Poullard** - fiddle & the All Star Cajun Band: **Billy Wilson** - steel guitar; **Martin Jara** - guitar; **Steven Strauss** - bass; **David "Killer" Hymowitz** - drums.

Singer/accordionist Jesse Legé and Creole fiddler Edward Poullard recorded this set in front of a dancing audience at the California Crawdad Festival in Iseleton. Two living legends of Cajun and Creole music mix it up in a way that captures all that is good in life! Ranging from swaying waltzes to fiery two-steps, the music pulses and resonates in the listeners' hearts, minds and feet!

1. QUO FAIRE (Why?) • 2. TOLAN WALTZ • 3. NEW CROWLEY TWO STEP • 4. MA FEMME ET MES ENFANTS (My Wife and My Children) • 5. WON'T BE SATISFIED • 6. VALS DE LA BELLE • 7. MISERY TWO STEP • 8. KLFY WALTZ • 9. FE FE PONCHO • 10. VIENS ME CHERCHER (Come and Get Me) • 11. WALTZ OF NO RETURN • 12. SATURDAY NIGHT SPECIAL • 13. ZYDECO SONT PAS SALÉ



MAGNOLIA SISTERS

"Prends Courage"

CD/CASS 439

Ann Savoy, guitarist & vocalist of the premiere Cajun band, Savoy - Doucet, is joined by fiddler **Jane Vidrine** with guest musicians, **Deborah Helen Viator**, **Tina Pilione**, and **Lisa Mc Cauley**. The Magnolia Sisters make these old time Cajun tunes uniquely theirs by infusing this collection of songs with energy and contemporary vitality. They present a fresh angle on some old favorites, by including songs that have been reworked, slightly changing the lyrics to reflect a woman's perspective.

1. TIT MONDE • 2. CHÈRE BASSETTE • 3. SUR LA BORD DE L'EAU • 4. LES FILS À NONC HILAIRE • 5. BRASSE DONC, LE COUCHE-COUCHE/GRAND TEXAS • 6. IL SAVAIT PAS J'ÉTAIS MARIÉE • 7. SEPT ANS SUR MER • 8. GRANDE NUIT SPECIAL • 9. TITS YEUX BLEUS • 10. JE VOUDRAIS BIEN ME MARIER, MAIS... • 11. UN' PIASTRE ICI, UN' PIASTRE LÀ-BAS • 12. LES MÉMOIRES DANS MON COEUR • 13. PRENDS COURAGE • 14. LA VALSE DE GRANDE PINIÈRE • 15. TASSO • 16. DERRIÈRE CHEZ NOUS • 17. BRAILLE PAS, JOLIS TITS YEUX BLEUS/DON'T CRY MY BONNIE BLUE EYES • 18. MAMA ROSEANNE • 19. LA VALSE DE COURVILLE ET MCGEE • 20. MA BLONDE EST PARTIE • 21. DORS, DORS/ FAIS DO DO • 22. LA ROBE BARRÉE • total time: 64:20

"This is a delight! The Magnolia Sisters, Ann Savoy, Jane Vidrine and a few of their friends play some of their favorite Cajun melodies. Most of the music will be familiar to fans of the genre. The singing is absolutely gorgeous and the instrumental work is right on the money. The notes include lyrics with translations. This is how it's done sans pretention, n'est-cepas?" (Lars Gandil - Victory Review)

THE PINE LEAF BOYS

"La Musique"

CD 520

Wilson Savoy - accordion, vocals, fiddle; **Cedric Watson** - fiddle, vocals; **Drew Simon** - drums, vocals, guitar; **Jon Bertrand** - guitars; **Blake Miller** - bass, fiddle.

The Pine Leaf Boys play traditional, home-grown Cajun and Creole music from south Louisiana, rocking both dance hall and concert settings. Each member of the band has played nearly since a child. They play music because they love it, and this is evident in their shows, and as Wilson says, "If we weren't doing it over there on stage, we'd be right at home on our front porch jamming together every night."

1. PINE LEAF BOY TWO-STEP • 2. I'M NOT LONESOME ANYMORE • 3. LA BELLE JOSETTE • 4. NEW FAMILY WALTZ • 5. BLUES DE BOSCO • 6. LA BRANCHE DE MURIER • 7. HOMAGE À POUILLARD • 8. LA VALSE DE VIEUX CHARPENTIER • 9. FESTIVAL ACADIEN WALTZ • 10. CHEZ MOREAU • 11. I'LL HAVE TO FORGET YOU • 12. LES BARRES DE LA PRISON • 13. VALSE DE JOSEPHINE • 14. LAWTELL TWO-STEP

"La Musique's 14 cuts perfectly capture their spirit... Their looseness comes across as effortless talent as they switch up duties and play what can best be described as rollicking back-porch music. With the subtle changes in their style and the three vocalists' distinct sounds, the album never lags as it crackles along, recorded on analog. It's remarkably adherent to old styles, with its roots running deep, yet it is incredibly fresh and resoundingly vibrant." (Nick Pittman - Times of Acadiana)

THE PINE LEAF BOYS

"BluesDe Musicien"

CD 533

Wilson Savoy - accordion, vocals, fiddle; **Cedric Watson** - fiddle, vocals; **Drew Simon** - drums, vocals, guitar; **Jon Bertrand** - guitars; **Blake Miller** - bass, fiddle.

This album continues with their young, fresh, energetic take on traditional Cajun and Creole dance music and songs. From the mournful blues singing and fiddling of the amazing young Creole member, Cedric Watson, to the unique a cappella juré piece, this is THE finest young Cajun band playing today.

1. BLUES DE MUSICIEN • 2. MUSICIEN AVEC UN COEUR CASSÉ • 3. WILD SIDE OF LIFE • 4. MA PETITE FEMME • 5. MON COEUR FAIT MAL • 6. VALSE DE BELIZAIRE • 7. JIG CAJIN • 8. PARDON WALTZ • 9. PINE LEAF BOOGIE • 10. CHÈRE JOUES ROSES • 11. CREOLE MARDI GRAS • 12. QUAND RITA EST ARRIVÉ • 13. J'AI PERDU MA CHANCE • 14. ZYDECO GRIS-GRIS

To place an order call Toll Free
with VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other
Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com
also inquire about our catalog updates
and supplements

FOR PRICES SEE OUR
CURRENT ORDER FORM.
(CA residents please add sales tax)

**THE ARHOOLIE
MUG!** See page 171 for details.



Fashion Deluxe.



AUSTIN PITRE & His Evangeline Playboys

"Opelousas Waltz"
CD 452

Austin Pitre – accordion & vocals (& fiddle), with **Alan Ardoin** – fiddle, **Preston Manuel** – guitar, **James Pitre** – drums, and more. One of the great Cajun singers and accordionists, who also played fiddle on occasion (note #9 & 10). Although never before released, these 1971 recordings present Austin playing at his best.

1. BOSCO STOMP • 2. CAJUN WALTZ • 3. WIDOW OF THE GULLY • 4. LA VALSE DE ST. LANDRY • 5. EVANGELINE PLAYBOYS SPECIAL • 6. OPELOUSAS WALTZ • 7. PERRODIN TWO-STEP • 8. GRAND BASIL • 9. LAKE ARTHUR STOMP • 10. CHERES JOUES ROSE • 11. DRUNKARD'S BLUES • 12. CAJUN BREAKDOWN • 13. CRIMINAL WALTZ • 14. CHURCH POINT BREAKDOWN • 15. JOLIE BLONDE • 16. ZYDECO SONT PAS SALE • 17. TOU LE SOIR • 18. LOUISIANA ACES SPECIAL • total time: 53:39

"Travelers to Louisiana have sung the praises of the late Cajun accordionist and singer, Austin Pitre. I've been a fan since picking up a Swallow LP many years ago. It's sad that he did not receive more acclaim during his life, but he should gather some well-deserved fame based on this CD, culled from 1971... There are a lot of dancehall favorites here, many becoming just that due to Pitre's great talent, like his own 'Evangeline Playboys Special,' 'Chere Joues Rose,' and the title. Pitre led a rugged life, working hard, and died well before his time, but some of his magnificent legacy can be shared through this nicely done and remastered CD." (Kerry Blech – Victory Review)



WALLACE "CHEESE" READ

"Cajun House Party"
CD 415

Wallace "Cheese" Read – vocal & fiddle with **Marc Savoy**, **John Stelly**, **Isaac Soileau**, **Isom Fontenot**, etc. Recorded by Chris Strachwitz in 1979 & Dr. Harry Oster in the late 1950s.

1. BAYOU POM POM • 2. ONE STEP A CHAUMONT • 3. LES VEUVES DE LA COULEE • 4. READ'S TWO-STEP • 5. TOLAN WALTZ • 6. GRAND TEXAS • 7. BOSCO STOMP • 8. CHERE MAMA CREOLE • 9. LE PAYS DE LACADIEN • 10. KEEP A KNOCKING • 11. TU M'AS QUITTÉ DANS LA LOUISIANE • 12. PERRODIN TWO-STEP • 13. CANKTON WALTZ • 14. J'AI LAISSE DE LA MAISON • 15. TIT CANARD MULET • 16. MAMOU TWO-STEP • 17. LOUISIANA -TWO-STEP • 18. PARTING WALTZ • 19. SAUTE CRAPEAU • 20. LA BRANCHE DU MURIER • 21. CHÈRE MEON • 22. MADAME SOSTHENE • 23. CHÈRE TOUT-TOUTE • 24. MAMOU BREAKDOWN • 25. LA VALSE DE MAUVAISE PENCHANT • 26. MON COER DANS L'ARMOIRE • 27. BATTLE OF NEW ORLEANS • 28. CHÈRE BÈBÈ • 29. VALSE DE L'ANSE MAIGRE • total time: 78:45

"Read was a somewhat legendary Cajun fiddler who shunned the professional circuit. His diverse influences were the Breaux family, Mayeux Lafleur, Dennis McGee, Leo Soileau, Luderin Darbone, and Bob Wills. His powerful playing and singing is front and center on the 29 selections, culled from 1979 sessions (many featuring Marc Savoy on accordion) and 1959 recordings (mostly beautiful fiddle duets with Isaac Soileau)... 15 cuts are previously unissued. This is a precious collection of one of Louisiana's premiere singers and fiddlers, featuring both hot dance music and rare, gorgeous, old-style playing. This is a 'must-get' item." (Kerry Blech – Victory Review)

To place an order call Toll Free
with VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other
Arhoolie business, please call (510) 525-7471
or visit www.arhoolie.com
also inquire about our catalog updates
and supplements

FOR PRICES SEE OUR
CURRENT ORDER FORM.
(CA residents please add sales tax)

THE ARHOOLIE T-SHIRT!



See page
171 for
details.

Fashion Deluxe.

SAM BROTHERS 5

"SAM (Get Down)"
CD 9044

Leon Sam – vocals and accordion (or organ on SAM); **Carl Sam** – guitar; **Rodney Sam** – drums; **Glen Sam** – bass; **Calvin Sam** – rubboard; **Herbert Sam** – on * vocal and accordion.

Hot Zydeco Music. Although because of their name and ages – 11 through 17 when this was recorded – you might want to call them the Jackson Five of Zydeco, but make no mistake, this is rock solid, dance party, get down Zydeco in the Clifton Chenier tradition. In fact, in the 1970's they were Clifton's major competition in rural Louisiana.

Featuring Blues, two steps, waltzes, Zydeco dance grooves, and the lead cut, S.A.M., a late 70's modern, R&B dance cut... dare we say funk/disco (on Arhoolie ?)! Whatever, this is a classic album, recorded in 1979. Also, featuring two cuts with their dad Herbert Sam.

1. SAM (Get Down) (4:10) • 2. LAFAYETTE SPECIAL (2:00) • 3. LA LA WALTZ (2:30) • 4. HEY! MAMA* (2:40) • 5. ROLL ME BABY (3:25) • 6. GOOD ROCKIN' SAM'S BOOGIE* (4:00) • 7. GOING DOWN TO BIG MARY (2:25) • 8. SUGAR CANE PATCH (2:25) • 9. I'M A HOG FOR YOU (3:25) • 10. LAFAYETTE ZYDECO (2:10) • 11. COUNTRY BOY (3:45) • 12. S.B.5 (2:15)



THE SAVOY-DOUCET CAJUN BAND

"Home Music With Spirits"
CD 389

Marc Savoy – accordions & vocal, **Ann Savoy** – guitar & vocal, **Michael Doucet** – fiddle & vocal. **David Doucet** – lead guitar on #11. This collection is culled from Savoy-Doucet's Arhoolie LPs, "Home Music" (5029) and "With Spirits" (5037).

1. BOSCO STOMP • 2. AUX NAT-CHITOCHE • 3. QUELLE ETOILE (Which Star) • 4. LA VALSE J'AI ME (The Waltz I Love) • 5. ONE-STEP DE CHAMEAU • 6. BABY AND THE GAMBLER & THE HAPPY ONE-STEP • 7. RENO WALTZ • 8. LACASSINE SPECIAL • 9. MON CHERE BEBE CREOLE (Tribute To Dennis Mcgee) • 10. JOHNNY CAN'T DANCE • 11. LAWTELL WALTZ • 12. EVANGELINE SPECIAL • 13. TIT GALOPE POUR LA POINTE AUX PINS (Ride To Pine Point) • 14. TITS YEUX NOIRS (Little Black Eyes) • 15. PORT ARTHUR BLUES • 16. UNE VIEILLE VALSE (Hommage A Will Balfa) • 17. CHERE BASSETTE • 18. MELVILLE TWO-STEP • 19. JOLIE BLONDE • total time: 68:55

"Singer/accordionist Marc Savoy says 'I've always thought of Cajun music as a social thing, something which best belonged in the intimacy of a home where it was a natural and enjoyable part of the family environment.' Marc, Ann Savoy (guitar & vocals) and Michael Doucet (fiddle & vocals) are the Savoy-Doucet Cajun band, and this CD compiles 19 traditional-style tracks from their 1980s albums. The band learned most of the songs from the previous generation of performers, who learned them from a previous generation and so on. Each selection exudes warmth, vitality, commitment, and an authentic bonding between performers and the material drawn from their heritage, while simultaneously delivering a front porch, down-home feel." (Al Riess – Dirty Linen)



THE SAVOY-DOUCET CAJUN BAND

"Live! At The Dance"
CD/CASS 418

Marc Savoy – accordion & vocal; **Ann Savoy** – guitar & vocal; **Michael Doucet** – fiddle & vocal with **Billy Wilson** – bass on first four and last three cuts. Recorded live in 1993-94.

1. INTRODUCTION & LA TALLE D'ERONCES (The Briar Bush) • 2. LA VALSE D'ORPHELIN (The Orphan Waltz) • 3. AMEDE TWO STEP • 4. LA VALSE DU MALCHANGEUX (The Unlucky Waltz) • 5. JEUNES GENS DE LA CAMPAGNE (Young People From The Country) • 6. QUAND J'ETAIS VAILLANT (When I Was A Nice Young Man) • 7. FEFE PONCHEAUX • 8. DANS LA LOUISIANE • 9. PERRODIN TWO-STEP • 10. LA DANSE DE MARDI GRAS (The Mardi Gras Dance) • 11. PETITE OU LA GROSSE (Little Or Big) • 12. LA VALSE DE VACHERS (Cowboy Waltz Or My Rope And My Spurs) • 13. TWO STEP DE EUNICE • 14. LA VALSE DES REIDS • 15. HÉ MOM • 16. J'AI ETE-Z-AU BAL (I Went To The Dance) • 17. HOME SWEET HOME & GOOD NIGHT TWO STEP • 18. TEAR IT UP TWO-STEP • total time: 76:14

"Michael Doucet is best known as the leader of BeauSoleil, ...but he also plays with the Savoy-Doucet Cajun Band, a drummer-less traditional Cajun trio featuring button accordionist Marc Savoy and his wife, singer-guitarist Ann Savoy... a delightful example of the trio's ability to summon the lyrical harmonies out of Cajun music's past. On the up-tempo tunes, Marc Savoy often shouts, 'Come on Doucet!' and the fiddler responds with ever faster and more intricate improvisations." (Geoffrey Himes – The Washington Post)





THE SAVOY-DOUCET CAJUN BAND

"Sam's Big Rooster"

CD 481

The Savoy-Doucet Cajun Band, featuring accordionist **Marc Savoy**, singer/guitarist **Ann Savoy** and fiddler **Michael Doucet**, are no doubt the premier traditional Cajun band active today. Their new release spotlights not only this trio's remarkably tight interplay which comes from having played together for almost 20 years, but also their individual talents as soloists. The lead song, SAM'S BIG ROOSTER has Cajun-French lyrics "rapped" by Marc Savoy himself in totally unique fashion! It's a clever double entendre composition by Marc which DJs should pick up on. The CD further contains a number of new compositions, both instrumentals (four new two steps by Marc) as well as songs, the latter superbly delivered mostly by Ann Savoy. Ann sings a clever new composition by Gerard Dole, "Les Culottes A Lollypop" (Lollypop's Underwear), the haunting "Attention, C'est Mon Coeur Qui Va Casser" (Look Out, It's My Heart That's Going To Break), a brooding but gorgeous ballad which she wrote, and duets with Mike Doucet entitled "It Was On A Sad Sunday," plus her comp "Party Girl Blues" among others. Most of the 19 cuts were recorded by Joel Savoy in the family's small studio near Eunice, La. but some "Live" cuts are also included. Booklet includes lyrics to all the songs in French and English.

1. SAM'S BIG ROOSTER (Le Gross Guime a Sam) • 2. BE CAREFUL, YOU'RE BREAKING MY HEART (Attention, C'est Mon Coeur Qui Va Casser) • 3. TWO STEP POUR MILTON ADAMS • 4. SHE MADE ME LOSE MY MIND • 5. MARDI GRAS JIG • 6. DURALDE • 7. LES CULOTTES A LOLLYPOP (Lollypop's Underwear) • 8. J.B.'s WALTZ • 9. SI TU VEUX AMUSER (If You Want To Have Fun) • 10. LA BONNE VIE (The Good Life) • 11. ALTON'S TWO STEP • 12. LA VALSE D'EVIA • 13. PARTY GIRL'S BLUES • 14. JOLIE BASSETTE • 15. DOC GUIDRY MEDLEY ("Tit Maurice" & "Doc's Fiddle") • 16. UN TRAMP SUR LA RUE (The Tramp On The Street) • 17. HOP, SKIP, AND JUMP • 18. C'ÉTAIT DESSUS UN TRISTE SAMEDI (It Was on a Sad Saturday) • 19. AMÉDÉ TWO STEP (Two Step Pour Amadee Ardoin)

"All good clean fun, and I doubt if anyone does it much better." (Tony Hendry – The Living Tradition)

"No band can delve more deeply into the heart and soul of the genre than this group." (Al Riess – Dirty Linen)



The Best Of THE SAVOY-DOUCET CAJUN BAND

CD 500

The Savoy-Doucet Cajun Band is: **Marc Savoy** - accordion and vocals; **Ann Savoy** - guitar and vocals; and **Michael Doucet** - fiddle and vocals.

Three amazing musicians recorded over the course of 22 years, on one CD... Combining the solid, traditional accordion work of Marc Savoy with the acoustic fireworks of Michael Doucet (of BeauSoleil fame) and the lilting guitar and vocals of Ann Savoy (who recently had three tracks on the soundtrack of The Divine Secrets of the Ya Ya Sisterhood).

1. QUELLE ÉTOILE (Which Star) - vocal: Ann • 2. LA VALSE DE VACHERS (The Cowboy Waltz) - vocal: Michael • 3. PERRODIN TWO-STEP - instrumental • 4. THE KAPLAN WALTZ - vocal: Ann • 5. CHERE BASSETTE - vocal: Ann (with fiddle & guitar only) • 6. ONE-STEP DE CHAMEAU - vocal: Michael • 7. JOLIES JONES ROSES (Pretty Pink Cheeks) - vocal: Ann • 8. HAPPY ONE STEP - instrumental • 9. RENO WALTZ - vocal: Marc & Ann • 10. PORT ARTHUR BLUES - vocal: Michael • 11. ATTENTION, C'EST MON COEUR QUI VA CASSER (Be Careful, You're Breaking My Heart) - vocal: Ann • 12. AMEDE TWO STEP (Two Step For Amede Ardoin) - instrumental • 13. LAWTELL WALTZ - vocal: Ann (with guitar & two fiddles) • 14. LA VALSE DU MALCHANCEUX (The Unlucky Waltz) - vocal: Michael • 15. LAPIN DANS SON NIQUE (Rabbit In Its Nest) - vocal: Ann • 16. SHE MADE ME LOSE MY MIND - vocal: Ann • 17. TITS YEUX NOIRS (Little Black Eyes) - vocal: Marc & Ann • 18. LE GROS GUIME A SAM (Sam's Big Rooster) - vocal: Marc • 19. GOOD-BYE, YEUX BRUNS (Good-bye, Brown Eyes) - vocal: Ann (with guitar & fiddle)



THE SAVOY FAMILY BAND

"Cajun Album"

CD 508

Marc Savoy - accordion + fiddle on (*); **Ann Savoy** - guitar + vocals; **Joel Savoy** - fiddle; **Wilson Savoy** - vocals, keyboard/piano + accordion on (**); **Sarah Savoy** - vocals + guitar

1. LAKE ARTHUR STOMP (instrumental) • 2. RENO WALTZ (Wilson + Sarah - vocals) (**) • 3. CATIN, CATIN (Wilson - vocal) (**) • 4. CHATAIGNIER TWO STEP (instrumental) • 5. WOMAN WITH A BROKEN HEART (Ann + Sarah - vocals) • 6. DON'T BURY ME (Ann - vocal) (*) • 7. TOUT LES DEUX (Ann - vocal) (*) • 8. BAYOU TWO STEP (instrumental) (**) • 9. VALSE DE CHAGRIN (Ann - vocal) • 10. OSSUN TWO STEP (instrumental) • 11. WILLIE'S BREAKDOWN (instrumental)

• 12. SUNSET BLUES (Sarah - vocal) (**) • 13. CHOUPIQUE (Wilson - vocal) • 14. SAM'S BIG ROOSTER (Ann - vocal) • 15. MIDLAND TWO STEP (Wilson - vocal) (**)

THE SAVOY-SMITH CAJUN BAND

"Now And Then"

CD 457



Marc & Ann Savoy often travel and perform with Louisiana state champion fiddler **Ken Smith** when Michael Doucet, who has been playing with the Savoy's for the past 18 years, is touring with his own band, BeauSoleil. On this CD, the Savoy's have teamed up with the very talented Ken Smith to record old favorites and some great new instrumentals from accordion master Marc Savoy.

1. EVANGELINE PLAYBOYS SPECIAL • 2. RAINBOW WALTZ • 3. WEE PEE SPECIAL • 4. OLD CARPENTER'S WALTZ/CONTRENDANSE DE MAMOU • 5. BLUES DE BASILE (Coulée Rodin) • 6. WALKER SPECIAL • 7. C'EST UN PECHER DE DIRE UN' MENTERIE (It's A Sin To Tell A Lie) • 8. LE MOULIN CASSÉ • 9. SAVOY FAMILY WALTZ • 10. CHOUPIQUE • 11. ONE-STEP DES MCGEES/O, MA JOSEPHINE • 12. SEPARATION WALTZ • 13. BAISSÉ BAS • 14. LOVESICK WALTZ • 15. TWO-STEP DE PRAIRIE SOILEAU • total time: 66:10

"...a long over due project featuring Marc and Ann Savoy's 'other fiddler' Ken Smith. Mike Doucet brings his own type of energy and influence to this traditional Cajun trio format, and Ken Smith cajoles and inspires a different kind of energy with his precision and dedication to authentic influences. Cajun music is approached by too many fiddlers as an excuse for playing loose and sloppy. In the hands of Ken Smith it is an art form with the highest standards and a perfect match for the Savoy's." (Mark Sustic – Champlain Folk Newsletter)



DONALD THIBODEAUX & Cajun Fever

"Fred's Hot Step"

CD 9006



Donald Thibodeaux, fine accordionist and singer, leads "Cajun Fever" which supplies the music at Fred's Lounge in Mamou, La. every Saturday morning for a weekly radio broadcast and festivities! This unusual, older style Cajun band, stresses ensemble playing much like a jazz band. Their sound harkens back to the 1950s, the honky tonk sound made for dancing. Along with the solid accordion of its leader, "Cajun Fever" features **Phillip Alleman** - who is a Cajun legend and recorded with Aldous Roger for 23 years following in the footsteps of **Rodney Miller** - on steel guitar and vocals. **Allen M. Ardoin** is on fiddle, **John "J.J." Dies** on drums, and **Ernest Thibodeaux** on guitar.

1. FRED'S HOT STEP • 2. LA BOUTEILLE (The Bottle) • 3. PINE GROVE BLUES • 4. CHERE PETITE • 5. FIFI PONCHEAUX • 6. LA VALSE DE CAJIN • 7. LACASSINE SPECIAL • 8. LOUISIANA RAMBLER'S WALTZ • 9. OLD FASHIONED TWO-STEP • 10. QUIT MAKING A FOOL OF MYSELF • 11. CHERE TOUT TOUTE • 12. THE PARDON WALTZ • 13. J'AI ÉTÉ AU BAL • 14. LES FLAMMES D'ENFER • total time: 53:57

"...they all play deep-rooted, old style cajun music, where everything comes from the heart, even at the fastest of tempos. This is a hard, tough music, played by a band whose solos are always aimed at driving along the tune and the dance, never conceived as mere flashy displays of speed. Donald Thibodeaux says, 'I'll give up the music before I'll change it.' Ai-yee-yaille, cher. This one's a keeper." (Chris Smith – Blues Rhythm)



CAJUN MUSIC:

A REFLECTION OF A PEOPLE, VOL. 1

by Ann Allen Savoy



This superb and essential book by Ann Allen Savoy inspired Chris Strachwitz to produce the film *J'ai Été Au Bal (I Went To the Dance)* with Les Blank (see page 49). It's the **essential** book on Cajun and Zydeco music. The photos alone are worth the price! Includes artist interviews, discographies, and song lyrics, melodies, and chords transcribed and songs translated. 425 pages - available Paperback only \$36.

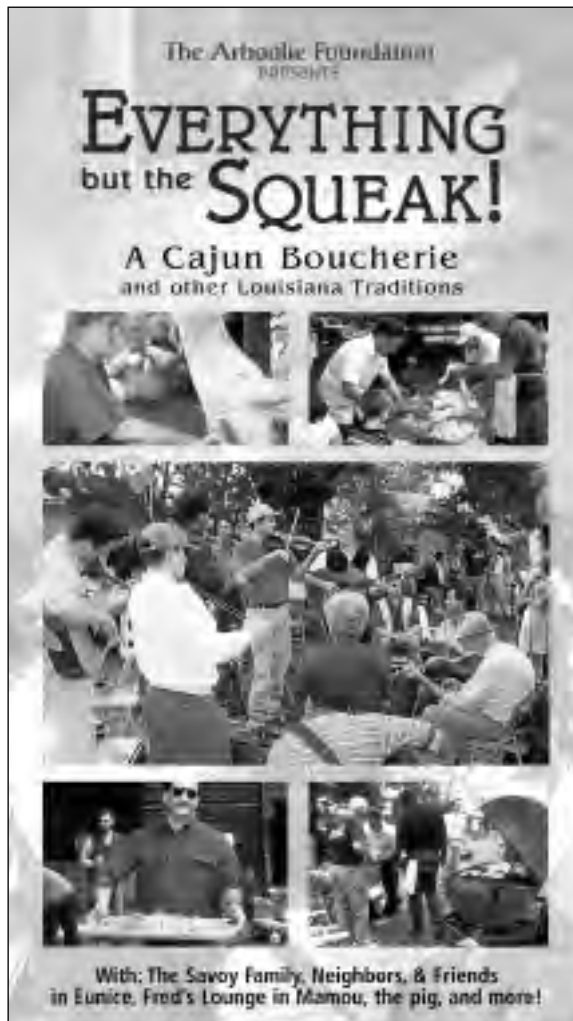
THE ARHOOLIE FOUNDATION PRESENTS

“EVERYTHING BUT THE SQUEAK!”

A Cajun Boucherie and other Louisiana Traditions
AFV 201

Most people today have forgotten (or never knew!) how families used to get together for a "boucherie" in the days before everything could be found in the freezer of your friendly grocery store. A few families however are trying to continue the old traditions and this video documents one such lively event where friends and neighbors gather and bring vegetables and deserts to compliment all the meat dishes (except the squeak!) obtained from the newly butchered hog and celebrate the feast with music and dancing with music by Aldus Roger, Ann Savoy, Ken Smith, Donald Thibodeaux and Cajun Fever, Tante Sue, the Huval Brothers, Cheese Read, the Savoy-Doucet Cajun Band etc.

The film also explores some of the musical traditions of the area including a visit to Fred's Lounge in Mamou where the owner, Tante Sue helps out with a fine vocal during the weekly radio broadcast which features Donald Thibodeaux and Cajun Fever. The teen aged Huval Brothers explain how they have been encouraged to carry on the music of their ancestors by not only hearing it on the radio but by attending the weekly Saturday morning jam sessions at the Savoy Music Center.



produced by
The Arhoolie Foundation

AFV-201
30 min.

VHS video available in N.T.S.C. format only.



American Masters Series Vol. 4 “15 TEX-MEX – CONJUNTO CLASSICS”

Varios Artistas
CD 104

1. **Flaco Jiménez**: AY TE DEJO EN SAN ANTONIO
2. **Conjunto Bernal**: CONNIE
3. **Lydia Mendoza**: CUANDO SE PIERDE LA MADRE
4. **Santiago Jiménez, Jr.**: CADA VEZ QUE CAE LA TARDE
5. **Don Santiago Jiménez**: ZULEMA
6. **Los Pavos Reales**: ALEJAMIENTO Y REGRESO
7. **Tony De La Rosa**: ATOTONILCO
8. **Valerio Longoria**: EL CANOERO
9. **Los Pingüinos Del Norte**: CORRIDO DE CÉSAR CHÁVEZ
10. **Juan López**: PASOS CORTOS
11. **Fred Zimmerle & Trio San Antonio**: NO ME ESTORBES
12. **Narciso Martínez**: LUZITA
13. **Los Cenzontles**: EL MEXICANO-AMERICANO
14. **Steve Jordan**: HAZME CASO
15. **Flaco Jiménez**: NEGRA TRAICIÓN • total time: 43:26

“...brings a taste of the tremendous wealth of Conjunto music that has been released by Arhoolie. The modern ‘stars’ are well represented... but so are many artists you’d only find on juke boxes south of the border. An excellent example of depth, complexity and rewards of a traditional music that rarely gets even a passing glance from the folk and traditional music scene in the U.S. I am eternally grateful to Arhoolie for making this music available.” (Marc Sustic – Champlain Folk Newsletter)



“TEX-MEX CONJUNTO CLASSICS”

For Diatonic or Piano Accordion
Mel Bay Publications

Accordion transcriptions to 15 classic Arhoolie recordings.
(Contains all songs from Arhoolie CD 104, Various Artists *15 Tex-Mex Conjunto Classics*.)
48 pages - \$10.95.



American Masters Series Vol. 6 “15 REGIONAL MUSIC CLASSICS OF MEXICO”

Varios Artistas
CD 106

1. **Conjunto Alma De Apatzingán**: LA CHILECA
2. **Los Cenzontles**: BALA PERDIDA
3. **Los Caímanes**: LA LEVA
4. **Mariachi Los Gavilanes De Oakland**: NO COMPRO AMORES
5. **Los Pingüinos Del Norte**: MI TEXANA
6. **Conjunto Alma Jarocha**: LA GUACAMAYA
7. **Los Caporales De Panuco**: EL GUSTITO
8. **Lydia Mendoza**: NO ES CULPA MÍA
9. **Mariachi Tapatio De José Marmolejo**: LA MARIQUITA
10. **Mariachi De La Sierra Del Nayer**: CORRIDO DE ANDRÉS LÓPEZ
11. **Narciso Martínez**: LA CHULADA
12. **Los Caímanes**: LA PETENERA
13. **Los Campesinos De Michoacán**: LA PEINETA
14. **Chelo Silva**: TRISTEZA DE QUERERTE
15. **Conjunto Alma Jarocha**: EL TILINGOLINGO • total time: 44:59

“...no-nonsense sampler of vintage classics from Mexico... Explore the regional music of Mexico through Arhoolie’s American Masters series... A great method to check out Chelo Silva, Lydia Mendoza, Conjunto Alma De Apatzingan, Los Caímanes and eleven other groups representing regions of Mexico. Arhoolie’s vaults must be vast.” (Richard Dorsett – Victory Review)



To place an order call Toll Free with VISA or MasterCard:
1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471
or visit www.arhoolie.com



American Masters Series Vol. 9
“15 EARLY TEJANO CLASSICS”

Varios Artistas
CD 109

Hits from the golden era of Tejano music, recorded by Discos Ideal between 1950 and 1965.

1. Isidro López Y Su Orquesta: QUIÉN VA A PENSAR • **2. Carmen Y Laura w/ Orquesta De Juan Colorado:** NO PIDAS OLVIDO • **3. Beto Villa Y Su Orquesta:** RIO GRANDE • **4. Conjunto Bernal:** PARA QUE QUIERO UN AMOR • **5. Balde González Y Su Orquesta:** MI MORENA • **6. Tony De La Rosa:** UNA CUALQUIERA • **7. Freddie Fender:** DIME • **8. Agapito Zúñiga:** CON ALMA CHIQUITITA • **9. Lydia Mendoza:** AMOR EN DUDA • **10. Oscar Martínez Y Su Orquesta:** BESOS DE AMOR • **11. Chelo Silva:** QUIEREME VIVITA • **12. Las Hermanas Mendoza:** DELGADINA • **13. Beto Villa Y Su Orquesta:** ROSITA VALS • **14. Chris Sandoval:** UNA NOCHE VACILLANDO • **15. Orquesta Tomás Nuñez:** LAS GAVIOTAS • total time: 40:19

“...is nothing more than yet another wonderful Arhoolic sampler that features some of the best classic Tejano releases from the late 1940's through the early 1960's.... The focus on the most influential performers of a genre provides a chance to turn up the volume and check out... these 15 selections. Ranging from Rock and Roll and Ranchera to a couple of Polkas and a Waltz, these archival materials from Arhoolic are a national treasure. Nothing more than wonderful Tejano music from a bygone era. Nothing less!” (Richard Dorsett – Victory Review)



Tejano Roots
“THE WOMEN” (Las Mujeres)

Varios Artistas
CD/CASS 343

Various artists. In 1946 the sister duo of Carmen and Laura from Alice, Texas, accompanied by the best Tejano conjuntos and orquestas of the time, like Conjunto Bernal, Narciso Martínez, and Beto Villa, became the first women stars for IDEAL Records when the label, under the able direction of Armando Marroquín, began recording local Tejano artists. Until the 1940s Lydia Mendoza was the main female star of Tejano music. Her voice and repertoire appealed to every strata of Spanish speaking society throughout the Americas. On this CD you hear Carmen and Laura, Lydia, her sisters Maria and Juanita, as well as most of the other pioneer Tejana singers ranging from the pure country-style rancheras of the Guerrero Sisters to the sophisticated boleros of Chelo Silva and Rosita Fernández. A 28-page booklet with detailed information, photos, and song lyrics is enclosed with each CD.

Carmen Y Laura: 1. QUE COBARDE • 2. ANGEL MIO • 3. SE ME FUE MI AMOR • **Las Abajeñas:** 4. PERDON MUJER • 5. YA NO QUIERO QUE ME QUIERAS • **Las Hermanas Fraga:** 6. AMOR PENDIENTE • **Rosita Fernández:** 7. MI FRACASO • **Las Hermanas Segovia:** 8. TIENES OTROS AMORES • 9. NO QUIERO ESPERAR • **Delia Y Laura:** 10. CONTESTACION A MI CAFETAL • **Rosita Y Laura:** 11. LA TRADORA • 12. ESPERANDO • **Las Hermanas Cantú** (Ninfa & Nori): 13. LA QUE SEA • **Las Hermanas Guerrero** (Maria Luisa & Felipa): 14. RAMA SECA • 15. LA CASADA • **María Luisa Guerrero:** 16. CARTA DE LUTO • **Chelo Silva:** 17. SI ACASO VUELVES • **Las Rancheritas:** 18. ADIOS ANGELITA RIVAS • 19. LE FALTA UN CLAVO A MI CRUZ • **Lydia Mendoza:** 20. AUNQUE ME ODIAS • 21. AMOR BONITO • **Hermanas Mendoza** (Juanita & Maria): 22. PUENTES QUEMADOS • total time: 61:03

“This vibrant collection showcases the women of classic Tejano music, a distinctive Mexican style, originating in the late '40s in Texas. This music is typified by duet singing (often sisters). We hear the close harmonies of Carmen & Laura, and the nice addition of brass on 'Amor Pendiente' by Las Hermanas Fraga. The bold articulation and passion of Lydia Mendoza is not to be missed. All recordings date from '45 to '64 and sound like new! Fantastic liner notes provide bio-sketches, Spanish and English lyrics, and historical notes illuminating the Hispanic society in which these women musicians lived.” (Maureen Jackson – Victory Review)

“They sing not of lust masquerading as love but of true personal suffering albeit with a sense of humor as in the Guerrero Sisters' 'La Casada,' the married woman whose husband has gone away not sending a penny back 'I don't want to be a good woman/and starve to death/I'd rather be one of those bad women/And always have plenty to eat.' The words of the songs are fabulous: in 'I Don't Want to Love You Anymore' 'Just pretend we planted some corn/and it withered away in the frost'; or in 'Contestación a Mi Cafetal' 'You've drunk all your beer and now/your pants are falling down!' Few of us can get to Mexico or Texas — this has to be the next best thing.” (Jan Fairley – Folk Roots)



Tejano Roots
“RAICES TEJANAS”

Varios Artistas
CD/CASS 341

From the heart of South Texas, 24 regional juke box hits from IDEAL Records, the first major Tejano owned and operated recording company (1946 - 1969).

Narciso Martínez: 1. LA CUQUITA • 2. AUSENCIA • **Lydia Mendoza:** 3. FELIZ SIN TI (Happy Without You) • 4. TU DESTINO (Your Destiny) • **Tony De La Rosa:** 5. CUATRO O CINCO FAROLAZOS (4 Or 5 Shots Of Liquor) • **Carmen Y Laura:** 6. POR TU AUSENCIA (Because Of Your Absence) • **Beto Villa y Su Orquesta:** 7. MI PECOSITA • 8. PACHUCA BLUES • **Jesús Maya y Timoteo Cantú:** 9. GREGORIO CORTÉZ • **Trio San Antonio:** 10. UN RECUERDO QUEDÓ (One Memory Remained) • **Hermanas Mendoza:** 11. TRES CONSEJOS (Three Pieces Of Advice) • **Juan López:** 12. LA PRIMAVERA • 13. LA TIJERITA • **Valerio Longoria:** 14. MUJER HERMOSA (Pretty Woman) • **Conjunto Bernal:** 15. MI ÚNICO CAMINO (My Only Path) • 16. LA NOVIA ANTONIA (Sweetheart, Antonia) • 17. PENSAMIENTO (Thoughts) • **Chelo Silva:** 18. QUIEREME VIDITA (Love Me, Dear) • **Freddie Fender:** 19. CORINNA, CORINNA (Blues) • as **Eddie Con Los Shades:** 20. QUE MALA (How Bad) • **Isidro López:** 21. CORAZÓN DEL PUEBLO (Sweetheart Of The Town) • 22. TARDE PA' ARREPENTIRNOS (It's Too Late To Change Your Mind) • **Agapito Zúñiga:** 23. PORQUE ME ABANDONAS (Why Are You Leaving Me?) • **Wally Almendarez:** 24. LAS NUBES (The Clouds) • total time: 68:17

“...a must have disc! These recordings represent a gold mine of early Mexican-American music revealing the roots of both Tejano and Conjunto music and the difference between the two styles. If you like Freddie Fender's current work with the Texas Tornados you'll be hooked by his Spanish language version of the classic 'Corrina, Corrina.’” (Ben Tavera King – San Antonio Express News)



“ACCORDION CONJUNTO CHAMPS”

Varios Artistas
CD 342

The champs of Tejano and Norteño Music. Here are the most of the influential accordionists and singers who put Tejano Conjunto and Norteño on music on our musical map!

1. MUCHACHA BONITA (polka) – **Narciso Martínez** • 2. PATRICIA (mazurka) – **Pedro Ayala** • 3. LA CONEJA (polka) – **Paulino Bernal** • 4. CUANDO BEBO (vals ranchera) – **Paulino Bernal** (vocal by Carmen & Laura) • 5. NOCHE ALEGRE (polka) – **Juan López** • 6. ALEJAMIENTO Y REGRESO (ranchera) – **Salvador Torres-García** (with Los Pavos Reales) • 7. VIRGENCITA DE MI VIDA (cancion) – **Fred Zimmerle** (with Conjunto Trio San Antonio) • 8. QUE REBONITO (huapango) – **Narciso Martínez** • 9. UNA NOCHE EN UN JARDIN (ranchera) –

Santiago Jiménez • 10. JUAREZ (danzón) – **Flaco Jiménez** • 11. FLOR DE DALIA (mazurka) – **Santiago Jiménez Jr.** • 12. VIDA FATAL (ranchera) – **Pedro Ybarra** • 13. LOS FRIJOLES BAILAN (polka) – **Tony De La Rosa** • 14. ME DEJASTE (ranchera) – **Eugenio Abrego with Tomas Ortiz** (Los Alegres de Terán) • 15. TERÁN (polka) – **Eugenio Abrego** (Los Alegres de Terán) • 16. AL CORTAR UNA GARDENIA (cancion) – **Fred Zimmerle** (with Conjunto Trio San Antonio) • 17. AMOR DE MADRE (schotis) – **Narciso Martínez** • 18. EL CANOERO (cumbia) – **Valerio Longoria** • 19. EL SUBE Y BAJA (polka) – **Mario Montes** (with Los Donneños) • 20. LA RATITA (guaracha) – **Leandro Guerrero** (with Conjunto Alamo) • 21. LAS CORONELAS (polka) – **Esteban “Steve” Jordan**

Tejano Roots

“ORQUESTAS TEJANAS”

Varios Artistas
CD/CASS 368

Beto Villa: 1. LAS DELICIAS (polka) • 2. ROSITA VALS (vals) • 3. MAMBO #7 • 4. MONTERREY (polka) • 5. VICTORIA (polka) • **Isidro López:** 6. MALA CARA (rock-ranchera) • 7. DÍGANLE (ranchera) • 8. SUFRIENDO Y PENANDO (ranchera) • 9. EMOCIÓN PASAJERA (ranchera) • 10. MIÉNTEME MÁS (bolero) • 11. LA HIEDRA (danzon) • 12. NUEVO CONTRATO (ranchera) • **Pedro Bugarin:** 13. LOS COMENTARISTAS (polka) • 14. CHIVIRICO (mambo) • 15. DOÑA CHONA (mambo) • **Balde González:** 16. NO TE PREOCUPES POR MÍ (bolero) • 17. SI NO TE AMARA TANTO (bolero) • 18. NO ESPERAR MÁS DE MÍ (canción-blues) • 19. MI MORENA (polka) • **Mike Ornelas:** 20. BLANCA ESTRELLA (danzon) • **Eugenio Gutiérrez:** 21. MI MARIANITA (porro) • 22. JULIA! (ranchera) (Delia & Laura-Vocal) • **Chris Sandoval:** 23. PORQUE ERES TAN MALA (ranchera) • **Dario Pérez:** 24. AZALEA (vals) • total time: 64:30

“This collection is an important cultural statement of Mexican American aspirations during the post World War II frame...here are the musicians that helped forge the prevalent musical and cultural tastes of upwardly mobile Texas-Americans. The multi-horn arrangements of traditional simple polkas, boleros, and the ubiquitous rancheras, have a floating quality, with less emphasis on the strong beat favored by the conjuntos. This 64-minute CD is a wonderful historical review of a fascinating moment in American culture.” (Joe Compton – Dirty Linen)





Tejano Roots "CHULAS FRONTERAS" & "DEL MERO CORAZÓN"

Varios Artistas
CD 425

This sound track album presents some of the finest musicians of the Música Norteña tradition from their performances in these two magnificent films. Both films are available on a single video cassette from Arhoolie Records (Brazos Films BF-104). See page 77.

From CHULAS FRONTERAS: Ramiro Cavazos & Rafael Ramirez:

1. CANCIÓN MIXTECA • Los Pingüinos Del Norte: 2. MI TEXANA • Narciso Martínez: 3. MUCHACHOS ALEGRES • 4. LUZITA • Lydia Mendoza: 5. A) MAL HOMBRE B) PERO HAY QUE TRISTE • El Piporro (Lalo González) w/ Los Madrugadores Del Valle: 6. CHULAS FRONTERAS • Duetto Reynosa: 7. RINCHES DE TEXAS • Los Pingüinos Del Norte: 8. CORRIDO DE CÉSAR CHÁVEZ • Rumel Fuentes with Los Pingüinos Del Norte: 9. CHICANO • Flaco Jiménez And His Conjunto w/ Fred Ojeda: 10. LA NUEVA ZENAIDA • 11. UN MOJADO SIN LICENCIA • Don Santiago Jiménez (Accordion) accompanied by Santiago Jiménez, Jr. (Guitar): 12. COTULA • Los Alegres De Terán: 13. PRENDA DEL ALMA • 14. VOLVER, VOLVER • Los Pingüinos Del Norte: 15. MÉXICO AMERICANO

From DEL MERO CORAZÓN: Ricardo Mejía & Rubén Valdez: 16. Seis Pies Abajo • Andrés Berlanga: 17. Las Quejas De Zenaida • Conjunto Tamaulipas: 18. Camioncito Pasajero • 19. Al Pie De La Tumba • 20. El Troquero • Leo Garza & His Conjunto: 21. En Cada Vida Hay Un Momento • Chavela Ortiz & Raymond Flores: 22. Quiero Que Sepas • Chavela Ortiz & Brown Express: 23. Besos Y Copas • Little Joe & La Familia: 24. Las Nubes • total time: 78:06

"Arhoolie Records is an independent California based label, founded by Chris Strachwitz, that has for the past thirty years issued a vast, and remarkable, array of releases devoted to various 'roots' musics—from blues and gospel to bluegrass, Cajun and zydeco. Recently, they've put out an extensive number of releases that survey the various musical styles of the Rio Grande region along the Texas/Mexico border. Probably the most well-known of these musical expressions is the variety known as conjunto called 'Norteño' in Mexico and 'Tex-Mex' in the U.S.—that great accordion-driven dance hall music typified by the likes of Flaco Jimenez and Steve Jordan. But they've also released some overlooked and/or neglected historical gems.

Chulas Fronteras/Del Mero Corazon presents the soundtracks from two award winning documentary films by Les Blank. These two films, made and recorded in the early '70s, highlight the music of the region—they were filmed on the spot in the border clubs and bars and there's a raw vitality to this 'blue collar' music of migrant agricultural workers. Especially moving are the corridos or story songs—from Lydia Mendoza's tale of a 'Mal Hombre' (Bad Hearted Man), to Flaco Jimenez' tragicomic rendering of 'Un Mojado Sin Licencia' (A Wetback Without A License) and Lalo Gonzalez' epic tale of the lives of migrant workers (in the title song), to the unrelenting and unremitting passion of "Volver, Volver" (Return, Return)—they provide a moving portrait of both a music and a way of life." (Kirk Robertson - Soundings)



"SOUTH TEXAS POLKA PARTY"

Varios Artistas
CD 9005



Featuring the greatest Tejano Accordion players: Paulino Bernal, Narciso Martínez, Tony De La Rosa, Ricardo Guzmán, Juan López, Valerio Longoria, Fred Zimmerle, Los Gavilanes, Gilberto López, Pedro Ayala, Agapito Zúñiga, Demetrio García, Los Regionales de Texas, Los Hermanos Silva. Plus one polka each by a mariachi and an orchestra!

1. Tony De La Rosa: EL BARRILITO • 2. Narciso Martínez: LA CHICHARONERA • 3. Valerio Longoria: LA ESPAÑOLA • 4. Beto Villa & Tony De La Rosa: LA CHAPANECA • 5. Fred Zimmerle: MI CHULA POLKA • 6. Pedro Ayala: LAS TRES CONCHITAS • 7. Ricardo Guzmán: EL TACONAZO • 8. Los Regionales De Texas: TACHO'S POLKA • 9. Juan López: NONA • 10. Conjunto Bernal: FLOR DE MEXICO • 11. Hermanos Silva: EL CAMINITO • 12. Gilberto López: NUEVO LAREDO POLKA • 13. Los Gavilanes: EL RANCHO GRANDE POLKA • 14. Agapito Zúñiga: CON ALMA CHIQUITITA • 15. Mariachi Matamoros: LAS GAVIOTAS • 16. Freddie Martínez Orquesta: VAMOS AL BAILE • total time: 40:18

"...16 instrumental polkas released as singles by the Alice, Texas, based Ideal company in the '50s and '60s. Most are by conjuntos, for whom, of course, polkas have always been a mainstay... but the uptown orquesta and mariachi styles are also represented... Try this at your next party and find out who the real dancers are." (John Conquest - 3rd Coast Music)

B R A Z O S F I L M S P R E S E N T S



"CHULAS FRONTERAS" & "DEL MERO CORAZÓN"



TWO Tex-Mex Classics on one DVD

two acclaimed films on Mexican-American border music by Les Blank & Chris Strachwitz.

Special DVD Features include:

30 additional minutes of bonus footage, Audio Commentary by the filmmakers, scene access and credits, why the films were made, reviews and honors, about the filmmakers, production stills, & detailed scene info.

BF DVD 104

144 minutes total running time

Also available in VHS (without bonus features)

VHS video available in N.T.S.C. or P.A.L. formats



"CHULAS FRONTERAS"

With:

Lydia Mendoza ("Mal Hombre"), Flaco Jiménez, Narciso Martínez, Los Alegres De Terán, Rumel Fuentes ("Soy Chicano"), Don Santiago Jiménez, Los Pingüinos Del Norte ("Corrido De Cesar Chavez," "Mexico Americano," etc), Ramiro Cavazos ("Canción Mixteca"), and others.

"A Tex-Mex masterpiece" (The Village Voice)

"...Chulas Fronteras is absolutely the best Chicano documentary film that I have seen to-date...It is our history, rescued without excuses and without romanticism but with vitality" (Prof. Juan Rodriguez - University of California, San Diego)

Selected for the National Film Registry by the Library of Congress for its very special historical, cultural and artistic contributions.

58 minutes - COLOR © & © 1976 by Brazos Films.

"DEL MERO CORAZÓN"

(STRAIGHT FROM THE HEART)

With:

Little Joe & La Familia ("Las Nubes"), Leo Garza, Chavela Ortiz, Andrés Berlanga, Ricardo Mejía, Conjunto Tamaulipas, and others.

"Del Mero Corazón" is Blank's truest, most expressive film to date...there is history...there are expressions of pride in La Raza, demonstrated by street murals and by 'Las Nubes,' an uplifting anthem to the Latin heritage, sung by Little Joe & La Familia." (Joe Nick Patoski - Texas Monthly)

"Del Mero Corazón" is a lyrical journey through the heart of Chicano culture, as reflected in the love songs of the Tex-Mex Norteña music tradition. Love songs are the poetry of daily life - a poetry of passion and death, hurt and humor, pleasures and torn dreams of desire. In the film, these songs travel from intimate family gatherings to community dancehalls, from the borderlands to wherever La Raza works, lives, settles down. They are passed along, changed, and turned into new songs - always sung from the heart. Stars: Leo Garza, Chavela Ortiz and Brown Express, Little Joe and La Familia and more. Blank's camera paints portraits of pain, and vitality, then sees through them, to the hearts and souls within." (Rick Chatenever - Santa Cruz Sentinel)

28 Minutes - COLOR © & © 1976 by Brazos Films



Tejano Roots

"SAN ANTONIO'S CONJUNTOS IN THE 1950's"

Varios Artistas
CD 376

Various artists. Reissue of 78s recorded for Hymie Wolf's RIO label in the late 1940s and early 50s. Includes 24-page booklet with notes, song transcriptions and translations.

1. **Conjunto Alamo:** LA RATITA • 2. **Jesús Casiano "El Gallito":** VIVA SAN MARCOS • 3. **Los Aventureros:** PANCHITA • 4. **Gaytan Y Solis:** FRANCISCO MARTÍNEZ • 5. **Felix Y Pedro Rocha:** LA GARDENIA • 6. **Garzes Y Cantú:** CORRIDO DE EUROPA • 7. **Valerio Longoria:** POBRE MUJER • 8. **Los**

Chavalitos: LAS GÜERAS DE CALIFAS • 9. **Conjunto Arizmendez:** YA VOLVÍ DE COREA • 10. **Conjunto San Antonio Alegre:** EL CIRCO • 11. **Valerio Longoria:** SUFRE TU PARTE • 12. **Conjunto De La Rosa:** IDA • 13. **Conjunto Topo Chico:** ERNESTO LA CHIVA • 14. **Ada García:** EN BRAZOS DE OTRO HOMBRE • 15. **Alonzo Y Sus Rancheros:** CARICIAS SONADORAS • 16. **Los Cuateros:** LOS TRES AVENTUREROS • 17. **Conjunto Alamo:** MORENA DE MI QUERER • 18. **Conjunto Monterrey:** ME NEGASTES TU AMOR • 19. **Conjunto San Antonio Alegre:** MI DOLORCITO • 20. **Los Tres Ases:** QUE PIEDRA • 21. **Juanita Y María Mendoza:** TÚ ERES CULPABLE • 22. **Trio San Antonio:** LOS OJITOS DE MAR • 23. **Armando Almdarez & Conjunto México:** BOPPIN' THE ROCK • 24. **Los Caminantes w/ Flaco Jiménez:** LA COMPLICADA • 25. **Pedro Ybarra:** VIDA FATAL • 26. **Conjunto Continental De Tony Zúñiga:** PRONTO VOLVERÉ • 27. **Los Pavos Reales:** NUEVO LAREDO • 28. **Tú Eres Mi Placer** • total time: 72:32

"The Tejano Roots series has so far focused on the treasures of the Discos Ideal archives, but Arhoolie also owns the masters of Rio, a label founded by San Antonio liquor store owner Hymie Wolf, and this album chronicles its short (1948-1963) but funky career. Located close to Plaza del Zacate, where street musicians played every evening, and to the downtown honky tonks and cantinas, Wolf had his share of the Tex-Mex stars who, abandoned during the war by the majors, jump started so many South Texas labels, such as corridista Pedro Rocha ('La Gardenia') Jesus Casiano ('Viva San Marcos') and Lydia's sisters Juanita and Maria, Las Hermanas Mendoza ('Tu Eres Culpable'), but most of his roster was made up of unknown young turks from the streets and cantinas, out to make a name for themselves.

Among those first released on Rio who later rose to fame were Fred Zimmerle's Trio San Antonio ('Los Ojitos De Mar'), Valerio Longoria ('Pobre Mujer,' 'Sufre Tu Parte'), Tony De La Rosa ('Ida') and Los Pavos Reales ('Nuevo Laredo,' 'Tu Eres Mi Placer'), though, in retrospect, the label's biggest coup was debuting young Leonardo 'Flaco' Jimenez with his first conjunto, Los Caminantes ('La Complicada').

Other artists on the 28 tracks are, perhaps undeservedly, less well-known, such as Ada García y Los Conquistadores ('En Brazos De Otro Hombre'), Armando Almdarez (Clifton Chenier's 'Boppin' the Rock') and Alonzo y Sus Rancheros (Caricias Sonadoras), while others are now so obscure that the liner notes can only guess at the lineups.

The recordings, pressed in tiny quantities, were very basic and Wolf, who tried to charge radio stations for records when payola was the norm, lost most of his acts to more professional labels such as Ideal and Falcon, but, as Chris Strachwitz remarks, 'For authenticity, no other label or producer captured pure cantina music the way Hymie Wolf did on his Rio recordings.'" (John Conquest – Music City News)



"THE DEVIL'S SWING"

Ballads From The Big Bend Country
of the Texas-Mexican Border

Varios Artistas
CD 480

These corridos (narrative ballads) were recorded recently on location in Ojinaga, Mexico and Presidio, Texas during the filming of "The Devil's Swing." Heard here are local amateurs as well as professional singers and conjuntos. Historically these ballads memorialize themes such as 19th century cattle drives, border conflicts between Anglos and Mexicans, heroes of the Mexican Revolution, hardships endured by day laborers,

and of course the tragedies which have resulted from trafficking. At the turn of the last century smuggling mainly involved wax, cloth, and liquor but since the 1920s and the end of liquor prohibition in the US, the focus has been almost exclusively on drugs declared illegal in the United States. The bulk of the corridos tell the stories of local traffickers, often however connected with national figures, who have been in the headlines in the last ten years. To the local population, which sees Anglo society as insatiable consumers of illegal drugs, these figures understandably often become Robin-Hood-like heroes.

"The confluence of the Río Grande and the Río Conchos forms a remote oasis in a mountainous desert wilderness of awesome austerity. Over two hundred miles downriver from the El Paso-Ciudad Juárez metropolitan area and even a little further upriver from Del Río, Texas and Villa Acuña, Coahuila, the city of Ojinaga, Chihuahua and the town of Presidio, Texas form the cultural and economic centers of La Junta de los Ríos. This isolation has helped to preserve many customs, traditional rituals, and beliefs that have long since dwindled or disappeared entirely in other areas of the border. Naturally, this has also resulted in the emergence of a ballad tradition of uniquely local focus and origin, a sampling of which can be heard on this CD." (from the notes by Professor James Nicolopolus)

(continued on next page)

(continued from previous page)

1. **CORRIDO DE KANSAS** (7:15) **Los Palomares de Ojinaga** • 2. **JACINTO TREVIÑO** (5:05) **Los Palomares de Ojinaga** • 3. **LA TUMBA DE VILLA** (4:20) **Los Palomares Del Bravo** • 4. **LOS TRAFICANTES DEL BRAVO** (3:50) **Los Palomares Del Bravo** • 5. **LA TRAGEDIA DE OJINAGA** (3:50) **Los Tres Amigos** • 6. **CORRIDO DE FERMÍN ARÉVALO** (3:07) **Los Suspiros de Ojinaga** • 7. **LA MUERTE DE FERMÍN ARÉVALOS** (2:55) **Los Jilgueros Del Arroyo** • 8. **EL CORRIDO DE ISRAEL Y GUADALUPE** (5:17) **Los Luceros de Ojinaga** • 9. **CORRIDO DE MARTÍN "EL SHORTY" LOPEZ** (3:20) **Los Tres Amigos de Isidro Ruiz** • 10. **EL CORRIDO DE "EL PIRA" RAMÍREZ** (1:55) **Vocal duet by Melquiades & Tomas Sevilla with Mariachi Frontera** • 11. **EL ZORRO DE OJINAGA** (3:15) **Los Suspiros de Ojinaga** • 12. **CORRIDO DE PABLO ACOSTA** (3:55) **Los Palomares Del Bravo** • 13. **EL CORRIDO DE AMADO CARRILLO FUENTES** (4:00) **Tomás Sevilla**, accompanied by **Melquiades Sevilla** • 14. **EL ARRESTO DE LOS SÁNCHEZ** (3:30) **Los Jinettes de Odessa** • 15. **EL CORRIDO DE GRACIELO GARDEA** (3:13) **Mariachi Frontera** • 16. **EL CORRIDO DE "EL KILO"** (4:05) **Los Suspiros de Ojinaga** • 17. **EL LEON DE LA SIERRA** (3:57) **Los Palomares de Ojinaga** • 18. **EJIDO DE PALOMAS** (2:50) **Carlos Olivás** • 19. **EL CORRIDO DE ESEQUIEL HERNÁNDEZ** (4:12) **Santiago Jiménez, Jr. & Victor Mermea** - vocal duet with **José Moreno** - mandolin, **Amado Banda** - bajo sexto, & **Mark Rubin** - bass

"When oral tradition quickly slipped away in the 20th century, the art of ballad writing seemed to go with it. Luckily, in isolated spots like La Junta de los Ríos, corridos, or narrative ballads, have continued to thrive. These ballads preserve Texas-Mexican border culture dating from the mid-nineteenth century to the present, documenting everything from cattle drives to modern day drug lords. Vibrant accordion and bright singing enlivens much of The Devil's Swing. Los Palomares De Ojinaga enlists vivid harmony in Corrido De Kansas to tell the story of a dangerous cattle drive in Kansas, while Los Palomares Del Bravo recalls the legendary Puncto Villa in, La Tumba De Villa. Many songs, like Los Jilgueros Del Arroyo's bloody ballad, La Muerte De Fermín Arévalos, document the illegal trafficking of drugs and assassinations of rival drug lords. The music of these story songs is often happy and danceable, despite the grim subject matter.

The Devil's Swing was recorded as a companion for the film of the same name. This fresh recording, with its ballads and acoustic instruments, will probably evoke an earlier, simpler culture to many listeners. But the tales of drug smuggling disavow that. The lyrics also point out the continued uneasiness between Mexicans and Americans along the border. The Devil's Swing manages the twin tasks of documenting the life of a unique culture while remaining musically enjoyable." (Ronnie D. Lankford – Rootsworld)

"THE SOULFUL WOMEN DUETS OF SOUTH TEXAS"

Varios Artistas
CD 486



With the Mexican diaspora throughout the American southwest and beyond, women duets became as popular as their male equivalents, especially during the late 1930s and 40s. Las hermanas (sisters) Padilla became as popular among Spanish speaking Americans as the Andrew sisters among English speakers. Their ranks were soon swelled by other sister as well as unrelated duets from both sides of the border. With the increasing popularity of the accordion, especially in the rural border regions of Texas and northern Mexico, most women artists (as well as the men) were performing and recording accompanied by Conjuntos Norteños (northern groups).

The delightful duets heard on this collection, range from the pure, wide-open, crying "country" or Norteño sound of Las Hermanas Degollado and Las Dos Marias, to the more sophisticated sounds of Rosita Fernandez and Aurelia Segovia with selections from the well established Mendoza sisters and the versatile Cantú sisters along the way. The masters, originally produced by Falcon Records of McAllen, Texas, were recently purchased by Arhoolie Records.

Las Hermanas Degollado (Duet by Adela y Panchita Degollado): 1. **POSTAS DE RETROCARGA** (ranchera) • 2. **NO SÉ PORQUE TE QUIERO** (ranchera) • 3. **ÉLENA** (ranchera) • 4. **FUE MI DESGRACIA** (ranchera) • **Las Hermanas Segovia** (Duet by Aurelia y Lucita Segovia): 5. **CONTESTACIÓN A "QUISIERA SER PAJARILLO"** (ranchera) • 6. **CONTESTACIÓN A "MUJER PASEADA"** (ranchera) • 7. **ESTARÁS CONTENTA** (ranchera) • 8. **CONTESTACIÓN A "TRES DÍAS"** (ranchera) • **Las Hermanas Cantú** (Duet by Ninfa y Nori Cantú): 9. **JABÓN DE OLOR** (ranchera) • 10. **ESPECIALMENTE PARA TI** (bolero) • 11. **MIL PUÑALADAS** (ranchera) • 12. **PEGANDO CON TUBO** (ranchera) • **Las Hermanas Mendoza** (Duet by María & Juanita Mendoza): 13. **CUATRO VICIOS** (ranchera) • 14. **UNA NOCHE ME EMBRIAGUÉ** (canción) • 15. **CARTA DE AMOR** (canción) • 16. **UN DÍA CON OTRO** (ranchera) • **Rosita y Aurelia** (Duet by Rosita Fernández & Aurelia Segovia): 17. **LA PAJARERA** (ranchera) • 18. **HIERBA MALA** (ranchera) • 19. **MENTIRAS TUYAS** (bolero) • 20. **BALA PERDIDA** (ranchera) • **Las Dos Marias**: 21. **TIERRA MALA** (ranchera) • 22. **NADA PERDÍ** (ranchera) • 23. **TU VIDA ES TU VIDA** (ranchera) • 24. **SE VA A ACABAR** (ranchera)

"One of the joys of writing these reviews is discovering music one might not otherwise have ever heard. Such is the case with The Soulful Women Duets of South Texas, a collection of classic Tejano duets spanning the past several decades. Many of the duets are done by sisters, who, like their male American counterparts such as the Everly Brothers, possess a special ability to blend in a way the non-sibling voices cannot. Sung in Spanish, the label has provided lyrics in both English and Spanish, but, frankly it is unnecessary. You can hear the feeling in the voices of the singers. Included in this collection are Hermanas Degollado, Rosita y Aurelia, Hermanas Mendoza, Hermanas Segovia, and Las Dos Marias. Informative histories on each act are provided in the booklet which accompanies the disk. This is great roots music and will leave one looking for more of it." (Allen Price – Victory Music Review)



Mexican-American Border Music Vol. 1

An Introduction: "THE PIONEER RECORDING ARTISTS"

Varios Artistas
CD 7001

Historic performances (1928-1964) by pioneer Mexican-American recording artists. Includes 36-page booklet with notes & texts.

Bruno Villareal: 1. ES UN CAPRICHIO • **Pedro Rocha & Lupe Martínez:** 2. CORRIDO DE PENNSYLVANIA • **La Familia Mendoza:** 3. AUNQUE EN MILES CALLES VIVAS • **Narciso Martínez & Santiago Almeida:** 4. LA POLLITA • **Lydia Mendoza:** 5. PIENSA EN MÍ • **El Ciego Melquiades** (The Blind Fiddler): 6. VIVA LAREDO • **Los Hermanos Chavarría:** 7. PEREGRINA • **Orquesta Pájaro Azul:** 8. LA CUCARACHA • **Pedro Rocha & Lupe Martínez:** 9. JESUSITA • **Orquesta Del Norte:** 10. JESUSITA EN CHIHUAHUA • **Los Madrugadores:** 11. NUNCA TE CREAS • **Andrés Berlanga & Francisco Montalvo:** 12. ELLA ES MI DELIRIO • **Las Hermanas Padilla:** 13. SUEÑO EN RÍO GRANDE • **Banda Típica Mazatlán** (Banda Sinaloense): 14. LA INDIA BONITA • **Conjunto Trio San Antonio:** 15. QUE ME GANO CON LLORAR • **Santiago Jiménez:** 16. LA CUBANITA • 17. EL RANCHO GRANDE • **Valerio Longoria:** 18. SIN TU CARÍÑO • **Los Donneños:** 19. CANCIÓN MIXTECA • **Los Norteños with Mariachi:** 20. POR ESOS MONTES (LA PRIMAVERA) • **Los Alegres De Terán:** 21. EL GÜERO ESTRADA • **Los Hermanos Prado:** 22. A PUÑALADAS • **Los Tremendos Gavilanes:** 23. VETE DE MÍ • **Las Hermanas Degollado:** 24. POSTAS DE RETROCARGA • **Los Hermanos Banda:** 25. GREGORIO CORTÉZ • **Los Norteños De Nuevo Laredo:** 26. EL CHICANO • total time: 74:40

"...this introductory volume focuses on the norteño and conjunto styles, which grew up along both sides of the Rio Grande, and includes performances recorded between 1928-58. It offers an insightful glimpse into some of the genre's most influential commercial recordings. A brief synopsis of each recording and translations of the lyrics are contained in the accompanying booklet." (Bruce Minsky – Record Roundup)



Mexican-American Border Music Vol. 3

"NORTEÑO & TEJANO ACCORDION PIONEERS"

Varios Artistas
CD 7016

In the border region the accordion played the music of country folk, ranch hands, cantina patrons, truck drivers, blue collar workers, etc. This CD illustrates the evolution of a unique, regional genre by presenting its creators. Reissued from original 78 rpm discs, made between 1929 and 1939 by the first recording artists of Norteño and Tejano Conjunto Music.

Narciso Martínez: 1. LA CHICHARONERA (polka) • 16. VIVA MOJARRA (polka) • 17. LUZITA (Mazurka) • 18. EL QUININICHE (polka/huapango) • 19. EL AMOR DE PANCHITA (mazurka) • 20. PIEDRAS NEGRAS (polka) • 21. FLOR MARCHITA (schottish) • **Roberto Rodríguez & Clemente Mendoza:** 2. LA ADELITA (canción) • **R. De Leon & L. Villalobos:** 3. A PALERNO (vals) • **Estanislado Salazar & Hnos. Mier:** 4. LOS AMORES DE CHEPA (polka) • 6. LA LIEBRE LIGERIA (redova) • **Rodríguez & Mendoza:** 5. CIELITO LINDO (canción-vals) • **Paz Flores & Francisco Montalvo:** 7. LA CUCARACHA (canción-vals) • **Bruno Villareal:** 8. LA BELLA ITALIA (polka) • 9. BRINCANDO CERCAS (mazurka) • 10. ADIOS MARIA (polka) • 11. INGRATA NENA (one-step) • **Jesús Casiano:** 12. EL CAPORAL (vals) • 13. LA BIEN POLVIADA (polka) • 14. CONTRADANZA (mazurka) • 15. CAMPANITAS DE PLATA (two-step) • **Santiago Jiménez:** 22. DISPENSA EL ARREMPUJÓN (polka) 23. LA NAPOLERA (polka) • **José Rodríguez:** 24. EL ZACATAL (schottish) • 25. LA PETACONA (polka) **Lolo Cavazos:** 26. EL GOLFO (vals bajito) • 27. LA GARDENIA • total time: 74:53

"...These lovingly restored 78 rpm sides were, with just two Dallas-made exceptions, recorded in San Antonio, over a 10-year period from 1929, and include performances from legendary accordion masters...A must for those interested in Norteño and Tejano music, and interesting and enjoyable history lesson for the rest of us." (Jim Driver – Country Music Int'l)

To place an order call Toll Free with VISA or MasterCard:
1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

For prices see our current order form. (CA residents please add sales tax)

CD = available on CD ONLY; **CASS** = available on Cassette ONLY;
CD/CASS = available on CD OR Cassette.

Mexican-American Border Music Vol.4

Orquestas Típicas: "PIONEER MEXICAN-AMERICAN
RECORDING ORCHESTRAS" (1926-1938)Varios Artistas
CD 7017

These Mexican and Mexican-American orchestras range in size from clarinet or violin-led trios to 10- or 15-piece bands. The popular dance music recorded by these orchestras constitutes the first and last documents of a genre which was very popular during the half century between ca. 1885 and 1935. Their repertoire included all the popular dances of the time, such as polkas, waltzes, danzas, chotis, pasodobles, marches, one steps, tangos, mazurkas and foxtrots all of which are heard on this release.

Jose Perches Enriquez Orquesta: 1. OFELIA • 2. ALICIA • **Quinteto Típico Mexicana:** 3. COQUETONA Y JUGUETONA • **Orquesta Acosta-Rosette:** 4. POR VIDA DE DIOS • **Orquesta Del Norte:** 5. ALMA DE MI GRANDOTA • **Orquesta Mexicana Calvillo:** 6. MONTERREY ALEGRE • **Los Desvelados:** 7. SOÑADOR • **Orquesta De La Familia Ramos:** 8. MONDRAGÓN • **Típica Martínez:** 9. ABORRECIDO • **Orquesta Típica Fronteriza:** 10. EL MAÑOSO • **Orquesta De Alfredo M. Garza:** 11. PENSANDO EN TI • **Banda Chihuahua:** 12. LA NEGRA • **Los Desvelados:** 13. LA PRIETA, LA GÜERA, Y LA CHATA • **Orquesta De Guadalupe Acosta:** 14. LOS CANEDISTAS • **Emilio Cáceres Y Su Orquesta Del Club Aguila:** 15. ADIOS MI CHAPARRITA • 16. JIG IN G • **Orquesta Fronteriza:** 17. EL SUEÑO DE CALIFAS • 18. LA REINA DE LAS FLORES • 19. ADIOS AMOR MIO • 20. SIEMPRE ALEGRE • **Orquesta Tomás Nuñez:** 21. ES IMPOSIBLE • 22. LAS GAVIOTAS • **José Maria Arredondo Trio:** 23. PENUMBRA • **Los Cuatezones:** 24. BESOS Y CEREZAS • **Eva Garza Con Orquesta:** 25. CELOSA • **Hnas. Padilla with Orquesta De Manuel S. Acuña:** 26. ALMA ANGELINA • total time: 78:35

"With origins as far back as the secular 17th century Spanish Coliscos de Comedias and later influences of imported African and French musical styles comes the Orquestas Típicas of the late 19th and early 20th centuries. Playing a style of dance tune popular between about 1885 and 1935 and recorded during the early days of electrical recording equipment, these Mexican and Mexican-American orchestras performed dances available here as 'audio snapshots' of the waning years of a genre. Waltzes, fox trots, polkas and tangos were the heart of the style as they are presented by orchestras ranging from clarinet-led trios to 10- or 15-piece bands. Just what you've come to expect from Arhoolie: great music, twenty-six tracks, seventy-eight & a half minutes of music, and superb liner notes by Chris Strachwitz." (Richard Dorsett – Victory Review)

Mexican-American Border Music Vol.5

"ORQUESTAS DE CUERDAS" (The String Bands)

The End of a Tradition 1928-1938

Varios Artistas
CD 7018

The Orquesta de Cuerda was a "downhome" string band variation of the Orquesta Típica. These string bands appealed more to rural country people and influenced the Texas fiddle bands, such as those of Milton Brown and Bob Wills. The inclusion of the "New Spanish Two Step" by Bill Boyd's Cowboy Ramblers and "Marosovia" by Los Alegres (actually fiddler Ed Belcher with Al Hopkins' Buckle Busters) exemplify this shared sound.

El Ciego Melquiades: EL GATO NEGRO • **MARIA CHRISTINA** • **JALISCO NUNCA PIERDE** • **Quinteto Típico Mexicano:** SOBRE LAS OLAS • **Orquesta De La Familia Ramos:** NO TE RUBORICES • **Eulalio Sánchez y Su Quinteto Mexicano:** LA PALOMA • **Cuarteto Carta Blanca:** A MI JUANA • **Quinteto Los Desvelados:** EL CHARRO • **Trovadores Tamaulipecos:** TAMAULIPECO • **El Trio Crudo:** AY TE VA DE CANTO • **Trio Alegre:** DE AQUELLA CRENA • EL PODER DEL AMOR • A LA ORILLA DE UN PALOMAR • ANHELANDO • **Cuarteto De Cuerdo De F. Facio:** LA MAESTRITA • CARÍÑO • **Cuarteto Monterrey:** LA BOLA • **Familia Mendoza:** PANCHITA • SE MURIÓ LA CUCARACHA • **Quinteto Los Desvelados:** JESUSITA EN CHIHUAHUA • **Los Alegres:** MAROSOVIA • **Santiago Morales:** LA RESPINGONA • **Trío Alamo:** PORQUE ERES ANSINA • **Medina River Boys:** ANDALE, VAMOS PLATICANDO • **Mariachi Tapatío De Juan Marmolejo:** MONTAÑA • **Bill Boyd's Cowboy Ramblers:** NEW SPANISH TWO STEP • total time: 77:08

"This is border music from Texas and Mexico, volume 5 in a series, and it is subtitled 'The End of a Tradition (1926-38)' as this string band music was being overwhelmed by the accordion and other innovations. Of the 26 gems contained here, only 6 are a holdover from the similar 1976 vinyl issue. Chris Strachwitz' notes are very informative and only add to this luscious package. One of my favorites, The Blind Melquiades (from San Antonio) vigorously fiddles on 3 selections and the Queen of this region, Lydia Mendoza, can be found on a pair of tasty treats. The music is quite varied and nicely programmed as well. Again bravos to the Arhoolie label for issuing such an important, educational, and entertaining set." (Kerry Blech – Victory Review)

Mexican-American Border Music Vol. 6 & 7

“CORRIDOS Y TRAGEDIAS DE LA FRONTERA”

First Recordings of Historic Mexican-American Ballads

Varios Artistas

CD/CASS 7019/20**(2 CDs with 164 page book)**

This historic double CD collection from “The Golden Era of the Recorded Corrido: 1928-1937” presents twenty seven examples of the Mexican Border Ballad tradition. These commercially recorded story songs document and chronicle celebrated heroes and events as well as minor fictional characters and folk tales. The Corrido or narrative ballad tradition has evolved over the past 150 years to become one of the most vital components of Mexican and Mexican-American popular culture and literature, and continues to thrive to this day on both sides of the border. The versions presented here are in most cases the first recordings ever made of these Corridos and are sung mostly by regional male duos with guitar accompaniment who lived and worked along the border. The accompanying 164-page illustrated book with notes by folklorist Phillip Sonnichsen details the history and circumstances surrounding most of these classic stories.

The enclosed book also includes complete transcriptions and translations of all the corridos along with short biographies of some of the singers. Sound restoration of the original 78 discs was performed by George Morrow using the NoNoise system to remove extraneous noises inherent in the old pressings. Great care however, has been taken to preserve the original ambience of these historic discs.

Disc 1: 1-2.GREGORIO CORTÉZ by **Pedro Rocha and Lupe Martínez** • 3-4.CORRIDO DE JOAQUÍN MURRIETA by **Los Madrugadores** • 5-6.EL DEPORTADO by **Los Hermanos Bañuelos** • 7-8.LA ELENA by **Luis Hernández & Leonardo Sifuentes** • 9-10.LA CIUDAD DE JAUJA by **Pantaleón Rámos & Manuel Treviño** • 11.EL CORRIDO DE TEXAS by **Silvano Rámos & Daniel Ramírez** • 12.CORRIDO PENNSILVANO by **Pedro Rocha & Lupe Martínez** • 13-14.CORRIDO DE LOS HERMANOS HERNÁNDEZ by **Los Madrugadores** (Los Hermanos Sánchez & Linares) • 15-16.JESÚS CADENA (Chavela) by **Pedro Rocha & Lupe Martínez** • 17-18.EL HUERFANO by **Trio Matamoros** • 19.LA CRISIS by **Duo Latino** (C. Mendoza & F. Miranda) • 20-21.LA CRISIS ACTUAL by **Los Cancioneros Alegres** • 22-23.CORRIDO DE JUAN REYNA by **Los Hermanos Bañuelos** • 24-25.SUICIDIO DE JUAN REYNA by **Nacho & Justino** • total time: 75:54

Disc 2: 1-2.EL CONTRABANDO DEL PASO by **Duo El Arte Mexicano** (Angel Soto & Salomé González) • 3-4.CONTRA BANDISTAS TEQUILEROS by **Pedro Rocha & Lupe Martínez** • 5-6.CORRIDO DE LOS BOOTLEGGERS by **Francisco Montalvo and Andrés Berlanga** • 7-8.CAPITAN CHARLES STEVENS by **Pedro Rocha & Lupe Martínez** • 9-10.LA TRAGEDIA DE OKLAHOMA by **Silvano Rámos & Ortega** • 11-12.CORRIDO DE LA NIÑA JUNE ROBLES by **Pareja López** (Trinidad & María López) • 13-14.INUNDACIÓN DE NOGALES by **Leonardo Sifuentes & Guadalupe Guzmán** • 15-16.CORRIDO DE BONIFACIO TORRES by **Hermanos Bañuelos** • 17-18.LUZ ARCOS by **Los Hermanos Chavarría** (Alfonso & Martín Echeverría) • 19-20.NUEVO CORRIDO DE LAREDO by **Sálas & Mendoza** • 21.EL MOSCO AMERICANO by **Cancioneros Picarescos** • 22-23.LA ZENaida by **Los Madrugadores** (Los Hermanos Sánchez & Fernando Linares) • 24-25.LAS QUEJAS DE ZENaida by **Antonio Flores & Manuel Valdéz** • total time: 76:23

Note: This collection is available in a two CD package which includes the 164-page book. It is also available on two separate cassettes (C7019 & C 7020). The 164-page book is NOT included with the cassettes, but copies of the book are available from Arhoolie for only \$5.00 plus shipping.

“As declared in the 168 pages of killer notes, these are (almost) the first recordings of historic Mexican-American ballads, and two CDs just outline the period 1928-1937. That these corridos sold well all through the Depression while most folk recording collapsed, shows what high value the Spanish-speaking public put on these ballads. Each song gives the story of an event on two sides of a 78, and all are given six minutes: vastly superior to sound bite journalism. The notes give extensive background on many of the songs; the texts (Spanish and English) are polished in idealization of the events, which include gun battles, chases, bootlegging, false lovers, trials, train rides to jail, executions and appeals to remember. Distinguished artists present 27 of these two-part yarns in mostly 3/4 vocal duets with guitars and distinctive Mexican parallel harmonies. The verses are masterpieces of styling, description, celebration of honor and denunciation of injustice, well-worth the study of any singer-songwriter polishing the craft. Every library needs this collection.” (Hank Bradley – Victory Review)

“...evokes the traditions of the Mexican border ballad, which celebrated folk heroes and actual events. The versions presented here—of great songs like ‘Gregorio Cortez,’ ‘Contrabando Del Paso,’ ‘Corrido de Joaquin Murrieta,’ and ‘La Zenaida’— are in most cases the first recordings ever made of corridos and are sung mostly by regional male duos with guitar accompaniment. The CD comes with a 168-page illustrated book with notes about the history and circumstances of these classic stories. The book also includes translations of the corridos and biographies of some of the singers.” (Hispanic Magazine)

“This is a brilliant collection of the pioneers, historic recordings of 27 corridos and tragedias from the Tex-Mex border, dating from the Golden Era, 1928-1937, some as long as six minutes. There’s the first recording of ‘Gregorio Cortez,’ who in 1901 defended himself against a bunch of ‘rinches cobardes’ (cowardly rangers), the song for beloved Robin Hood legend Joaquin Murrieta and more. You can hear the fabulous three Madrugadores (The ‘Early Risers’), but duets are the norm, doubling or in close harmony, with guitars introducing, helping them along, ending them finely. The classic corrido composition focuses on the story, so many share tunes. Brilliant mini-booklet with history and text of each corrido, pics, broadsheets, to read as you listen—another Dick Spottswood labour of love elegantly facilitated by Chris Strachwitz.” (Folk Roots)

Historic Mexican-American Music Vol. 10

“PACHUCO BOOGIE”

(Featuring Don Tosti and the Pachuco Boogie Band)

Varios Artistas

CD 7040

The first, historic recordings of Pachuco Boogie. From the years 1947 to 1952.

Cuarteto Don Ramon Sr. (actually Don Tosti’s Pachuco Boogie Boys): 1.PACHUCO BOOGIE • 2.GUISA GACHA (Mambo) • 3.WINE-O-BOOGIE • 4.EL TÍRILI • **Los Chucos:** 5.PACHUCO MAMBO (Mambo) • **Las Hermanas Mendoza:** 6.LOS PACHUCOS (Canción) • **Dueto Taxco con Mariachi Caporales Del Norte:** 7.EL BRACERO Y LA PACHUCA (Corrido) • **Dacita & Her Orquesta:** 8.SÓLIDO JOAQUÍN (Guaracha) • **Jorge Córdoba:** 9.FRIJOLE BOOGIE • **Lalo Guerrero Y Sus Cinco Lobos:** 10.MUY SABROSO BLUES • 11.LOS CHUCOS SUAVES • **Lalo Guerrero Y Su Orquesta:** 12.CHICAS PATAS BOOGIE • **Conjunto Alamo:** 13.BUENA VISTA SWING • **Los Hermanos Yañez y Pedro Ayala:** 14.EL PACHUCO ALEGRE (Boogie) • **Conjunto San Antonio Alegre:** 15.LAS PACHUCUITAS (instrumental) • 16.MI DOLORCITO (Boogie) • **Don Tosti Y Su Trío:** 17.GUISA GUAINA • **Orquesta Don Ramon** (actually Don Tosti’s Pachuco Boogie Boys): 18.PACHUCO BOOGIE (2nd recording) • **Don Tosti y su Trío:** 19.LOS BLUES • **Don Tosti y su conjunto:** 20.MAMBO DEL PACHUCO • **Cuarteto De Ramon Martínez** (actually Don Tosti’s Quartet): 21.CHICANO BOOGIE

Historic Mexican-American Music Vol. 11

“BANDA SINALOENSES – MÚSICA TAMBORA”

Varios Artistas

CD 7048

The First Recordings of Mexico’s Tambora Music from the State of Sinaloa (1952-1965)

Banda Los Guamuchileños de Culiacán: 1.EL SINALOENSE (son) • 2.VIVA MI DESGRACIA (vals) • 3.EL GUANGO (polka) • 4.INGRATO DOLOR (vals mexicano) • 5.CULIACÁN (danzón) • **Banda Típica de Mazatlán:** 6.LA INDIA BONITA (vals) • 7.ARRIBA SAN MARCOS (march) • 8.DOS CON EL ALMA (danza) • **Conjunto Mazatlán de Cruz Lizárraga:** 9.EL CALLEJERO (son) • **Banda Sinaloense de El Recodo:** 10.CABALLO BAYO (vals ranchero) • **Banda El Limón:** 11.LOS PAPAQUIS (son-huapango/habanera) • 12.MAZATLÁN (bolero) • **Banda Regional Sinaloa** (actually: Banda El Recodo): 13.EL COSTEÑO (foxtrot/swing) • 14.MI GUSTO ES (canción regional) • **Banda La Costeña:** 15.QUE MILAGRO CHAPARRITA (polka) • **Banda Los Mochis de Porfirio Amarillas:** 16.SOBRE LAS OLAS (vals) • 17.LA NIÑA PERDIDA (vals ranchero) • **Banda Los Tamazulas de Culiacán:** 18.SONORA QUERIDA (vals) • 19.EL QUELITE (vals) • **Banda de Mocerito de Nilo Gallardo:** 20.MARCHA ZACATECAS (march) • 21.CARMEN (vals) • **Banda Los Escamillas:** 22.EL NOVILLO DESPUNTADO (vals ranchero) • 23.JUAN COLORADO (son) • **Banda El Recodo de Cruz Lizárraga:** 24.MEXICANO HASTA LAS CACHAS (canción ranchera)

THE ARHOOLIE BOUTIQUE

See page 171 for details.



“THE MEXICAN REVOLUTION”

Corridos about the Heroes and Events, 1910-1920 and beyond!

Varios Artists

CD 7041-7044

Complete set includes 4 CDs with 180 page book, edited by Prof. Guillermo Hernández. 1997 INDIE Award for liner notes presented for the Association of Independent Music (formerly NAIRD)

Disc 1: Outlaws And Revolutionaries

1. **Los Alegres De Terán:** IGNACIO PARRA • 2. **Trío Los Aguilillas:** VALENTÍN MANCERA • 3. **Abrego Y Picazo:** CORRIDO DE MACARIO ROMERO • 4. **Mariachi México Del Norte:** POTRO LOBO GATEADO • 5. **Rafael Herrera Robinson:** JESÚS LEAL (A Cylinder Recording Made In 1904) • 6. **Pedro Rocha & Lupe Martínez:** JESÚS LEAL (I & II) • 7. **Trío Nava:** HERACLIO BERNAL • 8. **Hernández Y Sifuentes:** BENITO CANALES (I & II) • 9. **M. Camacho y Regino Pérez:** NUEVO CORRIDO DE MADERO • 10. **Hermanos Chavarría:** EL CUARTELAZO (I & II) • 11. **Hermanos Mendoza:** EL CUARTELAZO • 12. **Hernández Y Sifuentes:** FUSILAMIENTO DE BENJAMÍN ARGUMEDO (I & II) • 13. **Andrés Berlanga y Francisco Montalvo:** BENJAMÍN ARGUMEDO (I & II) • 14. **San Román Y Vera:** FUSILAMIENTO DE FELIPE ANGELES (I & II) • total time: 60:40

Disc 2: The Pancho Villa Cycle

1. **Los Dorados De Durango:** CORRIDO DE DURANGO • 2. **Los Cuatesones:** GRAL FRANCISCO VILLA • 3. **Los Alegres De Terán:** LA TOMA DE TORREÓN • 4. **Las Jilguerillas:** TOMA DE GUADALAJARA • 5. **Los Errantes:** LA TOMA DE ZACATECAS • 6. **Conjunto Matamoros:** LA TOMA DE CELAYA • 7. **Hermanos Chavarría:** PANCHO VILLA • 8. **Hernández Y Sifuentes:** LA PUNITIVA (I & II) • 9. **Hermanos Bañuelos:** LA TOMA DE CELAYA (I & II) • 10. **Pedro Rocha y José Angel Colunga:** DERROTA DE VILLA EN CELAYA (I & II) • 11. **Pedro Rocha y Lupe Martínez:** RENDICIÓN DE PANCHO VILLA (I & II) • 12. **More, Rubí, Y Vivero:** CORRIDO HISTORIA Y MUERTE DEL GRAL. FRANCISCO VILLA (I & II) • 13. **Trío González:** ADELITA • 14. **Lydia Mendoza & Family:** VALENTINA • total time: 58:31

Disc 3: Local Revolutionary Figures

1. **Juanita Y María Mendoza:** CORRIDO DE JUAN VÁZQUEZ • 2. **Luis Pérez Meza:** CORRIDO DE JUAN CARRASCO • 3. **Los Montañeses Del Alamo:** CORRIDO DE PALOMÓN • 4. **Hermanos Garza:** CORRIDO DE JUAN VILLAREAL • 5. **Augustín Lara Y A. Novelo:** LA TOMA DE MATAMOROS (I & II) • 6. **Méndez Y González:** CORRIDO DE ALMAZÁN • 7. **Conjunto Tamaulipas:** AMADOR MALDONADO • 8. **Dueto América:** CORRIDO DE MARGARITO • 9. **Dueto Sandoval:** REFUGIO SOLANO • 10. **Hermanos Yáñez:** JULIÁN DEL REAL • 11. **Hermanos Bañuelos:** CORRIDO DE INEZ CHÁVEZ GARCÍA (I & II) • 12. **Trío Los Aguilillas:** QUIRINO NAVARRO • 13. **Emilio Medellín y Lupe Posada:** TRAGEDIA DE MAXIMILIANO VIGUERAS • 14. **Los Morenos:** CORRIDO DE CEDILLO • 15. **Hermanos Bañuelos:** CORRIDO DE YURÉCUARO Y TANHUATO (I & II) • 16. **MARIJUANA LA SOLDADERA (I & II)** • total time: 58:37

Disc 4: Post Revolutionary Corridos And Narratives

1. **Alcides Briceño Y Jorge Añez:** REVOLUCIÓN DE ADOLFO DE LA HUERTA • 2. **Trío Luna:** LA PURA PELADA • 3. **GENERAL OBREGÓN** • 4. **GENERAL EMILIANO ZAPATA** • 5. **Dúo Coahuila:** EL ARREGLO RELIGIOSO (I & II) • 6. **San Román Y Vera:** LA NUEVA REVOLUCIÓN (I & II) • 7. **La Bella Netty y Jesús Rodríguez:** ORTIZ RUBIO (I & II) • 8. **Trovadores Tamaulipecos:** EL CORRIDO DEL AGRARISTA (I & II) • 9. **Guzmán Y Rosales:** EL RADIOGRAMA (I & II) • 10. **Trovadores Tapatíos:** CORRIDO DE TORAL (I & II) • 11. **Del Valle Y Rivas:** CORRIDO DEL GENERAL CÁRDENAS (I & II) • 12. **Laurita y Ray:** EL CORRIDO DEL PETRÓLEO • 13. **Lydia Mendoza & Family:** LA RIELERA • 14. **Dueto Acosta:** GRAL. PORFIRIO DÍAZ • 15. **Dueto América:** TIEMPOS AMARGOS • total time: 68:35

REVIEW:

“Recently, North American journalists have reported the widespread popularity of so-called narco-corridos – Mexican ballads celebrating the exploits of drug traffickers – with a mixture of amusement, amazement and dismay. Perhaps these journalists, and the public they write for, would be less perplexed if they were to become familiar with this extraordinary 4 CD collection of classic corridos from the period of the Revolution and its extensive accompanying booklet. Prof. Guillermo Hernández’s (Director of UCLA’s Chicano Research Center) chronological and thematic organization of the material, as well as his concise introductory essays, make clear the historical development of the genre. Since the final quarter of the 19th century, the corrido has served as a public vehicle for the validation of group values and the construction of identities among the great masses of Mexicans whose culture has been frequently negated by elite groups laying claim to cultural authority in addition to a monopoly on political and economic power. Disc I (CD 7041) Outlaws and Revolutionaries traces the rise of corridos celebrating the deeds, and all too often, the violent deaths of so-called ‘social bandits’ – rural outlaws driven to ‘crime’ by oppression and who enjoy the sympathy and protection of the population at large (not unlike the heroes of our present-day narco-corridos) – and their evolution into the full-blown epic, heroic corridos of the Mexican Revolution after 1910. This section includes two extremely rare pre-1910 recordings made by artists with roots in the popular tent shows of pre-revolutionary Mexico, as well as classic renditions demonstrating a variety of post-revolutionary performance styles.

Disc II (CD 7042) presents a comprehensive selection of ballads centering on the figure of Francisco (“Pancho”) Villa, perhaps the most widely celebrated corrido hero of all. Dr. Américo Paredes has remarked that there are essentially three Villas in the corrido tradition: legendary social bandit, historical revolutionary military leader, and mythic hero who eternally defies the cultural antagonists (the Mexican elite and their foreign allies, especially the North (continued on next page)

(continued from previous page)

American Colossus). All three are aptly represented here, including the seminal recording of the famous corrido celebrating Villa’s outwitting of General John ‘Black Jack’ Pershing in 1916 and the topical ‘Corrido historia y muerte del Gral. Francisco Villa’ recorded only two months after the legendary caudillo’s assassination in 1923.

Disc III (CD 7043) Local Revolutionary Figures features an eclectic gamut of ballads centering on events and personages of both regional and national significance, some well-known to historians of the Revolution, others anonymous outside of their own localities, or perhaps, in a few cases, even entirely fictitious.

Disc IV (CD 7044) Post-Revolutionary Corridos and Narratives concludes the set with ballads, satirical lyrics and propagandistic songs spanning the years from the Cristero uprising of the late 1920s to the consolidation of revolutionary change represented by President Lázaro Cárdenas’s expropriation of foreign holdings and nationalization of the petroleum industry in 1938.

Throughout all of the discs—recorded in both the U.S. and Mexico between c. 1904 and c. 1974—, there is a wonderful diversity of performance styles that spans the full range from the lone guitarrero strumming his own accompaniment to duets and tríos backed by everything from conjuntos norteños to full mariachis, and even one selection with the currently popular sound of the banda sinaloense. The collection is further enriched by a cogent and concise history of the commercial recording of the corrido from its beginnings to the present by award-winning discographer and producer of this set, Chris Strachwitz.

This truly remarkable compendium of corridos is absolutely unique in its scope, historical representivity and authenticity, and the scholarly care and accuracy with which it has been compiled. Scholars and aficionados may disagree about many aspects of the corrido, ranging from the legitimacy of the contemporary narco-corrido to the precise circumstances of the genre’s origins. Nonetheless, all recognize that it was in the contexts of the great national convulsion of the Mexican Revolution, and in the often traumatic collision between cultures that continues to occur in the vast and constantly expanding Border zone that both bridges and divides Anglo-American and Hispanic-American civilizations that the corrido truly achieved its mature form as an expression of national identity. This collection dwarfs all previous attempts to document the corridos of the Revolution, and is a more than fitting companion to Folklyric/Arhoolie’s fine CDs 7019-20 (Corridos y Tragedias de la Frontera) which have made such an important contribution to our understanding of the early corridos of Border conflict. I, for one, plan to assign both CD sets with their accompanying 180 page booklets as required materials for my courses on the corrido.”

(Prof. James Nicolopoulos, Dept. of Spanish & Portuguese, Univ. of Texas at Austin)

“ROOTS OF THE NARCOCORRIDO”

Varios Artists

CD 7053



This collection of rare, historic recordings of corridos about various aspects of smuggling (not only of drugs), attempts to place the phenomenon of the currently widely popular narcocorrido in its historical and cultural contexts. By presenting these ballads from the past 150 years, it is our hope that we can promote a more informed understanding of how an activity so harmful has come to play such a compelling role in the popular imagination.

Edited and Annotated by Prof. James Nicolopoulos.

Dueto Adán & Eva with Mariachi Guadalajara: 1. EL CORRIDO DE HERACLIO BERNAL (ca. 1888) • **Timoteo Cantú & Jesús Maya:** 2. MARIANO RESENDEZ (ca. 1890) • 5. LOS TEQUILEROS (1920s) • **Los Satélites:** 3. NIEVES HERNÁNDEZ (ca. 1890s) • **Peña & Tijerina:** 4. CORRIDO DE MIER (ca. 1922) • **Luis Hernández & Leonardo Sifuentes:** 6. CONTRABANDO DE EL PASO (1920s) • 7. CONTRABANDO DE EL PASO - PART II • **Pilar Arcos:** 8. LA COCAÍNA (1920s) • **Trío Garnica-Ascencio:** 9. LA MARIHUANA (1920s) • **Los Pingüinos Del Norte:** 10. CORRIDO DE JUAN GARCÍA (1931) • **Los Hermanos Chavarría:** 11. GARCÍA Y ZAMARRIPA (1930s) • **Los Alegres de Terán:** 12. LOS PATEROS (1920s/30s) • 15. LA CANELA (ca. 1934) • **Flores & Durán:** 13. CORRIDO DEL HAMPÁ - PART I (ca. 1935) • 14. CORRIDO DEL HAMPÁ - PART II • **Manuel C. Valdez & Juan González:** 16. POR MORFINA Y COCAÍNA - PART I (1934) • 17. POR MORFINA Y COCAÍNA - PART II • **Juan Gaytán & Frank Cantú:** 18. EL CONTRABANDISTA - PART I (1934) • 19. EL CONTRABANDISTA - PART II • 21. EL PROFUGO (ca. 1950) • **Los Cuatesones:** 20. CARGA BLANCA (ca. 1948) • **Las Hermanas Guerrero with Jimmy Morgan’s conjunto** 22. CORRIDO DE JUAN MENESES (1946) • **Juan Gaytán & Félix Solís:** 23. FRANCISCO MARTÍNEZ (late 1940s) • **Frank Cantú with Conjunto Topo Chico:** 24. TRAGEDIA DE LOS CARGADORES (early 1950s) • **Los Cuatesones:** 25. LA CADENA (1934) • **Los Monteños:** 26. EL REY DE PIPA ROJA (1970s)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

For prices see our current order form. (CA residents please add sales tax)

CD = available on CD ONLY; **CASS** = available on Cassette ONLY;

CD/CASS = available on CD OR Cassette.



LOS ALACRANES DE DURANGO

“¡En Vivo!” – En Piedras Negras, Coah.
CD 9023



Eusevio Gallegos - acordeon & lead vocals; **Arriola Memo** - bajo sexto & second vocals; **J. Raul Torres** - contrabajo.

Puro Norteno! One of the best conjuntos from the Mexican/U.S. border town of Piedras Negras, Coah. In the tradition of Los Broncos de Reynosa! Recorded in Piedras Negras, Coah., in 2001, by Chris Strachwitz

1. AUSENCIA ETERNA (Ranchera) • 2. LA CLAVE MORSE (Ranchera) • 3. ANDA Y DILE A TU AMANTE (Ranchera) • 4. ALMA ANGELINA (Vals - Instrumental) • 5. EL PASEANTE (Ranchera) • 6. CRUSANDO CERROS Y ARROYOS (Ranchera) • 7. CIELO AZUL, CIELO NUBLADO (Ranchera) • 8. TE PERSEGÜÉ HASTA EL CATRE (Huapango - Instrumental) • 9. CORRIDO DE JUAN GARCÍA (Corrido) • 10. JACINTO TREVIÑO (Corrido) • 11. BAILANDO EN CAMARGO (Polka - Instrumental) • 12. RAJANDOSE CUERO (Corrido) • 13. PA' LOS COYOTES, LOS PERROS (Corrido) • 14. EL SAPO (Redova - Instrumental) • 15. LA MUERTE DE URRISTA (Corrido)



LOS ALEGRES DE TERÁN

“Original Recordings: 1952-1954”
CD 9048



Tomás Ortiz - vocals & bajo sexto; **Eugenio Abrego** - vocals & accordion; **Spiros “Pete” Arfanos** - bass on #s 1, 2, 3, 4, 5, 6, 7, 8, 15, & 16; **Mario Saenz** - bass on #s 9, 12, 14, 10, 11, & 13.

- 1) LA ARREPENTIDA – canción • 2) EL CORRIDO DE MARIANO – corrido • 3) SIN TU AMOR – canción • 4) EL CICLON – redova • 5) YA NO ME IMPORTA – canción • 6) PREFIERO SUFRIR – canción • 7) LA OFICINA – polka • 8) HONORIO FARIAS – corrido • 9) TU CRUEL AUSENCIA – canción • 10) TRACION COBARDE – ranchera • 11) LA PALANCA – polka • 12) FALSA ILUSION – ranchera • 13) NUEVO CORRIDO DE EZEQUIEL – corrido • 14) PIENSAS – ranchera • 15) LA LLORSA – ranchera



PEDRO AYALA

“El Monarca Del Acordeon”
CD 9022



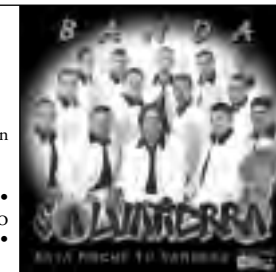
Pedro Ayala - accordion instrumentals with various accompaniments.

Pedro Ayala, along with Narciso Martínez, Don Santiago Jiménez Sr., Antonio Tanguma, Bruno Villareal and others, was one of the major pioneers of Norteño and Conjunto music. This CD contains 2 complete albums from the 60s and 70s, plus 3 original 78 rpm sides from 1948.

1. VIVA MOJARA (polka) • 2. VIVA MI DESGRACIA (vals) • 3. PATRICIA (mazurka) • 4. A LA VIRGEN DE SAN JUAN (vals) • 5. LA MARCHA ZACATECAS (polka/marcha) • 6. MEMORIA AL SENATOR KENNEDY (vals) • 7. LA PICONA (polka) • 8. MI PASION (vals-bajito) • 9. LA HIRA (polka) • 10. SILENCIO DE LA NOCHE (vals) • 11. BRINCANDO CERCAS (huapango) • 12. EL ZURCO (redova) • 13. SALIDA DE LOS FRANCESES Y ADIOS MAMA CARLOTA (marcha) • 14. SALVADOR (vals) • 15. BAILE EN EL PATIO (redova) • 16. MORIR POR TU AMOR (vals) • 17. MARGARITA (polka) • 18. ROSITA (vals) • 19. PERLITAS MEXICANAS (polka) • 20. LAS 3 DE LA MANANA (vals) • 21. LA TAMLADA (shottish) • 22. LA PALOMA (danza) • 23. JESUSITA EN CHIHUAHUA (polka) • 24. SENTIMIENTO (vals) • 25. EL NARANJAL (polka) • 26. AMOR EN LA PLAYA (vals) • 27. QUIERO VERTE (polka)

BANDA SALVATIERRA

“Esta Noche Tu Vendras”
CD 6001

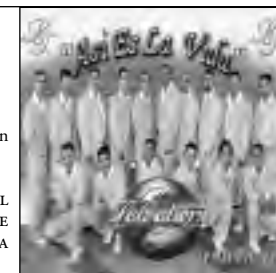


Banda Salvatierra is a fine, young, popular 13 piece banda (brass band) from Northern California with vocals in the **Banda Sinaloense** tradition.

1. ROSITA DE OLIVO • 2. TE PROMETIDO • 3. ESTA NOCHE TU VENDRAS • 4. EL GUANAJUATENSE • 5. VIDA TRUNCADA • 6. POR QUE NO FUI TU AMIGO • 7. CAMINOS DE GUANAJUATO • 8. LA BOTELLA • 9. RAYANDO EL SOL • 10. ANILLO GRABADO

BANDA SALVATIERRA

“Así Es La Vida”
CD 9049



Banda Salvatierra is a fine, young, popular 13 piece banda (brass band) from Northern California with vocals in the **Banda Sinaloense** tradition.

1. YA NO ME BUSQUES • 2. LA GRAN MUJER • 3. MI ESPERANZA • 4. AQUEL AMOR • 5. LA BASURITA • 6. ASI ES LA VIDA • 7. NO TE VAYAS • 8. QUE SURTE LA MIA • 9. CORRIDO DE MALVERDE • 10. LAURITA GARZA • 11. ASI ES LA VIDA (remix)

Music of México Vol. 2: Michoacán

CONJUNTO ALMA DE APATZINGÁN

“Arriba! Tierra Caliente”
CD 426



Mexico's #1 conjunto specializing in the incredible harp and fiddle music of Michoacán. (Musica de Arpa Grande, vocals with violin, harp, & guitar.) The powerful rhythmic folk harp drives the group like a full rhythm section and the superb, soulful close harmony of the two voices outshine any similar vocals in American country music all backed by lovely fiddle work. (Licensed from Alborada Records, Uruapan, Michoacán.)

1. LA CHILECA • 2. QUE BONITO PAR DE OJITOS • 3. ES UN CAPRICHIO • 4. YA CASI ESTÁ AMANECIENDO • 5. DANZA DE LOS ANGELITOS • 6. EL DÍA QUE TE VAYAS • 7. YO VÍ NACER UNA NUBE • 8. MIRA LUISA • 9. EL APASIONADO • 10. CLAVEL DE PRIMAVERA • 11. LA BRUJERÍA • 12. EL AGUITADO • 13. OJOS NEGROS QUE NUNCA ENGAÑAN • 14. MINUETE AL SEÑOR SAN ANTONIO • 15. MINUETE AL CRISTO MILAGROSO • 16. DANZA DE LOS LIRIOS • 17. DANZA A LA VIRGEN DE ACAHUATO • 18. DANZA DE LA MANDA • 19. LA PIPA DINA • 20. SEMBRADORES DEL CERRO • 21. LA MUERTE DE JUAN ORTÍZ • 22. EL PADRE CONTRABANDISTA • total time: 76:23

“These are danzas, minuets, corridos, canciones, sones and rancheras.... The vocal duets, and the music in general, are wonderful. If you can't get enough, or they're playing that much less interesting Mexican pop music in your favorite restaurant, bring this home and cook up some enchiladas or something. Like cajun music and gumbo, the music and the food are part of the same experience. Excellent set! The lyrics are included by the way, and translated.” (Blue Suede News)

THE ARHOOLIE BOUTIQUE



See page 171 for details.

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com



Music of México Vol. 1: Veracruz
CONJUNTO ALMA JAROCHA
 "Sones Jarochos"
CD 354

Recorded in Veracruz, México featuring arpa jarocha (harp), jarana, and requinto jarcho and vocals. Descriptive notes with song transcriptions and translations. (all of ARH LP 3008 plus several previously unissued selections.)

- 1.LA GUACAMAYA • 2.EL CUPIDO • 3.SQUISIRÍ • 4.EL TILINGOLINGO • 5.EL PAJARO CARPINTERO • 6.EL COLÁS • 7.LA MORENA • 8.EL JARABE LOCO #1 • 9.LA BAMBA • 10.MARÍA CHUCHENA • 11.EL PAJARO CÚ • 12.EL TORITO JAROCHO • 13.EL AHUALULCO • 14.LA BRUJA • 15.EL CASCABEL • 16.EL BALAJÚ • 17.BELLO VERACRUZ • 18.CANTO A VERACRUZ • 19.EL PAJARO CÚ • 20.EL JARABE LOCO #2 • total time: 63:47

"...In this genre the staple ingredients are fast and vigorous rhythms, plenty of syncopation, simple harmony, and improvisation in both instrumental melodies and song text... Conjunto Alma Jarocha is an aggregation of six musicians who deliver a vibrant, upbeat set of 20 tracks (eight previously unissued), including two requinto solos, a harp solo, and a harp duet. The performance overflows with passionate interplay between the requinto and harp, persistent strumming of the requinto, and lively solo and harmony vocals." (Al Reiss – Dirty Linen)



Tejano Roots
CONJUNTO BERNAL
 "16 Early Tejano Classics"
CD/CASS 9010



Early hits from 1954-1960.

- 1.VOY PERDIENDO • 2.LA ÚLTIMA PALABRA • 3.PENSAMIENTO (bolero) • 4.LA MARGARINA (polka) • 5.DIOS DE MI VIDA • 6.CASTIGAME (bolero) • 7.MELINDA (polka) • 8.SI QUIERES VOLVER • 9.LAS TEXANITAS • 10.LA CONEJA (polka) • 11.POR LA MISMA SENDA (bolero) • 12.LA TURICATA (polka) • 13.PARA QUE QUIERO UN AMOR • 14.QUIEREME UN POQUITO • 15.COSQUILLITAS (polka) • 16.VEINTE AÑOS • total time: 43:15

"Paulino and Eloy Bernal both possessed marvelous voices and, like so many musical siblings, were capable of the most sublime vocal harmony to be heard from any Tex-Mex conjunto. There are plenty of glorious examples of that here, together with ample evidence of Paulino's special talent on the accordion, such as his polka *Melinda* with its unexpected melodic turns. The bolero *Por La Misma Senda* is a masterpiece of accordion precision and vocal delicacy, various ballads allow the harmonies full rein, and as a bonus, Carmen Marroquín duets divinely with Paulino on two tracks. Superb." (Brian Peters – Folk Roots)



Paulino Bernal y Su Original **CONJUNTO BERNAL**
 "Mi Humilde Corazon"
CD 9021



El Conjunto Bernal: **Paulino Bernal** y **Eloy Bernal** with **Rubén Pérez**. Vocals by members of Conjunto Bernal except for # 7 & 12, vocals by **Carmen y Laura**.

Not content to play conjunto music as it was already being played, Paulino Bernal introduced new vocal harmonies and played the accordion as it had never been played before. Paulino and his brother Eloy led the top conjunto in the 1960's. These tracks, from the Ideal label, show why Bernal's reputation stands among the best of conjunto music.

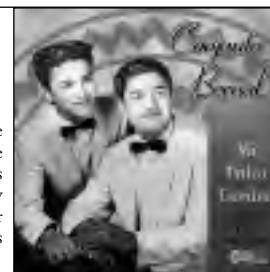
- 1.MI HUMILDE CORAZON (Ranchera) • 2.MUJER SANTA (Bolero) • 3.MYRTA (Polka) • 4.MAS PIERDES TÚ (Ranchera) • 5.YA ESTOY PAGANDO (Ranchera) • 6.MALA MUJER (Bolero) • 7.CONTESTACION A MUJER PASEADA (Ranchera) • 8.ES POR ESO (Ranchera) • 9.MARINA (Polka) • 10.CHACHA LINDA (Bolero) • 11.CARTA DE SIETE HOJAS (Ranchera) • 12.CUANDO BEBO (Vals Ranchera) • 13.EL TARIMARO (Polka) • 14.TU QUE SABES (Ranchera) • 15.PORQUE ME ANGAÑASTE (Ranchera) • 16.LINDA NORA (Polka)



CONJUNTO BERNAL
 "Mi Unico Camino"
CD 9021

Accordionist/singer/composer **Paulino Bernal** is one of the true superstars of Tejano Conjunto music. With his brother **Eloy** on bajo sexto and the addition of **Ruben Perez's** high voice, Conjunto Bernal broke the traditional barriers of this Texas dance music by introducing three-part vocal harmonies, a sound widely popular among middle class Mexicans, and incorporating an orquesta sound into their arrangements. Here are 15 original hits recorded in the 1950s with plenty of polkas showing off Paulino's superb accordion.

- 1.MI UNICO CAMINO (Ranchera) • 2.LAS PALABRAS DEL AMOR (Bolero) • 3.LORETTA POLKA • 4.MI BORRACHERA (Ranchera) • 5.DESTINO CRUEL (Ranchera) • 6.AL FIN MUJER (Ranchera) • 7.PA' QUE ME HAGO ILUSIONES (Ranchera) • 8.AZUL CIELO (Schotis) • 9.SI ACASO VUELVES (Ranchera) • 10.DESPRECIO (Ranchera) • 11.FIDEL CASTRO POLKA • 12.MELODIAS MEXICANAS (Potpuri) • 13.AL REGRESAR (Bolero) • 14.CONNIE (Polka) • 15.SENTIMIENTO Y RENCOR (Ranchera)

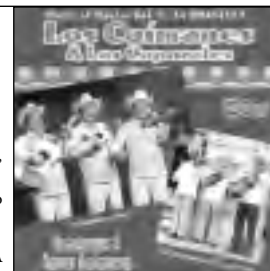


Music of México Vol. 3: La Huasteca

LOS CAÍMANES & LOS CAPORALES DE PANUCO
 "Huapangos y Sones Huastecos"
CD 431

Vocals with violin, jarana, & huapangero. **Los Caimanes**: Felipe Turrubiates Guillén, Joel Monroy Martínez Basilio Flores González. Recorded in Richmond, Ca., in 1995. **Los Caporales de Panuco**: Salvador Arteaga Perez, David Camacho Zapata, Silverio Delgado Vega. Recorded in Tampico, Tamps., in 1978.

- Los Caimanes**: 1.LA LEVA • 2.LINDO MI TAMPICO • 3.LA LLORONA • 4.LA PERLA TAMAULIPECA • 5.EL PERDIGUERO • 6.EL FANDANGUITO • 7.EL AGUANIEVE • 8.LA AZUCENA • 9.LA ROSITA • 10.EL CAIMÁN • 11.EL GALLO • 12.EL CABALLITO • 13.EL GUSTO • 14.EL SAN LORENZO • 15.LA PETENERA • 16.EL ZACAMANDÚ.
- Los Caporales de Panuco**: 17.EL GUSTITO • 18.LA GATA • 19.EL LUNARCITO • 20.EL LLORAR • 21.LAS FLORES • 22.EL AGUANIEVE • 23.EL TEJONCITO • 24.EL TORO REQUESÓN • 25.INTRO OF THE GROUP & EL ZACAMANDU • total time: 77:19



"Los Caimanes are a Huasteca trio from Tamaulipas in Mexico. Los Caporales [are] from the same area...Both groups feature...violin, jarana, huapanguera, and vocals. This isn't standard Mariachi or Norteño music, but a more rhythmically-varied, driving, rustic sound, featuring soaring high-register violin lines, polyrhythms from the strummed instruments, and emotional vocals – particularly the gorgeous falsetto vocalizations from Los Caporales' Salvador Arteaga Perez. The music's history is contained in Dan Sheehy's descriptive notes, and most lyrics (Spanish/English translations) are included. This is another high-quality contribution from Arhoolie's ongoing documentation of Mexican music." (Kerry Blech – Victory Review)

ATTENTION:
Collectors of old

Mexican/Tejano/Conjunto/Norteño Records:

I have large quantities of duplicate 78s and 45s (and a few LPs)
 I'm willing to sell or trade.

Send me your wants – but you **must** give me the following information:

- 1) LABEL • 2) CATALOG NUMBER • 3) ARTIST

I have for sale ca. 70% of discs on IDEAL and FALCON labels & some others.
 Mainly regional – NO POP! Records are filed by Label and catalog number.
 Contact Chris Strachwitz – **email: chris@arhoolie.com**



LOS CAMPESINOS DE MICHOACÁN

"de Salvador Baldovinos"

CD 9035



The music of the Michoacan Hotlands (Tierra Caliente) uses a variety of string instruments, harp, and voices to create a music that is simultaneously earthy and a bit otherworldly. Los Campesinos de Michoacan bring this exciting sound to disc. Recorded by Arhoolie Records' founder and president Chris Strachwitz in California, where they lived, these tracks present one of the most beautiful folk music traditions in Mexico.

- 1) **QUERIDA MUJER** (Ranchera) (Beloved Woman) voces: Salvador y José Antonio • 2) **VOY A TIRARME A LOS VICIOS** (Vals Ranchera) (I'm Going To Fall Into Ruin) voces: Salvador y Emiliano • 3) **LA PEINETA** (Son) (The Comb) • 4) **UNA PLEGARIA A MI MADRE** (Ranchera) (A Prayer To My Mother) voces: Elisa y Salvador • 5) **AGUILILLA** (Huapango) (Aguililla, Michoacán) • 6) **CAUTIVA Y TRISTE** (Ranchera) (Captive And Sad) voces: Salvador y Emiliano • 7) **CANTINERO AMIGO** (Ranchera) (Bartender Friend) voces: Salvador y Emiliano • 8) **CLAVEL DE PRIMAVERA** (Ranchera) (Spring Carnation) voces: Salvador y José Antonio • 9) **EL CORRIDO DE LOS HERMANOS MENDOZA** (Corrido) (The Ballad Of The Mendoza Brothers) voces: Salvador y Elisa • 10) **JOVEN DIVINA** (Ranchera) (Wonderful Girl) corrido: Salvador y José Antonio • 11) **EL ESTILLERO** (Son) (The Twig) • 12) **TU DELIRIO** (Ranchera) (Your Delirium) voces: Salvador y José • 13) **EL QUIOSCO** (Ranchera) (The Village Square) voces: Salvador y Elisa • 14) **LINDO COALCOMAN** (Ranchera) (Beautiful Coalcoman) voz: Salvador • 15) **SAN JUAN HUETAMO** (Son) • 16) **CARICIAS BARATAS** (Ranchera) (Cheap Kisses) voces: Salvador y Calixto • 17) **CADENA DE LLANTO** (Ranchera) voces: Salvador y Elisa • 18) **ALMA** (Ranchera) voces: Salvador y José • 19) **LA GALLINA** (Son) voces: lead by Calixto • 20) **PERO CHATTA** (Ranchera) voces: Salvador y José.



LOS CENZONTLES

"Con Su Permiso, Señores"

with Banda, Mariachi, Conjuntos Norteños y Jarochos

CD 435

Los Cenzontles are straight from the heart of the East Bay, this young group of singers, musicians and dancers are the most exciting and refreshing sound to come along in both traditional and contemporary Mexican music. With special guests **Santiago Jiménez Jr.** (accordion on #2, 7, 10, 17, & 20) and **Lalo Guerrero** (vocal on #14).

1. **EL CORRIDO DEL MAIZ CARO** (corrido) • 2. **PERITA EN DULCE** (ranchera) • 3. **YO YA ME VOY** (ranchera) • 4. **LA SARNA** (son jarocho) • 5. **BALA PERDIDA** (ranchera) • 6. **UN POQUITO DE PECADO** (bolero) • 7. **LA MAL SENTADA** (ranchera) • 8. **EL CABALLITO** (son jalisco) • 9. **EL CAMOTAL** (son jarocho) • 10. **EL BRACERO FRACASADO** (corrido) • 11. **LA PAVA** (ranchera) • 12. **EL CORRIDO DE CECILIA RIOS** (corrido) • 13. **EL PAJARO CU** (son jarocho) • 14. **CANCIÓN MEXICANA** (canción) • 15. **EL NOVILLO DESPUNTADO** (ranchera) • 16. **EL PALOMO Y LA PALOMA** (son jarocho) • 17. **QUE COBARDE** (ranchera) • 18. **LA VENGANZA DE MARÍA** (corrido) • 19. **LA BRUJA** (son jarocho) • 20. **EL MEXICANO-AMERICANO** (corrido) • 21. **EL AGUANIEVE / EL ZAPATEADO** (son jarocho) • 22. **EL SAUCE Y LA PALMA** (ranchera) • total time: 66:04

"...a whopping 22 tracks that blanket the Mexican and Mexican-American musical experience, from mariachi to son jarocho (with zapateado dancing by the ladies), a cappella corridos to boleros, and Tex-Mex conjunto rancheras to wild, tuba-oompah banda-style rancheras... trumpets, jaranas, clarinets, vihuelas, saxes, harps, trombones, and violins all over the place...the majority of the tracks spotlight a few of the girls singing in marvelous and moving unison. Every selection is wonderful, and the vibrancy and enthusiasm of both the vocal and instrumental performances are truly infectious...Highly recommended." (Al Riess - Dirty Linen)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

FOR PRICES SEE OUR CURRENT ORDER FORM.

(CA residents please add sales tax)

CD = available on CD ONLY; CASS = available on Cassette ONLY;

CD/CASS = available on CD OR Cassette.

LOS CENZONTLES

"De Una Bonita"

CD 444



Los Cenzontles (The Mockingbirds) were organized in 1989 to explore traditional and popular music and dance of Mexico in a manner relevant to its young, urban members. Under the guidance of founding director Eugene Rodríguez and a growing team of master instructors this group has been remarkably prolific, and has recorded eight cassette tapes and eight compact discs to date. Los Cenzontles perform regionally, nation wide, and they have performed and studied in Mexico many times.

This Arhoolie CD is a compilation of music from five CDs recorded between 1997 and 2000 at Los Cenzontles Mexican Arts Center, in San Pablo, California. The styles include mariachi, son jarocho, banda Sinaloense, tropical, religious alabanza and contemporary ballads. The repertory comes from traditional, popular and original sources. The mission of Los Cenzontles is not to simply preserve traditional music, but also to continue those traditions in a manner that will help maintain their vigor, creativity and relevance in our modern world.

1. **¿CÓMO LE HARÉ?** • 2. **LA MENTIRA** • 3. **LA GUANÁBANA** • 4. **EL CANOERO** • 5. **DE UNA BONITA** • 6. **LA MORENA** • 7. **VOLANDO EN LOS CAFETALES** • 8. **Y TU, ¿QUÉ ME DAS?** • 9. **SENTADITA ESTÁ LA VIRGEN** • 10. **LÁGRIMAS NEGRAS** • 11. **ESPINITA** • 12. **¡AY!** • 13. **CHILAQUILES** • 14. **CANCIONERO** • 15. **VÁMONOS** • 16. **EL BUSCAPIÉS** • 17. **YOU'LL COME FLYING** • 18. **EL NIÑO PERDIDO**

"The best of cuts are unaffected and effective in classic styles of Mexican music, and the best are in the majority here." (Stacy Phillips - Rootsworld)

México's Pioneer Mariachis Vol. 4

CUARTETO COCULENSE

"The Very First Mariachi Recordings, 1908-1909"

CD 7036



Although named "**Cuarteto Coculense**" on the old record and cylinder labels, this is probably the mariachi of Justo Villa and the very first mariachi to make recordings during the industry's infancy: 1904-1908. The recordings were made in Mexico City and due to the shortcomings of the acoustic recording equipment, the guitarrón is not audible. What we do hear, however, are delightful turn-of-the-century sones abajeños, rural sones, sung by several of the group's members, with violin and requinto backing. Surprisingly, the sound of the present day mariachi was already in place, albeit without the trumpet, even to the standard stylized endings. Sound restoration by George Morrow of Echo Productions using the NoNoise system. Booklet contains transcriptions and translations of all the songs by leading Mexican scholars of the genre as well as their comments. This is one of Arhoolie's most significant historical re-issues and presents Mexican rural poetry from a century ago!

1. **EL PERIQUITO** • 2. **EL LIMONCITO** • 3. **PETRITA** • 4. **EL CARRETRO** • 5. **LA GUACAMAYA** • 6. **LA INDITA** • 7. **EL AUSENTE** • 8. **LAS ABAJEÑAS** • 9. **EL CHIVO** • 10. **LAS OLAS DE LA LAGUNA** • 11. **EL FRIJOLITO** • 12. **EL CUERVO** • 13. **CHAPARRITA DE MI VIDA** • 14. **EL ZIHUALTECO** • 15. **EL BECERRERO** • 16. **EL TECOLOTE** • 17. **LA MALAGUEÑA** • 18. **EL TEJÓN** • 19. **ARENITA DE ORO** • 20. **LAS CAMPANITAS** • 21. **EL ARRIERO** • 22. **EL FRIJOLITO** • 23. **ARENITA DE ORO** • 24. **LAS OLAS DE LA LAGUNA** • 25. **EL CHIVO** • total time: 63:47

"It's not often you can get this far back to a source. These extraordinary recordings, made before Pancho Villa was remodelling Mexican society, and performed by rural musicians who had reached mid-life when they sat or stood before the recording horn, are genuine examples of nineteenth-century folk music. Here, in a nutshell, is not only the very dawn of the Mariachi era but also an object lesson in the historic value of early recordings.

Made in Mexico City, these 25 songs, known as sones, present us with a remarkable portrait of rustic Mexican life before the revolution. Beginning in late 1908, Cuarteto Coculense recorded the same repertoire three times for the main U.S. companies, Edison, Columbia and Victor. Extracts from all these catalogues are presented here, including one rescued from an Edison cylinder. Despite the acoustic origins of these recordings, the superb sound restoration makes them very listenable and the twin fiddles that are characteristic of this music claw their way through 90 years to reach us today as more than just history. This is also rough, exciting country music, full of lyrical references to a life that no longer exists.

Thanks to an excellent essay by Hermes Rafael, that life is contextualised for the listener to better understand and, as a result, enjoy the whole experience. When you listen to the earliest recorded version of La Malagueña, you know that you are experiencing a seminal performance. Mariachi Coculense's recordings stayed in catalogue for years, and paved the way for all that were to follow. Rodney Gallop, writing in 1937, described his experiences of listening to Mariachi bands in the street and recommended several good examples to his readers. That they existed at all was thanks, in part, to the success of the recordings presented here.

With an introduction by Jonathan Clark, discographical details and a fine vintage photo of the group, here is not only an excellent release but also a great example of how to reissue vintage recordings. Thanks, Chris." (Paul Vernon - Folk Roots)

"...a cultural treasure that portrays the depth and beauty of a people who after three centuries of colonialism have finally found their music voice." (Chuy Varela - San Francisco Bay Guardian)



LOS DONNEÑOS

“Grabaciones Originales 1950-1954”

CD 9057 — COMING OCT '06



Ramiro Cavazos – lead voice & guitar or bajo sexto; **Mario Montes** – 2nd voice and accordion; **Rafael Gaspar** – string bass.

Los Donneños became major pioneering stars in the mid 1950s of the then evolving Norteño music. Ramiro Cavazos met Mario Montes in a cantina in Donna, Texas where both men were serenading customers. Mario was a fine accordionist who also sang and the two musicians struck up a friendship. Around the time these recordings were made he still made most of his money playing weddings, quinceañeras, and weekends in the cantinas. These lovingly restored historic original recordings, were the first by Los Donneños, and reflect the repertoire popular in the cantinas from 1950-1954. A true slice of history, these tracks make it clear why Norteño is now so popular throughout the Americas.

1. **Andando En La Parranda** (Ranchera) (On a drinking spree) • 2. **El Corrido De San Pedro** (aka: Corrido De Pepito) (Corrido) (The ballad of Pepito) • 3. **La Piedra Lisa** (Ranchera) (The smooth stone) • 4. **No Se Porque** (Ranchera) (I don't know why) • 5. **Amor Imposible** (Ranchera) (Impossible love) • 6. **El Corrido De Dimas De Leon** (Corrido) (The ballad of Dimas de Leon) • 7. **La Cantinera** (Ranchera) (The bar maid) • 8. **Baldomero Del Fierro** (Corrido) (The ballad of Baldomero del Fierro) • 9. **Si Te Miro Con Otro** (Ranchera) (If I see you with another) • 10. **Pancho Garibay** (Tragedia) (The tragedy of Pancho Garibay) • 11. **Me Voy A Donde Nunca** (Ranchera) (I am going where never) • 12. **El Corrido Del Merendero** (Corrido) (The ballad of Merendero) • 13. **La Escalera** (Ranchera) (The ladder) • 14. **El Sube Y Baja** (Polka) (The up and down polka) • 15. **El Corrido De Jose Martinez** (Corrido) (The ballad of Jose Martinez)



Tejano Roots

FREDDIE FENDER

“Canciones de Mi Barrio”

CD/CASS 366

Freddie Fender (Baldemar Huerta) – vocals & guitar with **René Moody** – bass; **Little Herman** – drums; **Louis Moody** – guitar; and others.

In the late '50s and early '60s, Freddie Fender won legions of Tejano Music fans throughout Texas and the Southwest with his Spanish versions of rock, pop, and rhythm & blues. These recordings are from that early period in Freddie Fender's life: Mexican ranchera standards, American pop hits which he translated and sang in

Spanish, and his own garage-rock style compositions originally recorded for the IDEAL label of San Benito, Texas. This is Freddie Fender at his pure and youthful best. CD booklet includes a 1992 interview with the artist discussing the songs and the times.

1. **QUE MALA** (How Bad) • 2. **HAY UN ALGO EN TU PENSAR** (There's Something On Your Mind) • 3. **HOLY ONE** • 4. **DESDE QUE CONOSCO** (Since I Met You Baby) • 5. **YA ME VOY** (Ain't That A Shame) • 6. **DIABLO CON ANTIFAZ** (Devil In Disguise) • 7. **QUE SOLEDAD** (Oh Lonely Me) • 8. **LA BANDA ESTA BORRACHA** (The Band Is Drunk) • 9. **DIME** (Tell Me) • 10. **PALOMA QUERIDA** (Beloved Dove) • 11. **MI DESTINO FUE QUERERTE** (My Destiny Was To Love You) • 12. **INDITA MIA** (My Indian Girl) • 13. **NO ESTES SOÑANDO** (I Hear You Knocking) • 14. **CORINA, CORINA** • 15. **COMO UN ERRANTE** (Like A Wanderer) • 16. **ACAPULCO ROCK** • 17. **LAS CEREZAS** (The Cherries) • 18. **CAMISA NEGRA** (Black Shirt) • 19. **LA VIEJA** (The Old Lady) • 20. **VIEJOS AMIGOS** (Old Friends) • 21. **PANCHO PECHOS** • 22. **MEAN WOMAN** • 23. **NO ESTA AQUÍ** (It's Not Here) • 24. **MAGIA DE AMOR** (The Magic Of Love) • total time: 69:02

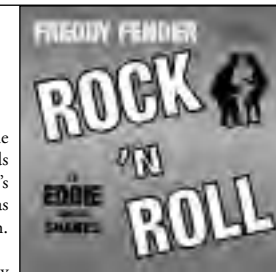
“It might surprise you to know that Baldemar Huerta, the Mexican-American country singer calling himself Freddie Fender – best known for his '76 hits 'Wasted Days and Wasted Nights' and 'Before the Next Teardrop Falls' – was an all-out rock 'n' roller in the '50s and '60s. He recorded under a variety of names (how about 'Eddie Con Los Shades?'), for a variety of tiny regional labels in his home state of Texas. Arhoolie Records, a contemporary independent label that specializes in roots music, has dug up some of Fender's early treasures and collected 24 gems onto CD. Most of the songs are in Spanish – Fender was singing for Mexicans in Texas homesick for their music, so he combed the Mexican pop charts and often simply copied Spanish hits. He also recorded such rock and R&B hits of the day as 'Since I Met You Baby,' 'Ain't that a Shame' and 'Corinna, Corinna' – also in Spanish, trying to sell himself as a brown Elvis. The two singles recorded in English, 'Holy One' and 'Mean Woman,' would have fit right alongside Presley's early hits – the latter's a rewrite of 'Heartbreak Hotel,' and the former's a silky doo-wop song that places Fender's lover not just on a pedestal, but on an altar. Fender's liner notes are illuminating for their snapshot of an era in pop music that revolved around regional entrepreneurs, but his angelic singing makes this more than cultural archaeology.” (Asakawa – Co. Springs Gazette Telegraph)



FREDDY FENDER

“Rock 'N Roll”

CD 9038



“In January of 1961 I recorded the album Eddie Con Los Shades under the name 'Eddie Medina.' I used that name because at that time I was still with Falcon Records under my real name, Baldemar Huerta. I chose Eddie Medina because my father's mother's last name was Medina. And Eddie, I just liked the name. The group was called 'The Shades' because whoever played with me, I just put sunglasses on them. We all wore shades.” (F. Fender)
Rock 'N Roll with Freddy Fender! This album was originally released in the early 1960's on the regional Texas label IDEAL, LP #109. It features all the original songs from the album and we have recreated the original album cover artwork.

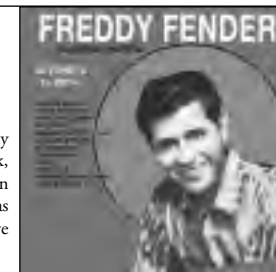
1. **MI NENA** (2:05) • 2. **QUE MALA** (2:20) • 3. **LUCY, LUCY** (2:25) • 4. **DIME SI ME VAS A VER** (2:35) • 5. **NO ESTA AQUI** (2:25) • 6. **ACAPULCO ROCK** (2:20) • 7. **DESDE QUE CONOSCO** (2:30) • 8. **NO LA VUELVE A VER** (2:20) • 9. **QUE SOLEDAD** (2:35) • 10. **TEQUILITA ROCK** (2:35) • 11. **NO QUIERO NADA CON TU AMOR** (2:00) • 12. **DICES QUE ME QUIERES** (2:00)



FREDDY FENDER

“Interpreta El Rock”

CD 9039



Before the Wasted Days and Wasted Nights, before the Last Teardrop Fell, Freddy Fender was a Rock 'N Roller. Call it Rock en Español, call it Tex-Mex Garage Rock, it's a young and wild Freddy Fender singing both originals and rock 'n roll classics en Español. This album was originally released in the early 1960's on the regional Texas label IDEAL, LP # 136. It features all the original songs from the album and we have recreated the original album cover artwork.

1. **VAMOS A BAILAR** (2:13) • 2. **DI QUE VAS HACER** (1:40) • 3. **OJALE Y NO LLORES** (2:42) • 4. **SI SI RIDER** (2:15) • 5. **BAILANDO EL ROCK & ROLL** (1:50) • 6. **COMO UN ERRANTE** (2:01) • 7. **EL BORRACHO** (2:15) • 8. **TUVE UN AMOR** (2:00) • 9. **ROCK No. 5** (1:43) • 10. **CUANDO QUIERAS CARIÑO** (1:43) • 11. **CORINA-CORINA** (2:15) • 12. **YA NO** (2:25)

Tejano Roots

DON SANTIAGO JIMÉNEZ, SR.

“His First & Last Recordings: 1937-1979”

CD/CASS 414



Santiago Jiménez – accordion & vocals; with #1-12: **Leonardo “Flaco” Jiménez** – bajo sexto and second voice; **Juan Viesca** – string bass (Recorded in 1979). #13-25: with **Jesús Via** – bajo sexto, and **Santiago Morales** – string bass (Recorded in 1937).

1. **LA DUEÑA DE LA LLAVE** (ranchera) • 2. **LA TUNA** (vals bajito) • 3. **ERES UN ENCANTO** (ranchera) • 4. **ANTONIA DE MIS AMORES** (vals ranchero) • 5. **EL SATELITE** (polka) • 6. **AY TE DEJO EN SAN ANTONIO** (ranchera) • 7. **EL PRIMER BESO** (vals ranchera) • 8. **LAS GODORNISES** (mazurka) • 9. **VIVE FELIZ** (vals ranchera) • 10. **LOS GALLINEROS** (polka) • 11. **ZULEMA** (redova) • 12. **QUE BONITO ESTE QUERER** (ranchera) • 13. **DICES PESCAO** (polka) • 14. **LA TUNA** (vals bajito) • 15. **LA LUISITA** (polka) • 16. **ATOTONILCO** (polka) • 17. **MARFA** (polka) • 18. **GRAN POLKA MODERNA** (polka) • 19. **CALABAZAS A MI NEGRA** (polka) • 20. **COMADRE, TENGAME EL NIÑO** (vals) • 21. **SAL SI PUEDE** (polka) • 22. **VENGO A VER UNOS OJOS** (polka) • 23. **EL AGUACERO** (polka) • 24. **LA MADERA** (polka) • 25. **TENME LA HAY** (polka) • total time: 67:17

“Is it possible to overstate the importance of Don Santiago Jimenez? His recordings from the '30s helped spread the popularity of conjunto.... The instrumentals show a startling contrast to today's virtuosos. There are plenty of fancy players, but you don't often hear the popular young ones tackling complex numbers like Don Santiago's 'La Tuna.' Please note that he does all this with a two-row rather than three-row accordion. ...” (Mary Armstrong – Sing Out!)



Historic Mexican-American Music - Vol. 12
DON SANTIAGO JIMÉNEZ, SR. y sus Valedores
 "Viva Seguin"
CD 7023

Santiago Jiménez, Sr.: accordion, guitar (†), vocal (*) y sus Valedores. San Antonio born Santiago Jiménez was one of the pioneer accordionists who is not only remembered for his many polkas, including "Viva Seguin" and "La Piedrera," but also for his songs like "Morena, Morenita," "Margarita" and "Ay Te Dejo En San Antonio." By combining his lilting accordion music with duet vocals, Santiago helped firmly establish the sound of conjunto and Norteño music in San Antonio.

1. VIVA SEGUIN (polka) • 2. CAROLINA (vals) • 3. CUANDO CAE LA TARDE (cancion) * • 4. LA PIEDRERA (polka) • 5. NINFA (vals) • 6. COTULLA (polka) • 7. QUE PUNTADA (polka) • 8. ELLA ME DIJO QUE NO (cancion) †* • 9. RUMBO A ROMA (polka) • 10. ADRIANA (vals) • 11. MORENA MORENITA (ranchera) * • 12. DALE AL DADO (polka) • 13. NUEVO LEON (schotis) • 14. RUMBO AL ZARAPE (polka) • 15. POR TU AMOR (vals) • 16. LOS GALLINEROS (polka) • 17. CONTIGO (cancion) †* • 18. VENTE A BAILAR CONMIGO (polka) • 19. SULEMA (vals) • 20. MARGARITA (ranchera) * • 21. EL GAUCHO POLKA (polka) • 22. MONTELONGO (vals) • 23. TORRES (polka) • 24. MI CHIQUININA (mazurka) • 25. CORRIDO DE ALCORTA (corrido) * • 26. LA LUISITA (polka) • 27. CHABELITA (ranchera) *



FLACO JIMÉNEZ
 "Ay Te Dejo En San Antonio Y Más"
CD/CASS 318

Flaco Jiménez – accordion & vocals with his conjunto. All of Flaco's Grammy winning album ARH 3021 (except "Margarita") plus most of ARH 3014.

1. AY TE DEJO EN SAN ANTONIO • 2. JUAREZ • 3. MENTISTE CUANDO DIJISTE • 4. EL BARRELITO • 5. LAS GAVIOTAS • 6. MORIR SOÑANDO • 7. ROSA MARÍA • 8. TRAIGO UN RECUERDO • 9. AMOR DE LOS DOS • 10. LA BARRANCA • 11. MUJER CASADA • 12. LA PALOMA • 13. EL CERRITO • 14. NI EL DINERO NI NADA • 15. ANGEL MIO • 16. GRITENME PIEDRAS DEL CAMPO • 17. UN VIEJO AMOR • 18. TU NUEVO CARIÑITO • 19. EL GALLITO • 20. LA PIEDRERA • 21. SPANISH EYES • 22. VUELVE A QUERERME • total time: 64:19

"Ay Te Dejo" is a delight... The bulk is from the record of the same name made in 1985, with Toby Torres on bajo sexto and harmony vocals, the running time being boosted over the hour by selections from the 1979 release 'El Sonido De San Antonio,' featuring Fred Ojeda, Oscar Telles and other names familiar to Flaco followers. The sound is warm and relaxed, there's a nicely varied collection of regional styles including redovas, boleros and huapangos amidst the standard polka/waltz fare, and the playing is excellent with some risk-taking accordion contemporisations. As usual Arhoolie show their peers the way home with their exhaustive sleeve notes, and if you wish to own one Flaco Jiménez album from the traditional end of his considerable range, you won't go wrong with this one." (Brian Peters – Folk Roots)



Tejano Roots
FLACO JIMÉNEZ
 "Flaco's First"
CD/CASS 370

The selections on this CD represent the best of **Flaco Jiménez's** very first recordings, made when he was playing with **Los Caminantes**, at the young age of sixteen. Originally recorded and produced by Hymie Wolf for his RIO label in San Antonio, Texas, between 1956 & '58.

1. RECUERDOS DE SAGINAW • 2. CONTIGO NO MAS • 3. NOCHECITA • 4. MIS PENAS • 5. ALMA ENAMORADA • 6. ME SIENTO ABANDONADO • 7. TRATANDO CON OTRO • 8. LA COMPLICADA • 9. CORAZON HUMANO • 10. ESTA NOCHE ME LA PASO VACILANDO • 11. YA NO LE HAGAS CORAZON • 12. FALSA PROMESA • 13. ESTANDO YO CONTIGO • 14. EL CIRCO • 15. PALOMA SIN NIDO • 16. NEGRA TRACION • 17. NUNCA PENSE • 18. SE ACABO MI AMOR • 19. SOLITO LLORO • 20. CARTAS MARCADAS • 21. TIENES QUE SER MIA • 22. CORAZON DE HIERRO • 23. YA NUNCA VUELVAS • 24. SIEMPRE HACE FRIO • 25. NADA PERDI • 26. NUESTROS AMIGOS • 27. RAQUEL POLKA • 28. TE PIDO QUE ME QUIERAS • 29. ZANCUDO ELECTRICO • 30. QUISIERA VERTE • total time: 76:41

"...Featuring a teenage Flaco Jimenez fronting Los Caminantes, the 76-minute album showcases the artist's instrumental, vocal, and compositional genius... The performances overflow with passion, and the sound quality is far superior than the disclaimer warning about 'considerable distortion' would imply." (Billboard)

FLACO JIMÉNEZ
 "Un Mojado Sin Licencia"
CD 396

Flaco Jiménez – accordion & vocals; **Toby Torres** – bajo sexto & vocals; **José Morante** – vocals; **Frank Benitos** – vocals; with unidentified bass & drums. These are the sides that made Flaco's reputation, the ones that earned him his title as "El Rey de Texas." Recorded in San Antonio between 1955 and 1967 and licensed from Norteño/Sombrero Records.



1. EL GUERO POLKAS • 2. TESORO DE MI ALMA • 3. SIN FE • 4. HASTA LA TUMBA • 5. MUJER FATAL • 6. VIRGENCITA DE MI VIDA • 7. UN MOJADO SIN LICENCIA • 8. EL PADRE DE UN SOLDADO • 9. VÍCTIMAS DE HURACÁN BEULAH • 10. DE RODILLAS QUISIERA MIRARTE • 11. LA PRIMER NOCHE DE MAYO • 12. DE AQUÍ PA'L REAL • 13. EL TROQUERO • 14. VIAJANDO EN POLKA • 15. CUANDO MÁS TRANQUILA • 16. MI BORRACHERA • 17. NO ME DIGAS QUE TE VAS • 18. DESVELADO • 19. BAJO SEXTO Y ACCORDEON • 20. NO TE ANDES APASIONANDO • 21. PA' QUE SON PASIONES • 22. ELLA ME DIJO QUE NO • 23. ALMA RENDIDA • 24. NO SEAS TONTA MUJER • total time: 66:54

"Aaar-hoolie - Polka 'til you die,' could be the call here!... A man who has crossed over without compromise. When he picks up an accordion dust flies as energy bounces into you. The fact is that outside of the U.K. most people have not given up couple dancing, so huapangos, cumbias, boleros, valsos and polkas are the order of the day with Flaco's irrepressible solos introducing extended solos whose tricky virtuoso runs are storming. In a classic set drawn from the 1960s, lyrics are down to earth, as in the rocking Mojado challenging the racial and cultural discrimination behind the green card license yet roaring with wit." (John Fairley – Folk Roots)

The Best Of **FLACO JIMÉNEZ**
CD/CASS 478

Here's **Flaco Jiménez** at his absolute, traditional, Tex-Mex, conjunto, dance till you drop, cryin' in your beer best. Included is a 20 page booklet with biographical notes, lyrics and translations. With **Ry Cooder**, **Peter Rowan**, **Toby Torres**, **Fred Ojeda** and more.



1. AY TE DEJO EN SAN ANTONIO • 2. LA TUMBA SERA EL FINAL • 3. EL GUERO POLKAS • 4. CUANDO MAS TRANQUILA • 5. POQUITA FE • 6. NEGRA TRACION • 7. JUAREZ • 8. GRITENME PIEDRAS DEL CAMPO • 9. UN VIEJO AMOR • 10. POR UNA MUJER CASADA • 11. LA PALOMA • 12. NO SEAS TONTA MUJER • 13. THE FREE MEXICAN AIRFORCE • 14. SPANISH EYES • 15. LAS GAVIOTAS • 16. UN MOJADO SIN LICENCIA • total time: 50:29

"It is a beautiful mix of dance music Flaco often could be heard playing in the dance halls of San Antonio. Lyrics and translations grace the booklet, which is fleshed out nicely with excellent notes by Chris Strachwitz. If you like the San Antonio Conjunto sound, feast your ears on one of its finest accordionists on this CD." (Kerry Blech – Victory Review)

FLACO JIMÉNEZ
 "Flaco's Amigos"
CD/CASS 3027

Flaco Jimenez – vocal & accordion and his conjunto with **Fred Ojeda** – second voice (on # 1, 5, 9, 10, & 13). With **Ry Cooder** – guitar & mandolin (on #8, 11, 12, & 14). With **Peter Rowan** – vocal & guitar (on #2, & 7). With **Toby Torres** – vocal & bajo sexto (on #3). With **Oscar Telles** – vocal & bajo sexto (on #4).



1. LA TUMBA SERÁ EL FINAL • 2. THE FREE MEXICAN AIR FORCE • 3. LUCERITO • 4. DID I TELL YOU? • 5. PARA TODA LA VIDA • 6. ESPERO TU REGRESO • 7. I'M GONNA LOVE YOU LIKE THERE IS NO TOMORROW • 8. JENNETTE • 9. MI PRIMER AMOR • 10. YO QUISIERA SABER • 11. POQUITA FE • 12. ATOTONILCO • 13. TE QUIERO MÁS • 14. LA FERIA POLKA • total time: 43:15

"Mexicans call it 'Norteño,' Chicanos call it 'conjunto,' Anglos (English speakers) call it 'Tex-Mex.' It is the music of Texas and northern Mexico, a fiery bar-band sound marked by its soaring accordion leads.... On his new album, Flaco Jiménez and vocalist/bajo sextist Fred Ojeda perform five songs in the style of Los Alegres de Teran. The cuts are superb, better than anything on Jiménez's Grammy-winning last album, 'Ay Te Dejo en San Antonio.' The rest of the record shows Jimenez's more adventurous side. Four instrumentals feature Ry Cooder on mandolin, slide guitar and bajo sexto, and Peter Rowan sings a new version of his cult classic 'Free Mexican Airforce.' Jiménez is in top form throughout, contributing strong vocals and dazzling accordion solos." (Elijah Wald – Boston Globe)



SANTIAGO JIMÉNEZ, JR.

"El Mero, Mero de San Antonio"

CD/CASS 317

Santiago Jiménez – accordion & vocals with **Juan García** – bajo sexto and **Juan Viesca** – bass. (The best of ARH LPs 3016, 3020 + 6 previously unissued (*).)

1. ESTER DE MI AMOR* • 2. LOS BARRANDALES DEL PUENTE • 3. PA' QUE ANDAS DICIENDO • 4. CHIPINA • 5. MORENA, MORENITA • 6. CALIFORNIA POLKA* • 7. FLOR DE DALIA • 8. PORQUE ERES MUJER CASADA • 9. EL ALACRÁN* • 10. POR QUIÉN ME DEJAS • 11. TEJANO HUAPANGO • 12. LOS HUAJOLOTES* • 13. CADA VEZ QUE CAE LA TARDE • 14. NEGRA AUSENCIA • 15. ROSA DE SAN ANTONIO • 16. MERCADO DEL PASO* • 17. EL TORO DE MI RANCHO* • 18. POR TI MUJER • 19. CUMBIA NORTEÑA • 20. ATOTONILCO •

21. TIENES QUE PAGAR • 22. VIVA SEGUIN • total time: 66:41

"Not only is the collection superb cantina dancing music, but this more traditional slant on Tex-Mex is perfect for Sunday morning listening... Even the slow waltzes, especially the tango-tinted 'Negra Ausencia,' are infused with joy. Santiago expressively soars on his accordion on the rancheras and flies through percussive frills on the cumbias and huapangos. Band members are top-notch: Juan Viesca thumps the strong bass lines on his string bass while Juan García drives the uptempo pieces into a stampede with his galloping strums played on the bajo sexto (a heavy 12-string guitar). But the best of the batch are the five polkas that are so festive and fast, it's near impossible to not get swept up in the ecstasy." (Dan Ouellette – Downbeat)



SANTIAGO JIMÉNEZ, JR.

"Purely Instrumental"

CD/CASS 466

1. TOCALE OTRA VEZ (polka) • 2. MARIA TE QUIERO (polka) • 3. A BAILAR OTRA VEZ (vals) • 4. LOS CABALLITOS (polka) • 5. LA PALOMA (danzon) • 6. BUENAS TARDAS (polka) • 7. NUESTRO AMOR (vals bajito) • 8. ADIOS MUCHACHOS (tango tejano) • 9. EL CASINO (polka) • 10. LOS ARBOLITOS (redova) • 11. EL TRENECITO (polka) • 12. YOLANDA (vals) • 13. LAS COPETONAS (polka) • 14. SOÑANDO CONTIGO (vals) • 15. LOS BRINQUITOS (polka) • 16. LAS POLKAS DE ALEMANIA (polka) • total time: 50:41

"... a set of instrumentals, and one that stresses the centrality to Jiménez's music of playing for dancers; the play-list consists of nine polkas, four waltzes, a redova, a tango and a danzon. There's no self-indulgence in Santiago's playing; there is enormous technical skill, which sometimes finds its expression in flashy licks, but they're always played 'for your dancing pleasure,' never as theatrics for their own sake. His accompanists (bajo sexto, string bass, and drums) do a fine, unobtrusive job, too, and the result is a CD of dance music that's strict tempo, and yet swings like nobody's business; it goes straight to the heart by way of the feet." (Chris Smith – Blues & Rhythm)



SANTIAGO JIMÉNEZ, JR.

"El Corrido De Esequiel Hernández"

(La Tragedia De Redford, Texas)

CD/CASS 9016

In May 1997 an 18 year old Mexican-American, Esequiel Hernández, was shot and killed while tending to his goats near Redford, Texas. The bullets came from a 22 year old soldier who was part of a U.S. Marine unit stationed in the border town to police drug trafficking activity. This tragic event, however, reversed national policy and the armed troops have been withdrawn.

1. EL CORRIDO DE ESEQUIEL HERNANDEZ (La Tragedia De Redford Texas)(corrido) • 2. DIOS ME NEGRO (Madre Querida)(cancion) • 3. POLKA POTPOURRI (medley) • 4. EL MAL QUERIDO (bolero) • 5. AMOR INGRATO (ranchera) • 6. EL ALACRAN (cumbia instrumental) • 7. AMOR A LO LIJERO (ranchera) • 8. EL CORRIDO DE UN BORREGUERO (corrido) • 9. UN DIA EN CHIHUAHUA (polka instrumental) • 10. CHIQUITITA (ranchera) • total time: 39:17

"Santiago, Jr., has made his reputation by sticking to the old ways... But [in] the title track... which celebrates the corrido tradition, in which the song commentary focuses on a real event – he leaps beyond faithful reproduction to deliver a gritty telling of the death of the teenage goat-herder who was shot near the town of Redford two years ago by Marines. It's a whole 'nother perspective than what you've read in the newspaper, which is precisely what a corrido is supposed to be. It's also a fine lead-in to an inspired collection of romantic love songs, bouncy polkas, cumbias, and rancheras so compelling that it's almost enough to make one forget Junior's older brother, Flaco..." (Joe Nick Patoski – Texas Monthly)



ESTEBAN "STEVE" JORDAN

"The Many Sounds of Esteban 'Steve' Jordan"

CD/CASS 319

Esteban "Steve" Jordan – accordion & vocals and his conjunto. (All of ARH LP 3023 "Johnny El Pachuco" plus 10 previously unreleased 1960s recordings featuring duet vocals with **Virginia Martínez**.)

1. LA TRAICIONERA • 2. EL CHUPÓN • 3. PAJARITO NEGRO • 4. FALTA TU AMOR • 5. MALDITA TU SUERTE • 6. SIEMPRE HACE FRIO • 7. HAZME CASO • 8. LAS CORONELAS • 9. EL CASTIGADOR • 10. MUJER SIN ALMA • 11. LAS CORONELAS • 12. ESTRELLITA DEL NORTE • 13. MIDNIGHT BLUES • 14. JAMÁS VOLVERÉ • 15. EL RANCHO GRANDE POTPURI • 16. EL CORRIDO DE JHONNY EL PACHUCO • 17. LA PEPITA • 18. VUELA LA PALOMA • 19. TOGETHER AGAIN • 20. MORE PRETTY GIRLS THAN ONE • total time: 62:54

"Steve Jordan is Flaco's equal as an acordeon virtuoso and innovator, though his determination to do his own thing on his own patch has limited his international profile. Arhoolie have served up an interesting confection by tagging on to the 'Johnny El Pachuco' album some mostly unreleased material recorded in 1963, when a twenty-year old Jordan was already an instrumental whizz.

The older tracks are notable for searing harmony singing between Jordan and Virginia Martínez, and you can hear much of Steve's fast and frighteningly precise accordion style already in place. The material and treatment, though, is markedly traditional in comparison with the later stuff, on which liberties are taken with repertoire (two C&W tracks), infusions of jazz and rock, and Jordan's battery of acordeon effects pedals." (Brian Peters – Folk Roots)



VALERIO LONGORIA

"Caballo Viejo"

CD/CASS 336

Valerio Longoria – accordion & vocals and his conjunto (including two sons and a grandson).

1. ME VAS A OLVIDAR • 2. EL CANOERO • 3. PÁ QUÉ ME SIRVE LA VIDA • 4. POR RETENERTE • 5. LA REPETIDA • 6. ALZA LA CARA • 7. JACINTO RAMOS • 8. CABALLO VIEJO • 9. NEGRA TRAICIÓN • 10. OJOS VERDES MAR • 11. EL POLQUERITO • 12. EL ARRANCATE • 13. EL ZOQUETAL • 14. ALAS QUEBRADAS • 15. EL TROQUERO • 16. ESA MUJER • 17. EL LUCERO • 18. ESTOY PERDIDO • 19. NEGRO DESTINO • total time: 59:38

"Traditional conjunto gleams on Mr. Longoria's 'Caballo Viejo.' Though Mr. Longoria, who now lives in San Antonio, is known as an innovator — among other things, he helped introduce Colombian Cumbias to conjunto — the music he and his band play is much more traditional than that played by younger conjunto bands, which trade accordions for synthesizers. Yet Mr. Longoria still keeps an eye on more commercial pop music... On the record, he and his group ... play rancheras, cumbias, boleros, polkas and redovas, reflecting the makeup of Texas in the early 1800s: Americans, Mexicans and German immigrants. Though he can sing in English, the songs, mostly about love, are all in Spanish; but his audience, Americans, understand them just fine." (Peter Watrous – New York Times)



Tejano Roots

VALERIO LONGORIA

"Texas Conjunto Pioneer"

CD/CASS 358

Valerio Longoria – accordion & vocals; with **Agapito Zúñiga** – vocal and second accordion (on #1 only); **Amadeo Flores** – bajo sexto; **Chuy Compean** – saxophone; **Cristobal Clarice** – vocal & guitar; **Reynaldo Barrero** – bajo sexto; **Freddie Fender** – guest vocals on #16, 18, & 19; **Juan García** – vocal & bajo sexto; **Valerio Longoria Jr.** – vocal & bass, etc.

1. VIEJA ESCALERA • 2. PASA TIEMPO • 3. LA FILOMENA • 4. SI TÚ TE VAS • 5. LOS DESENGAÑOS • 6. YO TE QUIERO A TI • 7. AMOR CON INTERÉS • 8. AMOR DE TORERO • 9. CIUDAD VICTORIA – NADA PERDÍ • 10. LO DUDO • 11. SECA TU LLANTO • 12. EN DONDE ESTAS • 13. ADIOS MUCHACHOS • 14. LOS ALBAÑILES • 15. BUSCANDO UN CARÍÑO • 16. ABRE LOS OJOS • 17. ESCARCHA • 18. QUE SALARETE • 19. CANTO A VERACRUZ • 20. RAMÓN DELGADO • 21. RAMONA • 22. SAN QUILMAS BENDITO • total time: 69:45

"Splendid music from accordionist Longoria recorded between 1951-63 for the Ideal label in San Benito, Tx. The 20 spritely rancheras, sultry boleros and other fine numbers show off his dazzling, but tasty accordion playing, expressive singing, and innovative style, aided by his fine Conjunto and, on 3 cuts by the unique vocals of Freddie Fender... The last 3 numbers were recorded in 1990 with Valerio singing the powerful protest corrido, 'Ramón Delgado,' about his 1923 tragic death at the hands of a white rancher and 'San Quilmas Bendito,' a pachuco low life classic. Excellent music from a Tejano stalwart." (John McCord – Roots & Rhythm)



**ISIDRO LÓPEZ**

"15 Original Hits"

CD 9042

Isidro López - vocals and alto sax with accompaniment by his orchestra
- unless otherwise noted.

Isidro López is the acknowledged father of Tejano Music. His appealing, smooth yet emotional voice, charismatic personality and straight ahead saxophone sound fronting a distinctly Tejano dance orchestra turned Isidro López into the brightest star on the emerging Tejano music scene of the late 1950's.

1. TARDE PA' ARREPENTIRNOS (ranchera) 2:50 • 2. LA BICICLETA (ranchera) 2:37
• 3. INCONSOLABLE (bolero) w/ Conjunto de Tony De La Rosa 2:27 • 4. LA CALLOZA (polka) 2:40 • 5. COMPRENDE CARINO (vals ranchera) 3:00 • 6. QUIN VA A PENSAR (ranchera) 2:20 • 7. A VER SI ME OLVIDAS (vals ranchera) 2:33 • 8. SUFRIENDO Y PENANDO (ranchera) 2:17 • 9. LA TRIPA (chivirico) w/ Juan Colorado's Orchestra 2:30 • 10. EMOCION PASAJERA (ranchera) 2:12 • 11. Y (bolero) 2:58 • 12. MARCHO ROCK & ROLL (rock & roll) 2:25 • 13. MALA CARA (rock-ranchera) 2:29 • 14. LA HIEDRA (danzón) 3:13 • 15. NUEVO CONTRATO (ranchera) 2:23

**ISIDRO LÓPEZ**

Volume 2 "15 More Original Hits"

CD 9047

Isidro López - vocals and alto sax with accompaniment by his orchestra
- unless otherwise noted.

1. TRAIGO MI 45 (Ranchera) & his orchestra • 2. AL VER QUE TE VAS (Ranchera) & Mariachi Ideal • 3. COMO ARBOL TORCIDO (Ranchera) & his orchestra • 4. AMOR PERDIDO (Bolero) & his orchestra • 5. ALEJATE (Ranchera) with Conjunto Ideal de Amadeo Flores • 6. CUATRO VIDAS (Bolero) with Mariachi Ideal • 7. ANDANDO EN LA PARRANDA (Ranchera) & his orchestra • 8. DESOCUPASTE Mi CARINO (Bolero) with Conjunto Ideal • 9. DONDE ESTAS (Rock N' Roll) & his orchestra • 10. ECHAME A MI LA CULPA (Ranchera) & his orchestra • 11. MI ROSITA (Polka Ranchera) & his orchestra • 12. MI SOLDADITA (Bolero) & his orchestra • 13. POR TU CARINO (Polka Ranchera) with Conjunto Norteño • 14. SABOR A MI (Bolero) & his orchestra • 15. NUNCA CREAMS (Ranchera) with Mariachi Ideal

Tejano Roots**JUAN LÓPEZ**

"El Rey de la Redova"

CD/CASS 407

Juan López - accordion and his conjunto.

1. EL POIVAZO (polka) • 2. LA CHICHARRONERA (polka) • 3. LOS CAMALEONES (chotis) • 4. LA MOTA (redova) • 5. LA PLUMA (polka) • 6. TAMAULIPAS (huapango) • 7. LA PALANGUANA (polka) • 8. ASÍ SON ELLAS (redova) • 9. EL INDIÓ (huapango) • 10. FELICITA (polka) • 11. LA FLOR (polka) • 12. A MEDIO VUELO (redova) • 13. LA CARRETA (polka) • 14. EL TAMAULIPECO (huapango) • 15. PASOS CORTOS (vals bajito) • 16. DON WILLIE (polka) • 17. EL BARRANQUITO (redova) • 18. LA CURVA (polka) • 19. EL PERRÓN (redova) • 20. NOCHE ALEGRE (polka) • 21. CORRIDO DE LAS RUSIAS • 22. LA PAJARITA (polka) • total time: 56:31

"This collection shines with gorgeous instrumentals. Unadorned accordion, bajo sexto and bass leave no place in the arrangements for a poor player to hide....The notes seem to indicate these recordings date from the '50s, which agrees with the style of polka: nice and speedy - lots of bounce to these tunes, and plenty of melodic variety while working within the genre. 'La Pluma' has the changes that are favored by Quebecois players. In my head I hear Philippe Brunneau and Juan López trading verses. That's the kind of playing offered here, the kind that inspires dreams. You won't often hear this type of complexity and perfection paired in such vibrant dance tunes." (Mary Armstrong - Sing Out!)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

Perdo J. González y **LOS MADRUGADORES**

"1931-1937"

CD 7035

Los Madrugadores was the number one group in Mexican-American Music in the 1930's. Led by the charismatic Pedro J. González: reluctant revolutionary, musician, songwriter, band leader, radio star, social activist, and convict, they were the first big stars of Mexican-American music and famous radio personalities in Southern California and the Southwest. This CD includes a 28 page booklet with complete historical notes, rare photos and song transcriptions and translations. First time on CD!

1. SUEÑOS DE ORO (Dreams Of Gold) (canción-bambuco) • 2. SONORA QUERIDA (Beloved Sonora) (canción) • 3. MAÑANITAS DE (Refugio) SOLANO (Farewell to Solano) (corrido) • 4. EL PRESIDARIO (The Convict) (canción) • 5. HAS RECUERDOS (Remember When) (canción) • 6. LA BALBINITA (Balbinita) (corrido) • 7. QUE TENDRÉ YO? (What's The Matter With Me?) (canción) • 8. PALOMA BLANCA (White Dove) (canción) • 9. ME HE SOÑADO (I Have Dreamed) (canción) • 10. LAS PAJAMAS (The Pajamas) - Part I • 11. LAS PAJAMAS (The Pajamas) - Part II • 12. SOÑÉ QUE FUI CASADO (I Dreamed I Was Married) (canción) • 13. CORRIDO DE JOAQUIN MURRIETA - Part I • 14. CORRIDO DE JOAQUIN MURRIETA - Part II • 15. COMO ME HAS PAGADO MAL (How You've Mistreated Me) (canción) • 16. VAMOS A HACER UN CONVENIO (We're Gonna Make A Deal) (canción) • 17. LA BELLA MARÍA (Beautiful Maria) (danza) • 18. A MI PRIMER AMOR (To My First Love) (canción - fox) • 19. CORRIDO VILLISTA (Ballad Of The Villista Soldier) (canción) • 20. POEMAS DE MI PATRIA (Poems Of My Country) - Part I • 21. POEMAS DE MI PATRIA (Poems Of My Country) - Part II • 22. LA PARRANDA (Carousing) (corrido) • 23. CORRIDO DE PEDRO J. GONZÁLEZ - Part I • 24. CORRIDO DE PEDRO J. GONZÁLEZ - Part II • total time: 77:30

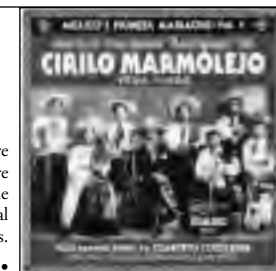
"During the Great Depression of the 1930s, Los Madrugadores (The Early Risers) became the most popular group in the field of Mexican-American music. Their fame first spread throughout Los Angeles and southern California via their daily radio broadcasts and then throughout the southwest via record sales and juke box play. Los Madrugadores were the first stars of Mexican-American music, rivaled only by La Alondra de la Frontera, Lydia Mendoza, who started her career about the same time in Texas. The history of Los Madrugadores began in the late 1920s when the fascinating personality Pedro J. González started to organize musical groups in Los Angeles and began regular daily radio broadcasts. He soon became an outspoken activist against the unfair massive deportation of Mexican-Americans during the Depression, was framed, sent to the penitentiary and eventually deported. Los Madrugadores however continued without him well into the 1940s." (from the notes by Chris Strachwitz and Zac Salem)

"These are the historic first recordings of Pedro J. González and Los Madrugadores (the early risers). Their immense popularity grew from daily radio broadcasts at dawn to the marginalized working-class Mexican-American communities of Los Angeles, and jukebox exposure and record sales in farm-worker communities throughout Depression-era southern California. The music's sonorous vocal harmonies and brightly arpeggiated steel-string guitar manifest, covering a range of folk and contemporary Mexican canzones and corridos, along with original González compositions.

But this is more than pleasing music. González used his talents and airwave access to agitate for social justice for Spanish speakers in the southwest, predictably running afoul of white authority. In 1934, in full career, he was framed on concocted charges that brought six years' imprisonment, prompting Los Madrugadores to respond with 'Corrido de Pedro J. González' (which closes the CD). Deported to Mexico in 1940, González resumed his radio persona in Tijuana, broadcasting across the border for the next thirty years.... The album's thorough research and documentary photos, Arhoolie hallmarks, place González's resonant musical talents in the antagonistic political context of their cultural genesis, making this attentively restored title an essential addition to Mexican-American discography and social history." (Michael Stone Rootsworld)

Mexico's Pioneer Mariachis Vol. 1**MARIACHI COCULENSE DE CIRILO MARMOLEJO**

"1926-1936"

CD 7011

Cirilo Marmolejo - vocals and guitarrón with his mariachi. These are the group's rare first electrical recordings made between 1926 and 1936. Added to this collection are four songs by **Cuarteto Coculense** recorded acoustically in 1908 which constitute the very first recordings ever made of mariachi music. Includes booklet with historical notes by Jonathan Clark, photos, transcriptions and translations of some of the songs.

1. EL TORO • 2. LA ENSALADA • 3. EL GAVILANCILLO • 4. LAS CUATRO MILPAS • 5. EL SUCHIL • 6. EL JILGUERILLO • 7. EL DURAZNO • 8. MARIQUITA • 9. EL CUERVO • 10. LA MANZANITA TIERNA • 11. LA CHACHALACA • 12. LA PULQUERA • 13. LA CANELERA • 14. BLANCA PALOMITA (Ando En Busca) • 15. EL BECERRO • 16. LA CANTINERA (Ando Borracho) • 17. LAS GAVIOTAS • 18. EL TORERO • 19. LUPITA • 20. EL ENAMORADO • 21. LA GUERITA • 22. LAS ABAJEÑAS • 23. EL FRIJOLITO • 24. EL TECOLOTE • 25. LA MALAGUEÑA • total time: 79:05

"In the beginning, mariachi had its heart in Jalisco. This collection of early recordings show it was once a raw-edged folk style... These songs are one of the Mexican answers to hillbilly singing. The earliest show a variety of songs that seem to have withered away-one tune could easily be passed off as a field-recorded tarantella.... Though those who are strictly fond of the modern mariachi may be bewildered by all the 'new and strange' sounds. This is a fascinating recording for any person with historical interest in mariachi or Mexican culture." (Mary Armstrong - Sing Out!)



MARIACHI LOS GAVILANES DE OAKLAND

“Corrido del Mono”

CD 9050 / CASS 3026



Mariachi los Gavilanes [Hawks] de Oakland have been a San Francisco Bay Area institution since before 1992, when they were first released by Arhoolie on cassette. Lupe Madrigal, usually playing guitarrón and singing, provides most of the organization and a lot more than his share of the spirit that make this 10 piece mariachi shine out among the other mariachis that make their living playing for private parties and working the tables of the bars and restaurants of the Bay Area barrios of East Oakland and Redwood City, California.

1. NO COMPRO AMORES (I Don't Buy Love) (Vals-Ranchera)
2. SAN JUAN HUETAMO (Son)
3. ME LO DIJO MI MADRE (My Mother Told Me) (Vals-Ranchera)
4. CORRIDO DEL MONO (Tragedia en Palo Alto) (Ballad of the Monkey) (The Tragedy in Palo Alto) (Corrido)
5. TRAGEDIA DE HERACLIO BERNAL (The Tragedy of Heraclio Bernal) (Corrido)
6. EL RANCHERO CHIDO (The Elegant Rancher) (Cumbia)
7. LOS TRAFICANTES DE MICHUACÁN (The Traffickers of Michoacán) (Corrido)
8. LAS HIGUERAS (The Fig Trees) (Ranchera)
9. EL TERREQUETEQUE (Son)
10. CUANDO JUEGUE EL ALBUR (When I Throw the Dice) (Vals-Ranchera)
11. POR UN BESO (For a Kiss) (Vals-Ranchera)
12. ARRIBA PICHATARO (Son-Instrumental)



Mexico's Pioneer Mariachis Vol. 2

MARIACHI TAPATÍO DE JOSÉ MARMOLEJO

“El Auténtico”

CD/CASS 7012

1. LA NEGRA (son abajeño)
 2. DE MAÑANA EN ADELANTE (canción tapatía)
 3. GUADALAJARA (son)
 4. EL PAJARO CARDENAL (son)
 5. ANDO TOMANDO (canción)
 6. EL MARIACHI (canción son)
 7. LAS COPETONAS (son)
 8. EL RANCHERO (son)
 9. EL PASAJERO (son)
 10. MIS PULGAS (canción)
 11. EL BORRACHO (son)
 12. EL ZOPILOTE MOJADO (pasodoble)
 13. LA ROSITA (huapango)
 14. ME VOY PARA EL NORTE (corrido)
 15. EL TIRADOR (son jalisciense)
 16. LA PRIMAVERA (canción ranchera)
 17. EL DISTINGUIDO (son abajeño)
 18. LA CARRERA (canción)
 19. LA MODESTA (corrido)
 20. EL CARRETERO (son)
 21. EL JABALI (son)
 22. LA MARIQUITA (son abajeño)
 23. MI TIERRA (son abajeño)
 24. EL CAPULINERO (son)
- total time: 75:58

“...Marmolejo's tunes may sound vaguely familiar to you, as if you've heard them in an indirect way. This would not be a surprise, as Mariachi Tapatio was at one time the most popular in Mexico. They were featured in a number of films, played on the mega-watt Mexican radio stations and made many recordings. The majority of the recordings date, experts guess, to 1937. The vocal style is more subdued than today, but with great harmonies, much more in tune than the earlier bands. Many chestnuts of the mariachi repertoire including 'Guadalajara' are included among the 24 selections. Mariachi Tapatio is credited with making the trumpet an acceptable part of a mariachi band. Until Tapatio's popularity, the people were stubborn in their support of strictly string bands...” (Mary Armstrong – SingOut!)



Mexico's Pioneer Mariachis Vol. 3

MARIACHI VARGAS DE TECALITLÁN

“Their First Recordings, 1937-1947”

CD/CASS 7015

Mariachi Vargas de Tecalitlán, founded almost 100 years ago, became known as “The World's Greatest Mariachi” during the 1950s. The performances on this CD are the group's historic first recordings from 1937 - 1947. CD includes 32-page booklet with song transcriptions and translations, historic photos., & their history by Jonathan Clark.

1. EL BUQUE
 2. EL TREN
 3. LA VIOLINERA
 4. SERENATA RANCHERA
 5. ÉRES LA MÁS CONSENTIDA
 6. EL RIFLERO
 7. LUPITA
 8. EL JILGUERILLO
 9. EL MARIACHI
 10. SANTA ANITA
 11. LA VAQUILLA
 12. LAS ALAZANAS
 13. EL SÚCHIL
 14. LA MARIQUITA
 15. EL ZOPILOTE MOJADO
 16. SOBRE LA MONTAÑA
 17. EL CUERVO
 18. EL CALERO
 19. EL TORO VIEJO
 20. EL JARABE TAPATÍO
 21. EL AMIGO
 22. EL GAVILANCILLO
 23. EL CIHUALTECO
 24. CAMINO REAL DE COLIMA
- total time: 70:10

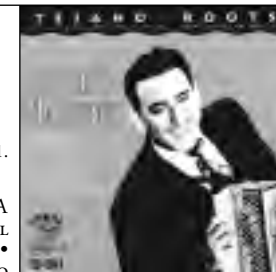
“...[Arhoolie, the] archival label outdoes itself on this sparkling 24-song compendium of galloping sones and rancheras from ‘The World's Greatest Mariachi.’ The sound restoration of original 78s is superb, not to mention Jonathan Clark's informative liner notes on the history of mariachi.” (Billboard)

Tejano Roots

NARCISO MARTÍNEZ

“Father of the Texas-Mexican Conjunto”

CD 361



Narciso Martínez – accordion and his conjunto. Recorded between 1946 and 1961. Originally recorded for the Ideal label.

1. MUCHACHOS ALEGRES
 2. LA CHULADA
 3. VIDITA MÍA
 4. SALUDAMOS A TEXAS
 5. AMOR DE MADRE
 6. DEL VALLE A SAN ANTONIO
 7. LUZITA
 8. EL LUCERO
 9. LA ESTRELLITA
 10. MEDALLA DE DIOS
 11. FLOR DE MÉXICO
 12. SILENCIO DE LA NOCHE
 13. MUCHACHA BONITA
 14. ALICE Y SAN DIEGO
 15. ARRANCAME EL CORAZÓN
 16. SALVADOR
 17. PETRITA
 18. PATRICIA
 19. MALAGRADECIDA
 20. LOS ARBOLITOS
 21. LA REINA DE SAN BENITO
 22. SI FUE POR ES
 23. FLORECITA
 24. SIN HABER POR QUE
 25. LA DESVELADA
 26. ENAGUAS ALMIDONADAS
- total time: 69:33

“Narciso Martínez was possibly the most influential pioneer of the conjunto accordion. Figuring that the rhythm and bass lines of his music could be provided quite adequately by the bajo sexto, Martínez left the bass buttons of his box gathering dust and, free of their constraints, succeeded in doing new and wonderful things with the treble buttons. Two-button trills, syncopated octave playing, lush chords, cross-row runs and bellows vibrato are amongst the tricks on display on a selection of lively polkas, schottishes and mazurkas recorded in the '40s and '50s.

Martínez's lack of a singing voice proved a bar to commercial success but, amongst the instrumentals, he is heard backing popular vocalists of the day, including Lydia Mendoza and Carmen & Laura – sweet singers who highlight the scarcity of women in contemporary conjuntos.” (Brian Peters – Folk Roots)



RAUL “EL RUCO” MARTÍNEZ

“Duetto Alegre”

CD 9029



Raul Martínez - accordion & vocal; **Juan Gonzalez** - bajo sexto & vocal
Raul “El Ruco” Martínez and his Duetto Alegre were among the pioneers of the accordion-based norteño sound. A nephew of the legendary Father of the Norteño Conjunto, Narciso Martínez, El Ruco had been taught by his father, Santos Martínez at age five to play the accordion, two years after Santos had gotten Narciso started. These tracks, recorded for IDEAL and Falcon Records in the 1950's exemplify the excitement and emotion of these early years of Tejano music.

1. LA CHAMAGOSA (Cancion) (vocal by Raul & José Vela)
2. MUCHACHA ENAMORADA (Polka instrumental)
3. DE QUE TE SIRVIO (Cancion) (vocal by Raul & José Vela)
4. ABRAN BRECHA (Polka instrumental)
5. VUELVE LA PALOMA (Cancion) (vocal by Raul & Juan Gonzalez)
6. LEANDRO Y GARCIA (Corrido) (vocal by Raul & Juan Gonzalez)
7. ME QUEDA TU RECUERDO (Vals instrumental)
8. ADIOS PALOMITA (Cancion) (vocal by Raul & Juan Gonzalez)
9. ASI SE BAILA EN SAN ANTONIO (Polka instrumental)
10. INFAME MUJER (Ranchera) (vocal by Raul & Juan Gonzalez)
11. ARRIBA LA PALOMA! (Polka instrumental) (accordion duet: Raul & Pancho Martínez)
12. LA TRAGEDIA DE TIMOTEO (Tragedia) (vocal by Raul & Juan Gonzalez)
13. SALUDAME AL PASAR (Schottis instrumental)
14. TE CREIAS MUJER (Cancion) (vocal by Raul & Juan Gonzalez)
15. BAJO EL AGUILA DOBLE (Polka instrumental)
16. YA VES QUE SI (Danzon)
17. ABANDONADO Y DESPRECIADO (Cancion) (vocal by Raul & Jesús Maya)
18. DOMINGA (Vals instrumental)
19. TENDRIAS RAZON (Cancion)
20. PALOMITA INGRATA (Cancion)
21. TEN CUIDADO (Polka instrumental)



MAYA Y CANTÚ

“El Primero Conjunto Norteño Famoso”

Corridos y Canciones de la Frontera, 1946-1949

CD 9013



Jesús Maya and **Timoteo Cantú** were the first widely popular and famous norteño duet along the Texas-Mexican border. They sang in duet accompanied by accordion and bajo sexto and created the sound that, to date, dominates not only Tejano music, but Mexican ranchera and norteño music. These recordings were originally issued on Ideal Records and are reissued here for the first time.

1. ARNULFO GONZALEZ (corrido)
 2. TENGO UN AMOR (canción)
 3. LA CANTINERA (canción)
 4. AQUI TE QUEDAS (canción)
 5. DIONICIO MALDONADO (corrido)
 6. LA BARRANCA (polka)
 7. PEDRO NEVAREZ (corrido)
 8. EL MOJADO (corrido)
 9. LOS TEQUILEROS (corrido)
 10. CUAL DE LOS DOS AMANTES (canción)
 11. YA TENGO OTRO AMOR (canción)
 12. SOY ERRANTE (canción)
 13. JACINTO TREVINO (corrido)
 14. LA VOZ DE MI MADRE (canción)
 15. MIRA LUISA (corrido)
- total time: 43:43



EL CIEGO MELQUIADES

(the blind fiddler)
"San Antonio House Party"
CD 7045

El Ciego Melquiades - fiddle with unknown guitar, violoncello, and string bass (clarinet on track #7). Recorded in San Antonio, Texas, between 1935 and 1950. El Ciego is a bit of a mystery, as not much is known about "the Blind Fiddler." But this classic fiddle music that he recorded is truly delightful.

1. EL GATO NEGRO (Polka) • 2. LAS TRES ELVIRAS (Mazurka) • 3. LA GRIPA (Polka) • 4. ALMA DEL ALMA (Vals) • 5. DIAS FELICES (Polka) • 6. BEATRIZ (Vals) • 7. TODOS ELLOS (Two Step) • 8. PANCHO VILLA (Polka) • 9. QUE TOMAS (Two Step) • 10. FELICITAS (Polka) • 11. LA BORADITA (Polka) • 12. TUYO O DE NADIE (Vals) • 13. CONCHA (Polka) • 14. ISABEL (Vals) • 15. MARY (Polka) • 16. PARA MI Y PARA MI NOVIA (Vals Fox Trot) • 17. LUZ (Polka) • 18. MUCHACHAS MODERNAS (Vals Fox Trot) • 19. VIRGINIA (Polka) • 20. MANUELITA (Polka)



Tejano Roots

LAS HERMANAS MENDOZA

"The Mendoza Sisters – Juanita & Maria"
CD 430

Juanita & Maria Mendoza were raised in the musical family that included Lydia Mendoza. The selections on this CD represent the finest of their Azteca recordings from 1946-1952. Sister Lydia backs them on guitar.

1. MIS PENSAMIENTOS • 2. SOÑÉ QUE ME JURABAS • 3. ALGÚN DÍA • 4. VALE MÁS QUE TE ALEJES • 5. LOS PACHUCOS • 6. CADA VEZ QUE ME ACUERDO • 7. DOS VERES QUE SE AMAN • 8. POR ÚLTIMA VEZ • 9. LAS ISABELES • 10. DELGADINA • 11. CORRIDO DE ARNULFO GONZÁLEZ • 12. VALENTÍN DE LA SIERRA • 13. QUÉ

- CHULA PRIETA • 14. NO LLORES PANCHA • 15. LINDA MORENITA • 16. LOS PICONES • 17. EL CONTRABANDO • 18. LOS VERSOS DEL CASAMIENTO • 19. LA RANCHERITA • 20. MANUELITA • 21. YO VIVO EN LA PARRANDA • 22. PERO LUPITA • 23. EL RESBALOSO • 24. POR AHÍ SE DICE • 25. EL DESQUITE • 26. TU SENTENCIA • total time: 76:24

"Down and out in a Mexican cantina in 1940s San Antonio, you may have heard the Mendoza sisters sing these grief-ridden love ballads. This was a time when traveling variety tent shows called carpas took entertainment to farm and barrio communities, and when the words pachuco and Chicano were still derogatory.

Juanita and Maria Mendoza follow the traditions of Mexican ranchera music with a prominent 12-string guitar [played by sister Lydia] and gutsy vocals... These are songs of love, betrayal, of prominent figures of the time, and of cultural affirmation. A bilingual songbook includes most of the lyrics. 'Los Pachucos' is surprising and fascinating for its use of the colloquial Spanglish of the time and for its contempt of extravagantly-dressed youths. Also, listen to 'El Resbaloso' for an 'I've had enough, I'm getting rid of you' stand against male chauvinism." (Adolfo Guzman Lopez – Option)



Tejano Roots

LYDIA MENDOZA

"The First Queen Of Tejano Music"
CD 392

This CD showcases Lydia performing with the best orquestas, conjuntos and trios that South Texas had to offer between 1952 and 1964. These recordings, which were originally issued on the Ideal label, are a remarkable collection of danceable and romantic tunes from one of the most outstanding recording artists in the history of Mexican-American music.

1. AMOR BONITO • 2. CONTESTACIÓN A AMOR QUE MALO ERES • 3. EL DEBER DE LOS DOS • 4. SOY REBELDE • 5. VOLVER A VIVIR • 6. TE QUIERES IR • 7. AMOR CON AMOR SE PAGA • 8. EN CADA COPA • 9. SEGUIRÉ TUS PASOS • 10. INFAME TRAICIÓN • 11. A TI MADRE • 12. PRISIONERA • 13. ACÁBAME DE MATAR • 14. CARIÑO CIEGO • 15. AMOR EN DUDA • 16. TÚ SABES BIEN • 17. TINIEBLAS • 18. QUÉ HICISTE CON MIS BESOS • 19. CUANDO SE PIERDE LA MADRE • 20. VÍ PASAR • 21. SIN QUERER • 22. HOY QUE VUELVO • 23. PORQUE PIENSAS EN TI • 24. ENREDASTE MI VIDA • 25. AMOR MALDITO • 26. PA' QUE ME DICE COSAS • total time: 73:00

"...the power and energy that is captured on these recordings are wonderful. They take us back to a time when Mexican-American music in Texas projected an original and innovative sound that so many of today's Tejano superstars lack. After listening to this album you will immediately discover the mastery and beauty of Lydia's voice. She sings the way very few Mexican-American singers have done. Her passion for music comes from the bottom of her heart. Lydia will always be the Queen of Tejano music." (Pedro Arroyo — RazaTeca)

LYDIA MENDOZA

"La Alondra De La Frontera – Live!"
CD 490

Lydia Mendoza – vocals, and 12 string guitar.

Recorded "Live" at a concert in Berkeley, CA, in 1982.

Lydia Mendoza has been the most enduring and widely loved female singer-guitarist in the Mexican music tradition on both sides of the border. Her remarkable career has spanned well over half a century. All selections previously unreleased.

1. LA FERIA DE LAS FLORES • 2. GITANA • 3. MAL HOMBRE • 4. CELOSA • 5. MUÑEQUITA LINDA • 6. EL MUNDO ENGAÑOSO • 7. AMOR DE MADRE • 8. EL GORIONCILLO PECHO AMARILLO • 9. TOREERO • 10. POR TI, AY! POR TI • 11. ADELITA • 12. PERO AY QUE TRISTE • 13. TANGO NEGRO • 14. LA CAMA DE PIEDRA • 15. FLORES NEGRAS • 16. POPURRI: PAJARITO BARANQUEÑO / OJOS DE PANCHA / ETC.



Recordos de LYDIA MENDOZA

"La Alondra De La Frontera con Orquesta Falcon"
CD 513

Lydia Mendoza – vocals (& 12 string guitar on many selections) accompanied by Orquesta Falcon including accordion, mariachis, etc. Original recordings made by Falcon Records, McAllen, Texas ca. early 1970s. All selections previously unreleased.

1. MUNDO ENGANOSO (2:34)(cancion) • 2. INVIERNO EN ABRIL (2:48)(bolero) • 3. LA PRIETA (2:12)(cancion) • 4. NOMAS LO QUE SOY (2:30)(bolero) • 5. LARGA CONDENA (2:50)(cancion) • 6. QUE DESCONSUELO (3:20)(bolero) • 7. AMOR DE MADRE (2:05)(cancion) • 8. TE DEDICO ESTA CANCION (2:40)(cancion) • 9. YO VENDO UNAS OJOS NEGROS (2:20)(cancion) • 10. EL LIMPIABOTAS (3:13)(cancion) • 11. AUSENTE YO ME ENCUENTRO (1:55) • 12. POR UNA CALLE VAGANDO (2:48) • 13. NUESTRO PROBLEMA (2:10)(cancion) • 14. TRES CARTAS (2:26)(cancion) • 15. CANTANDO (2:47)(cancion)



LYDIA MENDOZA

"La Gloria de Texas"
CD/CASS 3012

Lydia Mendoza – vocals and 12-string guitar. Recorded in San Antonio, Texas, in 1979. #15-18 previously unissued, all others previously released on ARH LP/C-3012. (* = on CD only)

1. NO ES CULPA MÍA • 2. MI PROBLEMA • 3. MUJER PASEADA • 4. AMOR BONITO • 5. COLLAR DE PERLAS • 6. LUÍS PULIDO • 7. AUNQUE VENGA MUY BORRACHO • 8. SIN FE • 9. MALAGUEÑA SALEROSA • 10. OJITOS VERDES • 11. BESANDO LA CRUZ • 12. HACE UN AÑO • 13. TANGO NEGRO • 14. SILVERIO PÉREZ • 15. OLVIDARTE JA MÁS* • 16. ZENAIIDA* • 17. NO PUEDE DEJAR DE QUERERTE* • 18. MARGARITA, MARGARITA* • 19. DELGADINA • total time: 60:30

"...she is, beyond argument, the greatest singer and most popular and enduring star Texas has ever produced...Mendoza has recorded well over 1000 songs...making it well-nigh impossible to compile a single representative album, but this one has a particular charm and purity. Recorded in 1979 at her daughter's home in San Antonio on Chris Strachwitz's classy field recording rig, Mendoza, warmed up from an afternoon concert, accompanies herself on 12-string guitar, and sounds like she's in your own sitting room. The 19 songs include rancheras, corridos, a tango, a bolero, Don Santiago Jiménez' 'Margarita, Margarita,' a paso doble, her own 'Amor Bonito' and a version of one of her biggest hits, 'Besando La Cruz.' The feeling and emotion Mendoza can convey in song, are so intense that ignorance of Spanish is simply not a problem, her power and passion transcend language..." (John Conquest – Music City, Texas)





LYDIA MENDOZA: A FAMILY AUTOBIOGRAPHY

(Lydia Mendoza: Autobiografía de una familia)

Compiled and introduced by

Chris Strachwitz and James Nicolopolus



410 pages—Lydia, family, and friends tell their story of making it as singers, musicians, and entertainers. Includes a 49-page discography listing all the hundreds of recordings made by Lydia and her family.

“Lydia Mendoza: A Family Autobiography” chronicles the career of the famed Mexican-American singer and her family of musicians and vaudevillians, from the ‘jazz age’ of the 1920s through the depths of the Great Depression, World War II and the booming postwar period.

Lydia Mendoza, one of the first Spanish-language vernacular singers and recording stars of the Southwest, is this century’s most outstanding and renowned figure in Mexican-American music. In her long, groundbreaking career, Lydia Mendoza united the intimate, family song styles that were characteristic of northern Mexico at the turn of the century with the more polished and commercial performances that typify dance hall, theatrical and recording music from the 1930s to the present.

The story of Lydia Mendoza and her family is not the usual show-business rags-to-riches tale, but really the struggle of a Mexican family that fled the revolution at home to struggle for economic and cultural survival in the United States. They worked as field hands, traveled like gypsies, played and sang for pennies at the marketplace.

A child singer and musician, she was discovered by the first recording companies to capture songs and talents of the Mexican common folk and make them accessible to working-class people throughout the Spanish-speaking hemisphere. Lydia Mendoza became “La Cancionera de los Pobres” (The Songstress of the Poor) and “La Alondra de la Frontera” (the Meadowlark of the Border). This is her story and that of her family, as told over a period of ten years to a team of interviewers headed by Chris Strachwitz, one of the leading collectors and chroniclers of Mexican-American music. “Lydia Mendoza: A Family Autobiography” is written in the conversational style of dictated narrative that is most reading for all of those interested in the history, music, ethnomusicology, theater, women’s history and popular culture of Hispanic peoples. The text is illustrated with transcriptions of songs, vaudeville skits and historic photos, and it also includes an extensive, all-inclusive discography and notes.

The Association for Recorded Sound Collections (ARSC) gave the 1994 ARSC Award for Excellence in Historical Recorded Sound Research - in the Field of Recorded Folk or Ethnic Music to Chris Strachwitz and James Nicolopolus for the publication of “Lydia Mendoza: A Family Autobiography.”

Review:

“From the early 1970s, when Chris Strachwitz of Arhoolie committed himself to issuing recordings of Mexican-American music from the Texas borderlands, he became aware of the profound regional respect for Lydia Mendoza. Her records had become popular not only in her home territory, but among Mexican-Americans throughout the U.S.A. and had achieved success in Mexico and elsewhere in Latin America. The special affection for Lydia Mendoza in the Spanish speaking community of Mexican descent in the United States was a primary catalyst for the compilation of this autobiography. Another, of course, was the high quality of her recorded and live performances.

The book is built around a series of interviews with Lydia, her brothers and sisters, and others associated with the family. Most of the autobiographical conversations took place in Spanish and have been carefully translated into English from tape recordings made at the time of the interviews. Important passages are presented in both Spanish and English. Special attention has been given to this endeavour, leads have been pursued and substantiating evidence for particular events located wherever possible. This labour of love has been over ten years in preparation. The translations are the work of the book’s co-author, James Nicolopolus.

The 11 chapters are arranged as a chronological documentary. The starting point is the life of the Mendoza family (Lydia’s parents) in the eyes of their children. Their attempts to earn a living as segregated Mexican-Americans in the United States are described and how and when the family began entertaining compatriots with their music-making abilities. Eventually, this led to recording careers for the family, Lydia, and her sisters (details of which are in the accompanying discography). The family also took to the road, presenting vaudeville skits alongside their music, at cinemas and theatres across the states where Mexican-Americans settled in the U.S.A. Words to several of the skits and a number of songs made popular by Lydia are presented in Spanish and English. The profound influence of Lydia’s mother, Leonor, on her children is established, and her role in sustaining the family vaudeville show is explored.

A study in depth, there is much to reward the reader in this treatment. Chris Strachwitz draws a parallel with the Carter Family in the profound influence and respect received by the Mendozas throughout their long careers. There are, of course, other parallels: for example, African-American singers on the segregated black vaudeville circuit, and itinerant black songsters performing at street corners (the Mendozas earned money as buskers when they started performing). It is this spectrum of activity (and experience) that provides the mainstay and attention of the book.

Tied to the history of Mexican-Americans in the U.S.A. (yet separated by particular achievement), this autobiography of Lydia Mendoza is an especially valuable documentary. It is diminished only by the lack of an index (a very bad omission for such an important work). Recommended to all with an interest in vernacular music in the Americas, and to those who think jazz, blues or country music are the only important vernacular traditions to have their origins in North America. Essential!” (John H. Cowley – Musical Traditions)

Mexican-American Border Music Vol. 2

LYDIA MENDOZA

“Mal Hombre” and other original hits from the 1930’s

CD/CASS 7002

Lydia Mendoza – vocals and 12-string guitar. Includes four selections recorded by **Cuarteto Carta Blanca** in 1928 (#9, 10, 11, &12), the first recordings by the Mendoza Family group, along with the original recording of “**Mal Hombre**,” Lydia’s biggest hit and many others of her 1930s recordings.

1. MAL HOMBRE • 2. AL PIE DE TU REJA • 3. PERO HAY QUE TRISTE • 4. LOS BESOS DE MI NEGRA • 5. MUNDO ENGAÑOSO • 6. SIGUE ADELANTE • 7. EL LIRIO • 8. LA COSTEÑITA • 9. MONTERREY • 10. AMORCITO CONSENTIDO • 11. LAS CUATRO MILPAS • 12. NO QUIERO SER CASADO • 13. PÁLIDA LUNA • 14. PAJARITO HERIDO • 15. SOLA • 16. LA JAIBERA • 17. TU PARTIDA • 18. NUNCA • 19. LA BODA NEGRA • 20. TU DIRÁS • 21. PUÑALADA • 22. DELGADINA • 23. CELIA • 24. JURAME • total time: 70:51

“...‘Mal Hombre,’ was the first of her solo recordings and became her theme song. It’s a mournful tune about a coldhearted man who loves a young girl and cruelly dumps her...on most of the tracks, Mendoza sings sweetly to the sole accompaniment of her own twelve-string guitar...The booklet includes the lyrics with translations, so even a gringo can understand how sad these beautiful songs are. An excellent collection of historic recordings by one of the greatest Mexican-American singers; highly recommended.” (Elaine Bradtke – Sing Out!)



LYDIA MENDOZA

“Vida Mía”

CD 7008

Known as the “Songstress of the Poor,” **Lydia Mendoza** captivated and inspired her fellow Tejanos of south Texas with her songs of love, betrayal, and hardship. These early recordings (1934-39) of boleros, tangos and canciones will hit home for the lovelorn in any language. With the exception of a few recordings with her family (on which she plays the violin), Lydia accompanies herself with the rich lonesome sound of her 12 string guitar. Booklet includes complete lyrics in Spanish with English translations. (Volume 2 of her first recordings)

1. COSAS QUE SUCEDEN (bolero son) • 2. TODO POR TI (tango) • 3. CUANDO TU ME QUIERAS (canción) • 4. PLEGARIA (vals) • 5. NOVILLERO (paso doble) • 6. LA BAMBA (rumba) • 7. VIDA MÍA (danza) • 8. DICES BIEN MÍO (vals) • 9. LA POLLITA (tonado) • 10. NO PUEDO DEJAR DE QUERERTE (canción) • 11. AS DE CORAZONES (bolero canción) • 12. DIME MAL HOMBRE (tango canción) • 13. AMOR SIN ESPERANZA (danza) • 14. POBRECITA DE MI ALMA (bolero clave) • 15. FUE MENTIRA (mentirosa) (canción) • 16. LEJOS (tango) • 17. OJOS TRISTES (canción) • 18. TEMO (canción clave) • 19. TENGO A MI LUPE (canción) • 20. LAMENTO BORINCANO (danzon) • 21. LEJOS DE TI (vals canción) • 22. NO SABES COMPRENDER (tango) • 23. LA CHINA (huapango) • 24. MARIA, MARIA (canción) • 25. EL COCO (canción) • total time: 73:01

“These are her earliest recordings, but each one reveals why she is considered one of the most important figures in Mexican-American and Tejano music.” (Meredith Ochs – Spectator Magazine)

“Considered one of the most important figures in Mexican-American and Tejano music, Mendoza has made a most significant contribution to American folk music. Passed down through several family generations, Mendoza’s music is truly a folk tradition which she has preserved for future generations.” (Arriba, Art & Business News)



GRUPO MONO BLANCO

“Soneros Jarochos”

CD 530

Andres Alfonso Vergara – harp & voice; **Andres Vega Delfin** – guitarra de son & voice; **Gilberto Gutierrez Silva** – jarana tercera, pandero, zapateado & voice; **Patricio Hidalgo Belli** – jarana segunda & voice; **Willie Ludwig** – quijada.

Grupo Mono Blanco’s “Soneros Jarochos” is son Jarocho is at its best – authentic musicians conversing in their vernacular language, exchanging musical ideas, rhythms and verses, with hearty rural drive and excellent musical taste. This recording represents the gold standard for those interested to know the son Jarocho. These recordings, made from 1989-1990 in El Cerrito, California, were made around the time of their landmark first tour to Northern California.

1. EL BUSCAPIES (The Firecracker) • 2. EL COLAS (Nicholas) • 3. EL CASCABEL (The Rattle) • 4. EL BALAJU (The Ballyhoo) (harp solo) • 5. EL PALOMO Y LA PALOMA (The Male & Female Dove) • 6. LA MORENA (The Dark Skinned Girl) • 7. LA BAMBA • 8. EL PERRO (The Dog) • 9. EL ZAPATEADO (The Clog Dance)





LOS MONTAÑESES DEL ALAMO

"First Recordings: 1940 - 1950"

CD 7021

Los Montañeses del Alamo are perhaps one of the last remaining *orquestas típicas* who even today, and in spite of the rising popularity of the accordion, have remained true to their older tradition. A flute (Pedro Mier) and a violin (Nicandro Mier) were the lead instruments when the group made their first recordings (#1-8 on this CD) accompanied by Jaime Mier on bajo sexto and Wenceslao Moreno (bass, or Julian Garza). A saxophone was soon added and to this day the group tries to maintain this sound.

1. BAILANDO (polka) • 2. POBRE DE MI (schottis) • 3. DOS CERES (cancion) • 4. DEL ALAMO A SAN FRANCISCO (polka) • 5. EL NUEVO DESTERRADO (cancion) • 6. VAMOS A LA ADUANA (schottis) • 7. MORENITA ENCANTADORA (cancion) • 8. MI SUSANITA (polka) • 9. EL HUERFANO (corrido) • 10. VAMOS A LA ALBERCA (schottis) • 11. ADIOS, ADIOS (cancion) • 12. YA LO PAGARAS CON DIOS (cancion) • 13. NO VES MUJER (cancion) • 14. ASI SON LAS MUJERES (cancion) • 15. HUMILDE CORAZON (cancion) vocal: Carmen y Jaime • 16. EL NOPALITO (polka) • 17. LA BURRITA (cancion) vocal: Jaime Mier • 18. ENTRE AMIGOS (schottis) • 19. LA RECIEN POLVEDA (polka) • 20. YO NACÍ PA' QUERERTE (cancion) • 21. LA PRECIOSITA (polka) • 22. MI PRIETA LINDA (cancion) • 23. VAMOS AL FANDANGO (vals) • 24. MI VIDA (cancion) • 25. ALAMO POLKA (polka) • 26. EL CORRIDO DE ARNULFO GONZALEZ



JOSÉ "EL PATRULLERO" MORENO

"El Fidelerito Del Valle"

CD 9014

José Moreno – fiddle, mandolin; Mark Rubin – bass; Amado Banda – bajo sexto. The music of José Moreno harks back to a time over a hundred years ago, to the turn of the last century, to the late 1800s when just a fiddle, guitar, mandolin, and perhaps a string bass made up an "orquesta típica" or "conjunto regional" along the lower Rio Grande Valley (El Valle). José Moreno is highly regarded along the border and has been recognized as one of the true interpreters of traditional Tejano/Mexican music from that region. He wants to be remembered simply for "mi musica" (my music) and is to be commended for his willingness to share his talent freely with those around him – all for the simple joy of watching people dance and rejoice.

1. ROSA ELVIA (polka) • 2. MARIA BONITA (vals) • 3. BAILANDO EN OAXACA (huapango) • 4. PATRICIA ERIKA (polka)(mandolin) • 5. EL CIPRES (redova) • 6. EL CAPITAN CANELA (huapango) • 7. ANA LUISA (vals) • 8. LAS PERLITAS (polka) • 9. BAILANDO EN PHOENIX (huapango)(mandolin) • 10. ROSA PATRICIA (redova) • 11. SANTA JULIA (polka) • 12. EL RUBI (redova) • 13. DIANA ODILIA (polka) • 14. LAS TRES PELONAS (huapango) • 15. JALE GRIEGO (huapango)(mandolin) • 16. SON MATACHE (son matachin) • 17. EL PICHU HUILA (son matachin) • 18. EL CORRIDO DE GREGORIO CORTEZ (corrido) • total time: 44:56

"Wow, what a GREAT recording. I'd never hear of Señor Moreno before, but I love his fiddling, which represents an almost-gone tradition from the lower Rio Grande Valley. He plays an older fiddle-based repertoire, from the border area mostly dominated by accordion-led conjuntos – with a clean, strong sound, one that is very accessible, too.... The great band sound is rounded out by his friend Amado Banda on bajo sexto and the ubiquitous (and very talented) Mark Rubin on string bass." (Kerry Blech – Victory Review)



Tejano Roots LOS PAVOS REALES

"Early Hits"

CD/CASS 410

#1-16: by Los Pavos Reales: Salvador Torres García – accordion & vocals; Eduardo (Eddie) "Lalo" Torres García – bajo sexto, accordion & vocals; with conjunto. Recorded between 1962 and 1964. #17-24: by Los Hermanos Torres-García. Recorded ca. 1949.

- Los Pavos Reales: 1. LA HUELLA DE MIS BESOS • 2. TOMANDO Y FUMANDO • 3. VAMOS A LA PARRANDA • 4. ALEJAMIENTO Y REGRESO • 5. PRISIONERO DE TUS BRAZOS • 6. PRESO • 7. SALON IDEAL • 8. NOCHE TRAS NOCHE • 9. TÚ ERES MI PLACER • 10. TE HICE QUERERME • 11. LIBERTAD Y OLVIDO • 12. LA ÚLTIMA CANCIÓN • 13. TE RECUERDO MI CANCIÓN • 14. CORRIDO AL RANCHO • 15. DINERO Y AMORES • 16. ADIOS DOLORES Los Hermanos Torres-García: 17. LA PAJARITA • 18. FLOR DE LAS FLORES • 19. EL PATIO • 20. EL CORRIDO DE SEGUIN • 21. VIVA NEW BRAUNFELS • 22. DIME JOSEFINA • 23. LA CHULITA • 24. GUERITA MÍA • total time: 62:12

"These rancheras, polkas, and corridos feature the smooth vocals and accordion/bajo sexto chemistry of brothers Eddie and Salvador Torres García, leaders of the popular conjunto Los Pavos Reales. The arrangements are polished, the musicianship is top shelf, the songs are good, and the recordings are excellent. You can't hope for a better reflection of the contemporary conjunto sound of the early 1960s, when 16 of these tracks were made for the Ideal label. Eight more cuts recorded in the late 1940s by an earlier lineup of the family conjunto are included. Those recordings are a little rougher, but the music takes no prisoners." (Tom Smith – Record Roundup)



LOS PINGÜINOS DEL NORTE

"Trovadores De La Frontera"

CD 9024

Celebrating 50 years of Ruben "the Penguin" Castillo & Los Pingüinos Del Norte. Includes 36 page booklet with commentary, transcriptions and translations by Prof. James Nicolopolulos.

1. EL CORRIDO DE JUAN GARCIA • 2. ERRANTE PASAJERO (Ranchera) • 3. LA ATASCADA (Redova - instrumental) • 4. EL CHOCOLATE (Corrido) • 5. EL ROBO DE CHOCOLATE (Corrido) • 6. EL PATERO DEL AÑO (Corrido) • 7. JUAN EL VALIENTE (Corrido) • 8. FLORENCIO GARZA (Corrido) • 9. CORRIDO DE PABLO VARELA • 10. EL DIEZ PA' EL PUENTE (Cancion) • 11. ALEJO SIERRA (Corrido) • 12. LOS AMORES DE LA GUERA (Ranchera) • 13. ARNULFO GONZALEZ (Corrido) • 14. EL CORRIDO DE LA YEGUA COLORADA • 15. PRENDA DEL ALMA (Ranchera) • 16. EL CORRIDO DE CHEMA CASTRO



LOS PINGÜINOS DEL NORTE

"Corridos De La Frontera"

CD 9051

Rubén Castillo Juárez – vocals & accordion; Hilario Gaytán Moreno – vocals & guitar; Ricardo Escalante – bass & vocal on # 13 with Hilario; Rumel Fuentes – guide, gritos & vocal on # 8 with Ruben Recorded live at cantina El Patio in Piedras Negras, Coah. Although thirty years old, this is the only "live" recording ever made by a typical, authentic Norteño conjunto on their home turf in a cantina, singing mostly historic and true narrative ballads from the Texas-Mexico border. This CD includes the original LP album plus a number of previously unissued selections. The LP was also the very first Arhoolie release of this delightful, lilting, regional Mexican country music.



1. El Desesperado • 2. Gregorio Cortez • 3. Benjamin Argumedo • 4. Yo Soy Norteno • 5. Jacinto Trevino • 6. El Contrabando De El Paso • 7. Los Dos Hermanos • 8. Mexico Americano • 9. Luz Arcos • 10. El Contrabandista • 11. Corrido De Pablo Varela • 12. Un Chavo De La Paloma • 13. Carga Blanca • 14. Los Tequileros

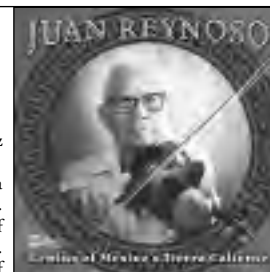
JUAN REYNOSO

"Genius of Mexico's Tierra Caliente"

CD 509

Juan Reynoso – violin & vocals; Neyo Reynoso – vocals & guitar; Cástulo Benitez de la Paz – vocals & guitar; Javier Reynoso – guitar (1997 only)

Juan Reynoso is one of the greatest Mexican fiddlers from the hot lowlands (Tierra Caliente) of the State of Michoacán. He is a virtuoso, although he cannot read music. His active repertoire is enormous, and he has at his disposal a gigantic range of ornaments (known as adornos) to bring his music to the absolute heights of emotion. Because of his incredible prowess on the violin Reynoso is known as the Paganini of the Hotlands. While his fiddle style may rival the great Italian master's, Reynoso is a folk artist. His music is never precious; it is not the court music for aristocrats, rather the music of his people. Reynoso plays a variety of genres: sones, pasodobles, danzones, and polkas, but his preferred songform is the Gusto, a Mexican dance with a great rhythmic drive. When he sings, Reynoso has a voice that conveys a joy for life, great experience, and a warm heart. He is accompanied on this album by his sons Neyo and Javier Reynoso. Recorded at festival appearances, 1997-2001.



1. INOCENTE GALINDO (march) (4:31) (instrumental) • 2. EL TECOLOTTITO (gusto) (4:48) (vocal duet - twin fiddles by Juan & Paul Anastasio) • 3. SON MUDO (son) (4:27) (instrumental) • 4. AJUTCHITLÁN (gusto) (5:40) (vocal duet) • 5. ¿POR QUÉ HAS VENIDO? (gusto) (7:45) (solo vocal by Juan) • 6. VIVA TLAPEHUALA (polka) (2:28) (instrumental) • 7. EL DESDICHADO (gusto) (4:30) (vocal rival by Neyo, Cástulo, & Juan) • 8. EL GAVILÁN (son) (5:00) (vocal duet by Neyo & Juan) • 9. AMATEPEC (gusto) (6:15) (vocal duet by Cástulo & Juan) • 10. MUÑECA SIN ALMA (pasodoble) (3:40) (instrumental) • 11. TLAPEHUALA LUCIDO (gusto) (7:05) (vocal duet) • 12. NEGRA MALA (danzon) (2:50) (instrumental) • 13. COYUCA DE CATALÁN (gusto) (5:00) (vocal duet) • 14. VIVA CUTZAMALA (pasodoble) (5:30) (instrumental) • 15. LA TORTOLITA (son) (4:15) (vocal duet)



Tejano Roots
CHRIS SANDOVAL
 "Pioneer of Tejano Music"
CD 9017



Chris Sandoval, a remarkably popular singer and interpreter of popular songs, from rancheras to boleros, toured widely with a ten piece band along the Chicano/Tejano circuit from California through the southwest up into Ohio and beyond. At that time he was recording steadily with his full band as well as with smaller conjuntos and trios in the '50s & '60s.

1. BIEN SABES TÚ (bolero) • 2. EL DESCALZO (ranchera) • 3. SABRA DIOS (bolero) • 4. CULPABLE DE AMARTE (ranchera) • 5. ERROR (bolero) • 6. ISIDRO ROMERO (corrido) • 7. SIEMPRE FELIZ (bolero) • 8. ALMAS PERDIDAS (ranchera) • 9. NO DEBEMOS ENGAÑARNOS (bolero) • 10. AUNQUE PASEN LOS AÑOS (ranchera) • 11. POR EQUIVOCACION (bolero) • 12. EN BRAZOS DE OTRO HOMBRE (ranchera) • 13. MIENTEME MAS (bolero) • 14. LA VACILONA (ranchera) • 15. AMOR MIO (bolero) • 16. Y-YA (Bolero - Ranchera) • 17. MIRANDO LAS ESTRELLAS (ranchera) • 18. POR JUGARME TRAICION (ranchera) • total time: 49:06

"...a singer of rare tunefulness, lyricism and expression...." (Brian Peters – Folk Roots)

"I was immediately captured with the exquisite vocal work of Chris Sandoval on this collection of eighteen Tejano boleros and rancheras.... A pleasure and one of the the best in a long line of Arhoolie re-issues." (Richard Dorsett – Victory Review)



La Raíces de la Musica Tejana y Nortefia
LAS HERMANAS SEGOVIA
 "Puñaladas de Amor"
CD 9028



Aurelia y Sara Segovia – tracks 1-6, **Aurelia y Lucita Segovia** – tracks 7-12; accompanied by: Pedro Ayala y su conjunto (1, 2, 7, 8 & 9); Conjunto Carabali de Erasmo Ruiz (3); Narciso Martínez y su conjunto (4 & 5); Mariachi Ideal (6); or Los Hermanos Robledo (10, 11 & 12).

These tracks feature the incredibly emotive duets of the Segovia Sisters, who sang about love, betrayal, heartbreak, and all of the other great themes of rural music! These duets exemplify the hard-hitting sound of the women of the Texas/Mexican border

region, with their big voices, blunt honesty, and haunting melodies.

1. LA PRETENCIOSA - Ranchera (The pretentious one) • 2. ANDO PASANDO TRABAJOS - Ranchera (I'm working it out) • 3. YA ME VOY - Bolero (I'm leaving) • 4. TÚ DIRAS - Ranchera (It's up to you) • 5. CARINITO IDOLATRADO - Cancion Fox (I idolize your love) • 6. JESUS LEAL - Corrido (The ballad of Jesus Leal) • 7. CHATITA MIA - Ranchera (My little sweetheart) • 8. SIN DERECHO Y SIN RAZON - Ranchera (Without rights or reason) • 9. TÚ CONDENA - Ranchera (Your sentence) • 10. HOY TE DIGO ADIOS - Ranchera (Today I say good-bye) • 11. EL PAJARILLO PELON - Ranchera (The bald bird) • 12. QUE TE ECHEN LA TIERRA ENCIMA - Ranchera (Let them throw dirt on you)



Tejano Roots
CHELO SILVA
 "La Reina Tejana del Bolero"
CD 423

Chelo Silva – vocals, accompanied by various trios, groups, or orchestras.

Chelo Silva is one of the pioneer Texas-born Mexican-American recording artists responsible for the popularization of Mexican boleros in the United States. Recorded in the late 1950s and early '60s plus an excerpt from a 1983 live radio broadcast which allows us a glimpse of Chelo's performance style later in life in front of an appreciative audience.

1. TRISTEZA DE QUERERTE • 2. SABES TÚ • 3. AMOR BURLADO • 4. PERLA NEGRA • 5. YA LO VERÁS • 6. MAL CAMINO • 7. ESTOY SIN TI • 8. INOLVIDABLE • 9. MALOS PENSAMIENTOS • 10. AHORA ES CUANDO CORAZÓN • 11. MI SINCERA EXPLICACIÓN • 12. YA NO TE QUIERO • 13. ESTA NOCHE TÚ VENDRÁS • 14. TE ENGAÑARON CORAZÓN • 15. CONTARÁS CONMIGO • 16. TÚ INDIFFERENCIA • 17. MENOS QUE NADA • 18. NI FALTA QUE HACE • 19. AL VER QUE TE VAS • Kcor Radio Broadcast: 20. EL CHEQUE EN BLANCO • 21. KCOR ANNOUNCER & PRESENTATION • 22. IMPLORACIÓN • 23. PREGÚNTAME A MÍ • 24. SOY BOHEMIA • total time: 68:14

"Forty years before Selena, Chelo Silva was queen of Texas-Mexican pop music. Her specialty was the bolero, the torridly romantic music that is roughly the Mexican equivalent of US pop/jazz standards. These recordings...show Silva at her best, in a class with legends like Lola Beltrán. Her dark, rich voice has a soulful depth that is worlds away from the sappiness of lesser bolero singers, and her songs are varied and lyrically powerful. For people who only know Mexican music in its high-energy roadhouse mode, this is a gentler but equally powerful sound that is well worth checking out." (Elijah Wald – Boston Globe)

Fred Zimmerle's Conjunto
TRIO SAN ANTONIO
CD 9052



Fred Zimmerle – vocals and accordion (guitar or bajo sexto on selections without accordion); **Andrés Berlanga** – vocals and bajo sexto; **Steve Jaramillo** – vocals and bajo sexto; **Juan Viesca** – string bass, & gritos (violin on # 21 only). Pioneer Conjunto/Nortefio artists, Fred Zimmerle's Trio San Antonio, bring you some of the best, soulful, honest, fierce, and energetic performances ever recorded.

1. TÚ PENSABAS HACERME SUFRIR (cancion) • 2. AMIGO QUE ANDAS HACIENDO (aka: Por Esos Montes) (cancion) • 3. VIVA EL WEST SIDE (polka) • 4. NO ME ESTORBES (cancion) • 5. VIRGENCITA DE MI VIDA (cancion) • 6. YO BIEN QUISIERA (cancion) • 7. YO ME ENAMORÉ (cancion) • 8. BORRACHO PERDIDO (cancion) • 9. LA CHIVITA (redova) • 10. AL CORTAR UNA GARDENIA (cancion) • 11. CUANDO MAS TRANQUILA (cancion) • 12. TENIA UNA NEGRA (cancion) • 13. LA COSITA (polka) • 14. BLANCA FLOR DE ALEXANDRIA (cancion) • 15. SECA TÚ LLANTO (cancion) • 16. LA RAFAELITTA (cancion) • 17. EN LA SOMBRA (cancion) • 18. CONCHA PERDIDA (cancion) • 19. LA PIEDRERA (polka) • 20. CUATRO TIROS PESADOS (corrido) • 21. PALABRAS DE AMOR (vals) • 22. ME ABLAS Y TÈ VAS (cancion)



BETO VILLA
 "Father of the Orquesta Tejana, Vol. 1"
CD 9059



Beto Villa – alto sax & his orchestra.

This collection brings you some of the first recordings by Beto Villa's Orchestra produced for the south Texas IDEAL label between 1948 and 1954 by Armando Marroquin. All selections are instrumentals featuring Beto Villa's alto saxophone and represent the wide variety of then popular dances.

In choosing the selections we have tried to emphasize Mr. Villa's beautiful alto sax work on waltzes and polkas but also included other regional and Latin dances which were gaining popularity in the 1950s. The one huapango is performed in the old Tamaulipas tradition with two clarinets taking the lead.

1. SOUTHERN SELECT (Polka) • 2. SALVADOR (Vals) • 3. TEQUILA ES MALA YERBA (Polka) • 4. ROSITA (Vals) • 5. RIO GRANDE (Polka) • 6. MORIR SOÑANDO (Vals) • 7. LA PICONA (Polka) • 8. ANGELINA (Vals) • 9. EL SAPO (Porro) • 10. ROSALIA (Vals) • 11. RANCHO GRANDE (Polka) • 12. NEREIDAS (Danzon) • 13. MARIA ELENA (Vals) • 14. SAN BUENA VENTURA (Huapango) • 15. EL SUBY (Suby)

LIRO AZUL

DISTRIBUTED BY ARHOOLIE RECORDS:

LAURITA RIVAS Y RAY PÉREZ Y SOTO

"El Nacimiento De La Canción Ranchera, 1936-37"
 Lirio Azul **CD 501**



Rare early recordings of Mexican ranchera songs featuring one of the great duets of the 1930s.

1. LA BAMBA (Lorenzo Barcelata) • 2. EL MARIACHI (Pepe Guizar) • 3. EL CANTARITO (Samuel Mondragón) • 4. CON TUS OJOS (D.R.A.) • 5. LA PORTEÑA (Pedro Galindo) • 6. GUADALAJARA (Pepe Guizar) • 7. EL AGACHÓN (M. Castro Padilla) • 8. LA BOTIJONA (Juan S. Garrido) • 9. LAS INDITAS (D.R.A.) • 10. EL CHISME (F. Gabilondo Soler) • 11. EL PETATE (Juan S. Garrido) • 12. LAS MUCHACHAS QUINCEAÑERAS (Ray Pérez y Soto) • 13. LOS GORRIONES (S. Kerpelman) • 14. LA PIEDRA (D.R.A.) • 15. LA HIPÓLITA (E. Santos) • 16. EL LAMBISCÓN (Enriquez) • 17. LA GUÍA (D.R.A.) • 18. ATOTONILCO (J.J. Espinoza) • 19. AMORCITO DE MI PUEBLO (Artemio Santoyo) • 20. POR ÚLTIMA VEZ (D.R.A.) • 21. ESQUINCLA BABOSA (Ray Pérez y Soto) • 22. ALGÚN DÍA LO PAGARÁS (M. Esquivel) • 23. YA ME HICIERON DE CHIVO LOS TAMALES (Edmundo Santos) • 24. MIS PULGAS (Juan S. Garrido) • 25. POBRECITO CORAZÓN (N. Pérez Leyva) • total time: 73:25



American Masters Series Vol. 7
"15 WORLD MUSIC CLASSICS"

Various Artists
 CD 107



1. **Conjunto Los Amigos Del Ande** (Peru): MAÑANA ME VOY • 2. **Marika Papagika** (Greece): ZMIRNÉIKOS BALOS (No Hope But You) • 3. **Ivan Cuesta Y Sus Baltimore Valenatos** (Colombia): LA TINAJITA • 4. **Sexteto Munamar** (Cuba): ACUEDATE BIEN, CHALECO • 5. **Los Caímanes** (Mexico): EL CABILLITO (Little Horse) • 6. **The Klezmerim** (Yiddish): DI ZILBERNE KHASENE • 7. **Theodore J. Swystun** (With Pawlo Humeniuk - Violin) (Ukraine): KOZACZKA SZUMKA • 8. **Seleshe Damessae** (North Africa): THE ELDEST OF ALL •

9. **Wilmoth Houdini** (Trinidad): POOR BUT AMBITIOUS • 10. **Kalama's Quartet** (Hawaii): MEDLEY OF HULAS • 11. **Joseph Spence** (Bahamas): I BID YOU GOODNIGHT • 12. **Orkietra Majkuta** (Poland): ICEK W KOLOMEJ • 13. **Stellio Et Son Orchestre Créole** (Martinique): AMANTINE! AMANTINE! • 14. **Chatuye** (Belize): IRARRA HAYANH GURIGIYA (That's How People Are) • 15. **Aziz Herawi** (Afghanistan): CHARBEITI KAHARWA • total time: 47:44

"...As one expects from Arhoolie, these are first-rate selections and serve as a guide to more in-depth offerings from the Arhoolie catalog.... An effective way to explore these regional and highly individualistic musical styles." (Richard Dorsett - Victory Review)

WORLD: CARIBBEAN / BAHAMAS



JOSEPH SPENCE
 "Bahamian Guitarist"
 CD/CASS 349

Joseph Spence - guitar & vocal sounds. Recorded 1971, Boston, MA. * = previously unissued.

1. OUT ON THE ROLLING SEA • 2. I SEE MARY AND JOSEPH • 3. OH, HOW I LOVE JESUS • 4. LAY DOWN MY BROTHER (I Bid You Good Night) • 5. COMING IN ON A WING AND A PRAYER • 6. GOOD MORNING MR. WALKER • 7. THE GLORY OF LOVE • 8. DON'T LET NOBODY BURN DOWN THE BURMA ROAD • 9. BYE AND BYE* • 10. IF I HAD THE WINGS OF A DOVE* • 11. ALL HAIL THE POWER OF JESUS' NAME* • 12. DON'T TAKE EVERYBODY TO BE YOUR FRIEND* • 13. BROWN SKIN GAL* • 14. NEIGHBOR GONE HOME* • 15. CONCERT: HE WALKS WITH ME* • 16. WILL THE CIRCLE BE UNBROKEN* • 17. THE LORD'S MY SHEPHERD* • 18. YELLOW BIRD* • 19. SLOOP JOHN B. • 20. BE A FRIEND TO JESUS • 21. MARY ANN • total time: 62:20

"Sounding like a delirious sea captain, a Delta bluesman on a tear, or a malfunctioning record player, Joseph Spence's mix of words and sounds is quite unique. The Bahamian guitarist's vocals bob like a fisherman's floater, sometimes leading the guitar and sometimes supporting it. He alternately picks, strums, and beats the acoustic instrument, and the sum total is the most unusual style I've ever heard from such a common setup. Hymns, sea chanties, popular folk songs, and other tunes make up his repertoire. This reissue includes many previously unreleased performances. Joseph Spence is where fans of Tom Waits meet followers of Mississippi John Hurt." (Robert Gordon - The Memphis Flyer)

To place an order call Toll Free
 with VISA or MasterCard:

1-888-ARHOOLIE
 (888-274-6654)

This is an order number ONLY. For all other
 Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com
 also inquire about our catalog updates
 and supplements

FOR PRICES SEE OUR
 CURRENT ORDER FORM.
 (CA residents please add sales tax)

**THE ARHOOLIE
 MUG!** See page 171 for details.



TAMBURITZA! HOT STRING BAND MUSIC

From the Balkans to America: 1910-1950
 various artists
 2 CDs 7051-52



This collection of hot Balkan string band music as it traveled from its origins to the USA, where most of these 78s were recorded between 1910 and 1950. This unique string band music features amazing virtuoso playing by the top musicians who defined the genre. Special price two CD set with over 40 page booklet containing detailed notes.

Disc I (CD 7051)

1. KOCKARE - MANGUPE - Dušan Jovanović & His Tamburitza Orch. "Orao"
 • 2. DREMALA, SPAVALA - Adamov, Staich & Co. • 3. ČUJEŠ MALA - Verni's Troubadours • 4. ČIRI MIRI ČICA - Tamburitza Orchestra "Jorgovan" • 5. MICKA POLKA (instrumental) - Verni's Troubadours • 6. OČEMO BRACO DA IDEMO - Dušan Jovanović & his Tamburitza Orchestra "Orao" • 7. ŽENIDBA MESECA - Adamov, Staich, & Co. • 8. DJIPAJ DJEVOJKO (polka instrumental) - Dušan Jovanović & his Tamburitza Orch. "Orao" • 9. U OSJEKU ČUPRIJA - Kuharčev Mješoviti Zbor • 10. MOJ SE DRAGI NA PUT SPREMA - Huszar & Mišković Tamburitza Orchestra • 11. MLADI DOKTORE - Tamburaški Zbor "Jorgovan" • 12. PRED TVOJOM SAM - Huszar & Mišković Tamburitza Orchestra • 13. U MARICE BEO VRAT - Mišković Tamburitza Orchestra • 14. KRAJ VARDARA - Paja B. Šantić with Tamburitza • 15. S ULICE U BAŠTICE - Joca Mimika • 16. IDE LOLA VIJA GA PATROLA - Joca Mimika • 17. VINO PIJU LANE - Joca Mimika • 18. MAJKA ME PSUJE - Joca Mimika • 19. ARAPSKO KUKUNJEŠĆE (instrumental) - Tamburica Orchestra • 20. EJ MENI KAZU DA SAM PRAVA LOLA - Jovan Radivojić • 21. CONSTANTINOPLE MARCH (instrumental) Royal Serbian Tamburitza Orch. • 22. KURURUZI VEĆ SE BERU - Joca Mimika & Tamburitza Orch. "Lire" • 23. JEFTANOVIĆEVO KOLO (instrumental) Tamburitza Orchestra • 24. KOLIKA JE JAVORINA PLANINA - Sofka with Gypsy Orchestra

Disc II (CD 7052)

1. BAČKO KOLO (instrumental) - Tamburitza Ensemble of Ivan Kovačević • 2. URANILA LEPA STANA - Aneta Stojanović & Vlado Konstantinović • 3. KORAČNICA JUŽNIH SLAVENA (instrumental) - Tamburitza Orchestra of Ivan Kovačević • 4. SEDAM SATI BIJE - Milan Verni's Tamburitza Orchestra • 5. JAVOR KOLO (instrumental) - Tamburitza Orchestra "Javor" • 6. KOSOVO WALTZ (instrumental) - Kuharčev Mješoviti Zbor • 7. HAJ VINCA, VINCA CA - Skertich Brothers Tamburitza Orchestra • 8. NA ZDENCU (instrumental polka) - Kuharčev Mješoviti Zbor • 9. SVE ZA TVOJU LJUBAV - Skertich Brothers Tamburitza Orchestra • 10. UDOVA SAM MLADA (instrumental-polka) - Skertich Brothers Tamburitza Orchestra • 11. LA PALOMA - Balkan Tamburitza Orchestra featuring: Martin Kapugi & Dave Zupkovich • 12. ERDELJANKA - KOLO (instrumental) - Balkan Tamburitza Orchestra - featuring: Martin Kapugi, Joe Matacić, John Krilčić & Dave Zupkovich • 13. PONOČ KAD DODJE - Kapugi Bros. Tamburitza Orchestra • 14. HEY TAMBU-RE-BOP - Dave Zupkovich Orchestra • 15. SARAJEVKA - KOLO (instrumental) - Edo Lubich's Tamburitza Orchestra • 16. OJ MARIČKA PEGLAJ - Balkan Recording Tamburitza Orchestra • 17. KRALJEVO KOLO (instrumental) - Dave Zupkovich • 18. MENE MAJKA DAJE - Tamburitza Orch. "Budućnost" • 19. OTVORI MI MILI PILE VRATA - Popovich Brothers • 20. VRANJANKA - KOLO (instrumental) - Milan Verni Tamburitza Orchestra • 21. SELJANČICA - KOLO (instrumental) - Milan Verni Tamburica Orchestra • 22. TAMBURAŠKA POTPURA (instrumental with narration) Dave Zupkovich with Julius Peškan, Joe Matacić, Peter Vljakovich & Dick Van Sice • 23. WORKER'S GREETING - MARCH (instrumental) Duquesne University Tamburitizens (Matt L. Gouze - director) • 24. MALO KOLO (instrumental) John Halik with Tamburitza Orch. "Neven"

WORLD: CARIBBEAN / BELIZE

CHATUYE

"Heartbeat in the Music"
 CD/CASS 383



Garifuna (African-Caribbean) rhythm band from Belize with vocals & percussion performed on turtle shells, timbales, congas, woodblocks, bongos, etc. Recorded Los Angeles, Ca., 1992

1. ITARRA HAYANH GURIGIYA (That's How People Are) • 2. HEARTBEAT IN THE MUSIC • 3. GUMAGARUGU • 4. WAGIRIBUDUBA (We'll Come Back) • 5. DUSUMABA (Take It Easy) • 6. POPPY PEA • 7. GEEBEE TUBANH OUNLI (You've Got Too Many Homes) • 8. PLAY, DARLING, PLAY • 9. SIDHEIGUAGUDALA (He's Frightened By His Debts) • 10. I KNOW WHAT I KNOW / PLAY, DARLING, PLAY • total time: 59:23

"Formed in Los Angeles in 1981 by musicians transplanted from Belize, Chatuye plays the African-Caribbean music of the Garifuna people, the Black Carib Indians of St. Vincent who eventually found their way to Belize... Played on drums, maracas and claves, with call-and-response singing, it recalls the Afro-Cuban tradition—the dizzying welter of African polyrhythms smoothed out by the clave and regular bar structures... Vocals are both in English and the Garifuna language... the recording serves as an introduction to an interesting, little-known African-Caribbean style." (Mark Sullivan - Option)



JOAQUÍN DÍAZ

"Merengue Alegre"

CD 505

Joaquín Díaz: accordion & vocals, with various accompaniments.

Fast, exciting Afro-Caribbean music from merengue master Joaquín Díaz. Díaz excites crowds wherever he performs, thrilling with his lightning-fast accordion licks and driving rhythm section and delightful vocals. Crowds who hear him literally spring to their feet, dancing and clamoring for more of this exciting music from the Dominican Republic.

1. Vamos A Bailar (6:20) • 2. Una Mañana De Abril (4:11) • 3. Palo Bonito (3:34) • 4. Auténtico Merengue (4:48) • 5. Bachata Sentimental (3:05) • 6. Caña Brava (4:55) • 7. Navidad Sin Mi Madre (4:27) • 8. Los Ritmos Oficiales (5:17) • 9. Merengue Alegre (4:29) • 10. Me La Pusieron Difícil (3:45) • 11. La Chiflera (4:27) • 12. Las Tres Muchachas De Don Pancho (5:18) • 13. Homenaje A San Pedro (4:45)

WORLD: CARIBBEAN / MARTINIQUE



Creole Biguines from Martinique

"AU BAL ANTILLAIS"

Various Artists

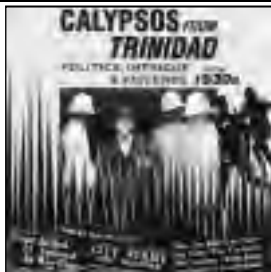
CD 7013

Orchestre Antillais de Alexandre Stello: 1. AH! GADE CHABINE LA • 2. EN SENS UNIQUE S.V.P. • 3. MUSSIEU DOLLAR • 4. MUSSIEU SATAN FACHÉ • **Orchestre Créole "Kaukira Boys" De C. Martial:** 5. RIALTO! SENS UNIQUE • 6. POUR METTRE UN PEU D'ENTRAIN • **Alphonso Et Son Orchestre Typique Antillais:** 7. METTEZ I DEHRO • **Orchestre "Tagada-Biguine" De Alexandre Stello:** 8. BALCON FLEURI • **Orchestre Créole Delvi:** 9. BA MOUIN EN TI BO DOU DOU • 10. BELLE MADAME • 11. BELLE - BELLE • **Don Barreto Et Son Orchestre**

Cubain: 12. A SI PARE • **Orchestre Du Bal Antillais:** 13. PARIS BEGUINE • **Sam Castandet Et Son Orchestre Antillais:** 14. PANI TL MOUN • 15. ANGEINA • **Orchestre De La Boule Blanche:** 16. MALADIE D'AMOUR • 17. C'EST BIGUINE • **Orchestre Typique Martiniquais Charley-Delouche:** 18. CHERIE • **Orchestre Del's Jazz Biguine:** 19. RETOUR AU PAYS • 20. TES YEUX! • **Orchestre Du Bal Antillais:** 21. QUAND MEME • **Stello Et Son Orchestre Créole:** 22. OLGA • 23. AMANTINE, AMANTINE • Total Time: 66:44

"This is an excellent reissue of 78s first recorded from 1929 to 1951 in France of Franco-Creole Biguines from Martinique ... There is a similarity to some of the calypso and New Orleans jazz of the same era, but Martinique has its own sound, rooted in the rhythms of its indigenous dance, the biguine... This is a pleasing collection of exciting Caribbean music ... that never has failed to lift my spirits." (Kerry Blech - Victory Review)

WORLD: CARIBBEAN / TRINIDAD



Calypsos from Trinidad

"POLITICS, INTRIGUE & VIOLENCE IN THE 1930S"

Various Artists

CD 7004

In June of 1937 certain events took place in Trinidad which were to affect that Caribbean island colony's movement towards independence. This collection of topical commentaries offers an opportunity to not only reflect upon the common struggle Trinidad shared with the rest of the industrialized western world as it tried to extricate itself from the effects of the Great Depression, but also on a series of dramatic events, such as the 1937 oil field strike. For details, see enclosed 24 page booklet. Re-issue of historic 78 rpm records edited and annotated by Dick Spottswood.

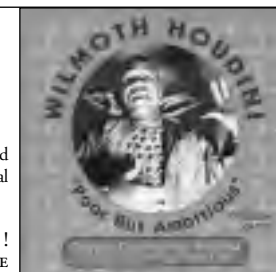
Atila The Hun and Lord Beginner: 1. HERE NOW AND LONG AGO • **The Tiger:** 2. MONEY IS KING • 3. THE GOLD IN AFRICA • 4. THE RATS • 5. DOWN THE ROAD • 6. TRY A SCREW TO GET THROUGH • 7. MISS MARIE'S ADVICE • **The Lion:** 8. BARGEE PELAURI • 9. SEND YOUR CHILDREN TO THE ORPHAN HOME • **The Caresser:** 10. PARAMARIBO • 11. AH GERTIE • **Atila The Hun:** 12. TREASURY SCANDAL • 13. THE STRIKE • 14. WHERE WAS BUTLER? • 15. THE GOVERNOR'S RESIGNATION • 16. MR. NANKIVELL'S SPEECH • 17. COMMISSION'S REPORT • 18. THE FIVE YEAR PLAN • **The Executor:** 19. I DON'T KNOW HOW THE YOUNG MEN LIVING • 20. SHOP CLOSING ORDINANCE • **The Growler:** 21. TOO BOTHERATION • **Lord Executor:** 22. WE MOURN THE LOSS OF SIR MURCHISON FLETCHER • **King Radio:** 23. SEDITION LAW • total time: 68:09

"This is an important and detailed look at a very important part of Caribbean music, and through the music an important part of history." (Tom Schulte)

WILMOTH HOUDINI

"Poor But Ambitious"

CD 7010



Wilmoth Houdini – vocals with Gerald Clark's Night Owls and other orchestras.

Wilmoth Houdini was the most recorded calypsonian of his generation. His songs covered a variety of styles and topics including prostitution, murder, satire, Carnival, social equality, and male-female relationships. Historic Calypsos from Trinidad 1928 - 1940.

1. SWEET LIKE A HONEY BEE • 2. SONG No. 99 • 3. UNCLE JO' GIMME MO' ! • 4. TRIFLING MEN • 5. NO MO' BENCH AND BOARD • 6. SWEET PAPA WILLIE • 7. HONEY I'M BOUND TO GO • 8. THE COOKS IN TRINIDAD • 9. ARIMA TONIGHT, SANGRE GRANDE TOMORROW NIGHT • 10. BLACK BUT SWEET • 11. I NEED A MAN • 12. STOP COMING AND COME • 13. TIGER TOM KILL TIGER CAT • 14. THAT BIG BLACK WOMAN • 15. WEST INDIAN SUGAR CROP • 16. UNFORTUNATE MILLEY • 17. TEACHER NOSE GAY THE SHOUTER • 18. MICKEY CIPRIANI'S CAREER (Sports Star) • 19. GLORIUS CENTENARY • 20. CIPRIANI'S AND BRADSHAW'S DEATH • 21. BANDSMAN SHOOTING CASE • 22. AFRICAN LOVE CALL • 23. THE DEVIL BEHIND ME • 24. POOR BUT AMBITIOUS • total time: 72:44

"The CD version of Arhoolie's vinyl Wilmoth Houdini collection has been expanded to twenty-four tracks and presents the premier exponent of the calypso singer's art in the 1930's commenting on everything from 'Unfortunate Milley' to 'Mickey Cipriani's Career' and 'The Bandsman Shooting Case.' Once again the notes are by John Cowley - although they date from 1984 and the original issue - and the general presentation, as ever with Arhoolie, is excellent. Highly recommended." (Ray Templeton and Keith Briggs - Blues & Rhythm)

WORLD: CARIBBEAN / PUERTO RICO

"LAMENTO BORINCANO"

(Puerto Rican Lament)

Early Puerto Rican Music: 1916-1939

Various Artists

CD 7037-38 (2CDs w/54 page book)

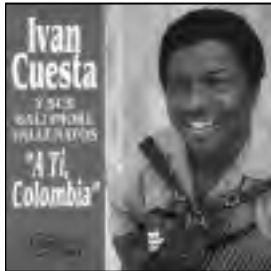


Lamento Borincano is a superbly edited and remastered 2 CD collection of early Puerto Rican music, featuring 50 selections played by 20 different groups. From thrilling horn arrangements to delicate string ensembles, the Caribbean rhythms and lilting melodies will please any fan of good music.

CD I – Canario y su grupo: 1. HÉROES DE BORINQUEN • **Quinteto Borinquen:** 2. SARA • **Orquesta Euterpe:** 3. LAURA Y GEORGINA • **Trío Borinquen:** 4. SI ME QUIERES • **Trío Boricua:** 5. A MI MADRE • 6. PURUPITA • **Grupo Quisqueya:** 7. POBRE GAVIOTA • **Grupo Borinquen:** 8. BON YE • **Trío Borinquen:** 9. MI PATRIA TIEMBLA • **Pleneros Sureños:** 10. NO LE LLORES MIGUEL • 11. LAS NAVIDADES • **Los Jardineros:** 12. ANTIGUO SEIS BORINQUEÑO • **Los Reyes de la Plena:** 13. JOSEFINA, JOSEFINA • 14. EL NUEVO GOBERNADOR • 15. LOS MISTERIOS DE LENOX • 16. QUÉ DULCES SON LAS CANCIONES • **Trío Ponceño:** 17. ADIÓS BORINQUEN • 18. CUSITA • **Los Jardineros:** 19. MERCEDES • **Trío Boricua:** 20. ANHELOS • **Grupo Antillano:** 21. FUEGO EN LA CANTERA • 22. FAUSTO Y SU FORD • 23. A LOLITA • 24. TODO ES MENTIRA • **Los Reyes de la Plena:** 25. ESPÉRAME EN EL PORTÓN

CD II – Canario y su grupo: 1. LAMENTO BORINCANO • **Los Reyes de la Plena:** 2. QUEJAS DEL AUSENTE • **Canario y su grupo:** 3. AMOR SIN DOLOR • 4. CANTARES DE LA SIERRA • **Lira Boricua:** 5. SUEÑOS DE VESTALES • 6. MIS AMORES • **Sexteto Flores:** 7. NO JUEGOS CON CANDELA • 8. MAMITA, QUÉ FRÍO • 9. SIBONEY • **Cuarteto Flores:** 10. POLONGUI • **Canario:** 11. CONSEJO A LAS MUJERES • 12. LLANTO DEL CAMPESINO • **Grupo Aurora:** 13. ALEGRIA BORICUA • 14. ALMA BORICUA • 15. MI BIEN BAILA EL SON • **Orquesta de Paco Ducler:** 16. PEPIÑA • **Canario y su grupo:** 17. ALLA VA • 18. TRAS LA TEMPESTAD • 19. EL HOME RELIEF • 20. ESTAN TIRANDO BOMBAS • 21. QUÉ VIVÍO • **Quinteto "La Plata":** 22. EL PORTAL • 23. LA JOVEN QUÉ YO AMABA • **Conjunto Tipico Ladí:** 24. EL DÍA DE LOS SORULLOS • 25. PARA EL AÑO NUEVO

"The biggest revelation we've had lately came as a result of listening to Arhoolie Records' incredible compilation **Lamento Borincano**.... The striking music on the collection was a product of a great migration of Puerto Rican workers to this country.... Arhoolie's amazing package compiles a trove of beautiful and unbelievably rare plenas, boleros, sones, danzas, and other traditional musical forms.... Hearing these long-ago tunes, with their robust vocals, keening horns, and sprightly string ensembles, one can't help feeling refreshed and enchanted. Just as 'Buena Vista Social Club' awakened an interest in classic Cuban son, Lamento Borincano could excite a taste for impassioned Puerto Rican song of another time. It's worth noting that the Arhoolie set sports unbelievably clean, crisp sound, with restoration performed by George Morrow." (Chris Morris - Billboard Magazine)



IVÁN CUESTA & his Baltimore Vallenatos
"A Ti, Colombia"
CD 388

Ivan Cuesta – vocals & accordion; **Lesly Jean Walker** – MIDI guitar; **Andre Breckenridge** – congas; **Alfonso Rondón** – bass & vocals; **José "Pepe" Rojas** – timbales; **Enrique Venegas** – vocals. Baltimore's (Md.) singer/accordionist Cuesta who plays pure Colombian Vallenato dance music, including cumbias, not only for his local community but lately at folk festivals for general audiences as well. Recorded in 1993.

1. A TI, COLOMBIA • 2. LA TINAJITA • 3. ROBERTO RUIZ • 4. EL MEDALLON • 5. EL COMPAE MIGUE • 6. PALMIREÑA • 7. LA CASA EN EL AIRE • 8. LA PATILLALERA • 9. LA QUINCE AÑERA • 10. EL CABALLO VIEJO • 11. EL

CHUPAFLOR • 12. EL PORRO VENEZOLANO • 13. LA MUCURA • 14. CELIA • total time: 51:04

"Accordionist/vocalist Cuesta was born in northern Colombia, where he began learning music at 12. The dominant musical style in that area is vallenato, an accordion and percussion driven dance music which mixes Spanish, African, and Indian elements. ...Cuesta's accordion and voice are joined by two percussionists, bass, another vocalist, and a MIDI guitarist who uses the technology to create traditional patterns with acoustic piano and mallet instruments sounds... Recalling several non-Cuban influenced Latin traditions—Mexican, Tex-Mex, cumbia, even zydeco and Brazilian forró—it leans towards the more laid-back end of the spectrum, but is indisputably dance music." (Mark Sullivan – Option)

WORLD: CUBA



Sextetos Cubanos - Vol 1
"SONES – 1930"
Various artists
CD/CASS 7003

Reissues of historic 78s. CD includes 24-page book annotated by Michael Avalos, with song texts, photos, history, etc.

Sexteto Munamar: 1. ACUERDATE BIEN, CHALECO • 2. VENGAN, VENGAN • 3. ENTRE TODAS LAS MUJERES • 4. CRUCE LOS MARES • 5. CHAQUETÓN • 6. LUCUMI • 7. YIBIRI • **Sexteto Machín:** 8. NO ES CUENTO, NO • 9. ME VOY A BARACOA • 10. REINA GUAJIRA • 11. EL CAMISÓN DE PEPA • 12. FUEGO EN LA MAYA • 13. MAMA YO QUIERO UN YOYO • 14. AVELLANA Y MANI • 15. A

ORILLAS DEL YUMURI • 16. EL REY MANOLO • 17. SORTEO DE LA CARIDAD • 18. CASERITA • **Sexteto Nacional:** 19. SUAVECITO • 20. INCITADORA REGION • **Sexteto Matancero:** 21. SON A LA MUJER CUBANA • 22. A UNA MATANCERA • 23. LA VIDA NO RETOÑA • 24. ¿DE DÓNDE SERÁN? • total time: 75:42

"Driven largely by the pioneering efforts of Sexteto Habanero in the early decades of this century, Cuba's music underwent a steady development both in musical style and lyrical content. What emerged was a musical genre, the son, which became a source of national identity...The languid, tropical feel of the music is created by the gentle rhythms of claves and guitar, the pulsating broken chords of the tres (a bright-toned cousin of the guitar) and the pleasant harmonies of the call-and-response vocals. The trumpet adds sparkle with its jazzy licks and the bongos let loose with rhythmic breaks only to retreat to the background again..." (Elaine Bradtke – Sing Out!)



Sextetos Cubanos - Vol 2
"SONES, 1926–1928"
Various Artists
CD 7006

Featuring a 24-page booklet with a complete history of the Cuban son, biographies of the groups, and transcriptions and translations of the songs by Michael Avalos and John Santos.

Sexteto Bolofía: 1. QUIEREME CAMAGÜEYANA! • 2. AURORA EN PEKÍN • 3. A MORIR, CABALLEROS • 4. FLORES DE ALELÍ • 5. ECHALE CANDELA • 6. UNA COPA ES TU AMBICIÓN • 7. MARTILLO CLAVO, CLAVO MARTILLO • 8. QUE DESDICHADO NACÍ • 9. TE PROHIBO EL CABARET • 10. LA BOHEMIA • 11. LINDA MORA • 12. CAROLINA MULATA • **Sexteto Occidente:** 13. ADRIANA • 14. LA SANGRE ME

LLAMA • 15. CANDELA, ZAYAS-BAZÁN • 16. MIGUEL, LOS HOMBRES NO LLORAN • 17. LAS MUJERES PODRÁN DECIR • 18. LEY FATAL • **Sexteto Nacional:** 19. ÉSAS NO SON CUBANAS • 20. CUBANEO • 21. POR UN BESO DE TU BOCA • 22. MAMÁ, SE QUEMA LA MAYA • **Sexteto Matancero:** 23. ENGANCHA CARRETERO • 24. EL CHINO • total time: 77:09

"Here on 78s from 1926 to 1928 is the flowering of the Cuban Son, owed plenty by our present salsa musicians. Fine liner notes give John Santos' and Michael Avalos' introductions to the Son and these pioneer sextetos, who formulated the tres-led string music with dual Spanish language vocalists over African-inspired bongos, claves and maracas. Languid vocal lines in simple harmonies carry extemporized verbal wit with tres improvisations, driven by great complications of percussion..." (Hank Bradley – Victory Review)

"THE CUBAN DANZÓN"

Before there was Jazz, 1906 - 1929

Various Artists
CD 7032



The First Historic Recordings of African American Dance Music.

A fascinating review of danzón; the first African American musical style to be recorded in depth. The Cuban danzón had a direct influence on the development of jazz in New Orleans. Evolved in the 1870s from the contradanza, it became a distinctive creole blend of African rhythms with melodic elements drawn from the European contredanse. Cut #1 is from a rare 2 min. wax cylinder recording and others from historic 78rpm discs. Twelve page liner notes give the history of the Cuban danzón, the musicians, and the selections.

Orquesta Pablo Valenzuela: LA PATTI NEGRA • AGAPITO VEN, VEN • AMALIA MOLINA • **Orquesta de Enrique Peña:** YAMA, YAMA • LA GATITA BLANCA • EL AUTOMOVIL • EDEN CONCERT • **Orquesta de Felipe Valdés:** RIGOLETTO • UNKNOWN TITLE • ALZA COLOMBIA • LA MACHICHA • EL CALVITO DE O'REILLY 89 • NO TE MUERAS SIN IR A ESPAÑA • **Orquesta Babuco:** EL PREMIO GORDO • **Orquesta de Jaime Prats:** LA CONGA • **Orquesta de Félix González:** EL DEUTSCHLAND • GENERAL MACHADO • APRIETA, PERO NO PISES • **Orquesta Francesa de Tata Pereira:** SANDUNGUITA • LINDA CUBANA • **Orquesta Romeu:** HUYENDALE A UN RATON • **Orquesta Típica Criolla:** JULIAN EN EL CABARET • **Orquesta Francesa de Felipe B. Valdés:** EL CAPITOLIO • total time: 72:23

"As the notes to this excellent release point out, the first recordings of Cuban Danzons represent the earliest body of African-American music to be recorded in any depth. Moreover, the hypothesis is that the Danzon directly influenced New Orleans jazz. I can see that; in a blindfold test I wouldn't have wanted to bet the farm on Enrique Peña's Yama Yama not being the lost Buddy Bolden cylinder.

To ears tuned to electric recordings, these acoustic performances will sound a little distant, but the efforts of retuning are well rewarded. These are graceful, tuneful and delightful compositions. There are 23 well-remastered tracks here, by nine different bands recorded mostly 'on site' in Havana, though examples from New York and Mexico City are also included.

As with any Arhoolie release, attention to detail is coupled with infectious enthusiasm to present a winning case for a previously obscured musical genre. In short, if you have any level of commitment to Cuban music you owe it to yourself to investigate this very well presented release." (Paul Vernon – fROOTS)

ARHOOLIE QUALITY MERCHANDISE



See page
171 for
details.



“GREEK - ORIENTAL REBETIKA”

Songs and Dances in the Asia Minor Style, 1911-1937

Various Artists

CD/CASS 7005

Reissue of historic 78s edited, annotated and from the collection of Prof. Martin Schwartz. CD includes 24-page booklet with history, song lyrics, photos, etc. (Includes all of ARH/FL LP 9033 & many added selections.)

Marika Papagika: ZMIRNÉIKOS BALOS • AIDHINIKOS HOROS • **Yórgchos Papisidhéri:** GAZÉLI MUSTAAR • GYUZEL SABAH MANES • **Dhimítrios Sémsis:** AIDHINIKO • TSIFTE-TELLI • **Strátos Puyumdzís:** SABAH MANES • **Ríta Abadzí:**

TA HANUMAKYA • GAZELI NEVA SABAH • ISE PONDOS • **Andónis Dalgás:** SUSTA POLITIKI • MANGIKO • TIS KSENITY AS O PONOS • **Marika Kanaropúlu:** NEVA HEDZAZ • **Róza Eskenází:** YATI FUMARO KOKAINI • USAK-TSIFTE-TELI MANES • TRAVA RE (Manga Ke) ALANI • **Harálambos Panayís:** HEDZAZ NEVA MANÉS • **Yánis Oghdhondákis:** BURNOVALIO - SIRTO • **Yángos Psamátalis:** ZMIRNÉIKOMANES • HYOTIKOS MANES • total time: 70:28

“This is a seminal record of early rebetika, also known as ‘Greek Blues,’ featuring violin, guitar, oud and a variety of stringed instruments (cembalo, lyre) accompanying some of the most impassioned and beautiful vocals ever recorded. Rebetika, like American country blues, was the music of the lower classes in Greece and Asia Minor and was concerned with lost love, impending death, hashish, sex, prison, gambling and other pursuits of the underworld, often played in dance rhythms. The performances are astounding; even though this was characterized as urban music, the closest equivalent is probably the classic delta blues of Mississippi or early Cajun music from the same period. The performers on this compilation were from Asia Minor, and generally were professional musicians and singers. They range from the breathtaking control and passion of Aldonis Dalgas (one of the greatest singers of this century) to the lovely heartbreaking wails of Marika Papagika. Nearly every performance is a masterpiece; the communication of emotion is very direct. The style is accessible and this must be a harvest of some of the finest sides. Can’t be recommended enough.” (Don Kent – Shanachie Review)

“Over 70 minutes of wondrous Greek music fill this disk, the Smyrna style of rebetika played by virtuoso musicians and singers of Greek Heritage who perfected their art in Turkey before being expelled to Greece in the early part of the century. The gutsy singing of Róza Eskenází, Ríta Abadzí and Marika Papagika and the spectacular fiddling of Gus Papagikós and Dhimítrios Sémsis alone make this a must-have item. The package includes intriguing photos and entertaining and informative notes by Prof. Martin Schwartz. Sound quality is exceptional too. Highest recommendation.” (Kerry Blech – Victory Review)



AMALIA!

“Old Greek Songs In The New Land, 1923-1950”

CD 7049

Amalia, Marika Papagika, and Coula Antonopoulos were the most important Greek vocalists in the Americas. This CD presents Amalia in unrivalled performances that carry Greek traditional song to the New World and into modern times with passion and verve. A 24 page booklet includes newly discovered photos, a period review, and translations of the songs.

1. ALI PASHA • 2. KALA KALAYA BAKAR • 3. T’ ASTERI TO LAMBRO • 4. I THALASSA • 5. APO MIKROS STIN XENITIA • 6. PARAMANA CUNA CUNA • 7. HAIDO SYRTO • 8. PES MOU TI THA KATALAVIS • 9. I VLAHA I EMORFI • 10. THELO NA

S’ALISMONISO • 11. AGRILAMAS KE PSARADES • 12. HORIS ELPIDA NA ZO • 13. APO TA MIKRA MOU HRONIA • 14. TO MNIMA MOU HORTARIASE • 15. MAVROMATA • 16. SMYRNEIKOS BALOS • 17. DEN MOU LETE TI NA KAMO • 18. MI ME DERNIS MANA • 19. EGO YIA SENA TRAGOUDO • 20. TORA TA POULIA • 21. SMYRNEIKO MAJORE



THE ROAD TO REMBETICA

by Gail Holst



180 pages on the development and history of the “Greek Blues” – known as Rembetika. With photos, approximately 70 pages of songs transcribed in Greek with English translations plus bibliography and selected discography. The best book available in English on this amazing music.

(Available by direct mail order only.)

182 pages – Paperback \$15, Hardcover \$30.

“HAWAIIAN STEEL GUITAR CLASSICS”

Various Artists

CD/CASS 7027

Recorded 1927-1938. Edited and original discs from the collection of Bob Brozman.

Sol Hoopii Trio: 1. PALOLO • **Madame Riviere’s Hawaiians:** 2. FORT STREET • **Kalama’s Quartet:** 3. SASSY • 4. LEI E • **Jim & Bob:** 5. ST. LOUIS BLUES • 6. THE SONG OF THE RANGE • **The Three Jacks:** 7. SPANISH SHAWL • **Sol K. Bright’s Hollywaiians:** 8. HAWAIIAN COWBOY • 9. LA ROSITA • **King Nawahi:** 10. HONOLULU BOUND • 11. BLACK BOY BLUES • 12. HAWAIIAN MELODY • **Hawaiian Orchestra:** 13. WHITE BIRDS • **Kane’s Hawaiians:** 14. PALOLO • **Trio De Hawaii:** 15. MELODIAS POPULARES MEXICANA • **Palakiko & Paaluh:** 16. MAUI • **Sol Hoopii Quartet:** 17. HULA GIRL • **Honolulu Players:** 18. LEILEHUA • **Tubize Royal Hawaiian Orchestra:** 19. WABASH BLUES • **Roy Smeck’s Tropical Serenaders:** 20. INDIANA MARCH • **Sam Ku West:** 21. HUEHUE • **Sam Alama & His Hawaiians:** 22. LEPE ULAULA • **Kaai Serenaders:** 23. HULA SHAKE THAT THING • **Hoot Gibson:** 24. NA MO KUEHA • 25. MAI GIVEE • **Mena Moeria Minstrels:** 26. TICKLIN’ THE STRINGS • total time: 79:36



“Terrific slide guitar and vocal performances presented make this collection a worthwhile addition to one’s ‘roots’ record collection. The influence of this music has probably been underestimated...Attributions of its influence can be heard on various forms of popular music, such as cowboy music, hillbilly, and perhaps some early jazz guitar players like Lonnie Johnson, or blues slide-players like Robert Johnson... aficionados will listen to these performances and appreciate the diverse impact these performers had on American pop music of the ‘30s, ‘40s and beyond.” (Eddie Rosales – Southland Blues Guide)

KALAMA’S QUARTET

“Early Hawaiian Classics” (1927-1932)

CD/CASS 7028

Mike Hanapi – tenor and falsetto voice, steel guitar; **William Kalama** – tenor voice, ukulele; **Bob Nawahine** – bass voice, harp-guitar; **Dave Kaleipua Munson** – baritone voice, guitar; **Bob Matsu** - voice and steel guitar.

1. MEDLEY OF HULAS • 2. INIKINIKI MALIE • 3. TU-TU-E, TU-TU-HOI • 4. HE MANAO HEALOHA • 5. MAMA E • 6. WAHINE UI • 7. NA MOKU EHA • 8. UA LIKE NO A LIKE • 9. WAI O MINNEHAHA • 10. PALOLO • 11. ON THE BEACH OF WAIKIKI • 12. MAILE LAU LI’I LI’I • 13. HILO MARCH • 14. HAPA HAOLE HULA GIRL • 15. KALAMAULA • 16. NU IOKA HULA • 17. HOO-HIHI OE KE IKE MAI • 18. HE OLU LA NO’U • 19. LEI ANA IKA MOKIHANA • 20. HEEIA • 21. KAWIKA/LILIU E • 22. KALEPONI • 23. LEI E HULA • 24. HILO HULA • 25. HANO HANO HANA LEI • 26. KUU LEI • total time: 78:50



“The Kalama’s Quartet was what Hawaiian music was supposed to sound like, falsetto, tenor and bass voices singing in harmony, punchy guitar and uke with two steel guitars weaving musical leis for the ears. Most of the recorded output of the Kalamas is on this CD...In Hawaiian music as in blues and Greek Rembetika, speed and thrash is exciting but it takes a special skill to play those very slow, very deep pieces, exemplified on this CD by ‘Hilo Hula,’ ‘Kalamaula,’ and ‘He Manao Helaoaha.” (Maika Kupa – Folk Roots)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471 or visit www.arhoolie.com also inquire about our catalog updates and supplements

FOR PRICES SEE OUR CURRENT ORDER FORM.
(CA residents please add sales tax)

THE ARHOOLIE MUG!



See page 171 for details.

Fashion Deluxe.



CSÓKOLOM

"May I Kiss Your Hand" Hungarian & Gypsy Fiddle Music & Songs
CD 469

This band is exciting! Led by accomplished, charismatic and daring fiddler and singer **Anti von Klewitz**, **Csókolom** combines the traditions of Hungarian, Gypsy and Balkan village dance music to come up with unique yet traditional musical style. The band features a white-hot mix of two, and sometimes three, violins and a string bass along with Anti's energetic vocals. They have been building their reputation in clubs, concert halls, and at festivals in Europe and will be making their second trip to America to support the release of this album.

1. AMARI SZI, AMARI • 2. KALOTASZEGI LEGÉNYES • 3. MEDVED NA LANCU • 4. LULU-VALE • 5. FELJÖTT A NAP/ROMANIAN DANCE #4 • 6. NU FACE BINE/ROMANIAN HORA • 7. SZERLEM/LÖRINCREVE • 8. MORI SHEJ, SABINA • 9. GANKINO HORO • 10. MYSTERIEUSE • 11. ANII MEI • 12. DANCE FROM GYMES • 13. EDDIG VENDÉG • 14. KESERVES/SZÉKELYFÖLDY • 15. KALOTASZEGI LEGÉNYES • 16. CINEGE • 17. SZATMÁRI/CSÓKOLOM/SZATMÁRI • 18. AMARI SZI, AMARI (Slow Version) • 19. JÁNOSKA/SZATMÁRI • 20. LÖRINCREVE • total time: 78:50

"The approach is rooted in Gypsy and Hungarian traditions but extended by sharp musical intelligence tempered with vision and humor, beyond which is a deep soulfulness that gives the music an edge that cuts like a knife." (Duck Baker – The Express)

"this CD offers a generous feast of 20 tracks of furious, charismatic and inventive music. While Csókolom are steeped in the Eastern European music tradition, they are not afraid to tip in a bit of jazz or other influences from beyond their borders." (Ivan Emke – Dirty Linen)



CSÓKOLOM

"Ludo Luda" (Fools Fancy)
CD 498

Anti von Klewitz – violin and voice, **Sander Hoving** – kontra, **Anneke Frankenberg** – violin, & **Gregor Schäfer** – double bass

Modern? Ancient? Pink Panthers and Fools and the Queen with a Moustache? All this and more. **Csókolom**, the quartet led by Yugoslav born **Anti**, plays the music of Greater Transylvania with raw energy and authenticity. This, their second CD, continues the excitement & improvisation of their debut disc (above).

1. MAHALA ARPAD (3:28) • 2. INTRO. TO LUDO LUDA (0:42) • 3. LUDO LUDA (Fools Fancy) (3:25) • 4. HOCHZEITSTANZ (4:25) • 5. A CSITARI HEGYEK ALATT (3:36) • 6. PINK PANTHER THEME / PINK LEGÉNYES / LEGÉNYES A MINOR (3:05) • 7. LULLABY / MAHALA (6:26) • 8. GANKINO HORO (4:10) • 9. ANII MEI (Years of my life) (3:41) • 10. HAJNALI (3:26) • 11. JOVE MALAJ MOME (3:56) • 12. VICTOR / SZAPORA (5:19) • 13. CSILLAGOK, CSILLAGOK / JADRAN (4:03) • 14. L'INFIDÈLE (3:28) • 15. MULT MA-N TREABA FRUNZA-NGUSTA (3:00) • 16. GYPSY SONG / LEGÉNYES (4:56) • 17. MEGRAGJAK A TŰZET (2:43) • 18. KHELMASKO SHAVO / DANCE TUNE FROM ROMANIA (5:53) • 19. MAHALA ARPAD (Fools rush out ...) (1:15)



CSÓKOLOM

"Dog Daze"
CD 523

Anti von Klewitz – violin, viola & voice; **Sander Hoving** – kontra, violin, viola; **Anneke Frankenberg** – violin, viola; **Jens Piezunka** – double bass.

Csókolom's third album continues their mission to make sounds from another time sound timeless. These "Fullbloods and Hybrids from Greater Transylvania" show that they haven't lost their touch. Led by Yugoslav born **Anti von Klewitz**, this string quartet plays with raw intensity and vitality while maintaining their trademark virtuosity. Features special guest guitarist **Lulo Reinhardt** on #s 8 & 14.

1. ANDO TYIRE / FAST CSÁRDÁS FROM SZÉKELYFÖLD (4:38) • 2. TUGA ZA JABLANOM (3:30) • 3. KALOTASZEGI LEGÉNYES IN D-MINOR (2:59) • 4. VIRÁGZIK A CSERESZNYFA (4:21) • 5. FLAMBÉE MONTALBANAISE (3:31) • 6. ÉVA, SZIVEM ÉVA / FAST DANCE FROM MÉHKERÉK (4:24) • 7. EASTERN COMFORT (4:52) • 8. FI BARBAT / FAST DANCE FROM TRANSYLVANIA (5:02) • 9. LAHORE (4:24) • 10. FÉRE BÁNAT / FAST DANCES FROM MOLDAVIA (5:17) • 11. MANEAU LUI KEMAL (4:34) • 12. MADARA (3:23) • 13. KALOTASZEGI LEGÉNYES IN B-FLAT (2:24) • 14. FLAMBÉE MONTALBANAISE EXTRA HOT (4:02) • 15. LINO / TAREANASCA (4:15) • 16. ANTS (Braul Pe Sase) (3:40) • 17. DOG DAZE (0:43)

FRANK QUINN

"If You Are Irish"

Pioneer Irish-American singer, musician, and entertainer
CD 7033

An extraordinary entertainer and musician, **Frank Quinn** recorded quite extensively from the mid-1920s to the mid-30s. He was a great accordionist, a good fiddler, and a wonderfully expressive singer and lilter. All of his talents are well-represented on this CD.

1. IF YOU ARE IRISH • 2. RAFFERTY'S REEL • 3. PADDY MCGINTY'S GOAT • 4. THE RAKES OF DRUMMLISH • 5. MOLLY IN THE WOODS • 6. THE TAN YARD SIDE • 7. THE WEST PORT CHORUS • 8. THE SHAN VAN VOUGH • 9. PADDY DOYLE • 10. THE LEG OF THE DUCK • 11. EDDIE DUNN'S FAVORITE REEL • 12. GOING TO THE FAIR • 13. DONOVAN'S REEL • 14. GOODBYE MIKE, GOOD BYE PAT • 15. THE OLD TEA KETTLE • 16. GREEN GROW THE RUSHES OH • 17. THE FOUR COURTS • 18. FAR AWAY IN AUSTRALIA • 19. THE PEELER AND THE GOAT • 20. THE NEW FOUND OUT REEL • 21. ONE NIGHT I CAME HOME TO MY KITTY • 22. JERSEY LIGHTNING • 23. THE EMERALD MEDLEY • 24. THE BUNCH OF RUSHES • 25. AN IRISH FAREWELL • TOTAL TIME: 79:23

"This is a delightful recording...Quinn is a fine catch fiddler... His songs range from the political, to the historical, to the possibly double entendence, to the sentimental. There are also a couple of fine duets with an unnamed woman singer... if you enjoy Irish music and are interested in its early recording manifestations, Frank Quinn should be part of your collection." (Wm. N. Hicks – Old-Time Herald)



WORLD: KLEZMER / YIDDISH

"KLEZMER MUSIC"

Early Yiddish Instrumental Music, The First Recordings 1908-1927
CD 7034

Compiled by Dr. Martin Schwartz from his collection of 78s. He is one of the foremost authorities on Klezmer Music, and the booklet contains his detailed notes and comments.

- Jacob Hoffman**: 1. DOINA AND HORA • **Orchestra Orfeon**: 2. SIRBA • **Jewish Orchestra**: 3. MECHUTONIM TANTZ • **Naftule Brandwine**: 4. KALLARASH • **Max Leibowitz**: 5. YIDDISH CHUSEDEL • **Orchestra Goldberg**: 6. KLETFICO VLACHIKO • **N. Brandwine** (Naftule Brandwine & Abe Schwartz' Orchestra): 7. FIBREN DIE MECHUTONIM AHEIM • **Mishka Ziganoff**: 8. KOILEN • **Boibriker Kapelle**: 9. CH'SIDISHE NIGUNIM • **H. Steiner**: 10. HANEROS HALULI • **Joseph Moskowit**: 11. SADIGURER-CHUSID • **S. Kosch**: 12. DOINA (Pt. 1) • 13. DOINA (Pt. 2) • **Naftule Brandwine's Orchestra**: 14. TURKISCHE YALLE VEY UVE • **Abe Schwartz Orchestra**: 15. SADEGURER CHUSED'L • **Yiddisher Orkester**: 16. BIEM REBEN'S SIDEH • **Naftule Brandwine's Orchestra**: 17. OI TATE, S'IS GUT • **Abe Schwartz' Orchestra**: 18. SCHWEIR UND SCHWIGER TANZ • **Joseph Solinski**: 19. RUMÁNISCHE FANTASIEN • **Belf's Rumanian Orchestra**: 20. KHOSIDL • **Jewish Orchestra**: 21. DER SHTILLER BULGAR • **Hochman's Orchestra**: 22. A MITZVE TENZEL • **Abe Schwartz**: 23. NATIONAL HORA (part II) • **Abe Schwartz' Orchestra**: 24. SHER (part II) • total time: 77:15

"The compilation takes some of the best these giants had to offer. It's a wonderful primer for anyone largely unfamiliar with some of the oldest klezmer still available, and a necessary addition for those who haven't gotten around to filling in their collection with recordings by any of these masters." (Ed Silverman – Dirty Linen)



THE KLEZMORIM

"First Recordings 1976-78"
CD/CASS 309

Lev Liberman - flute, sax, brass whistle & dumbek; **David Julian Gray** - clarinet, mandolin, lauto & violin; along with other members of the original **Klezmorim**. Recorded in Berkeley, CA between December 1976 and July 1978. Cover by **R. Crumb**. (The best of ARH LPs 3006 & 3011.) Old time Yiddish music, mostly instrumentals, delightfully revived by young enthusiasts who started the whole resurgence in Klezmer music.

1. DI ZILBERNE KHASENE • 2. CİNTEC DE DRAGOSTE • 3. HORA LUI DAMIAN • 4. THALASSA • 5. FIDL VÖLACH • 6. MEDYATSINER WALTZ • 7. SHERELE • 8. MAYN RUE PLATS • 9. A GLEZELE VAYN • 10. BAYM REBNS SUDE • 11. LEBEDIK UN FREYLEKH • 12. SIRBA/HORA • 13. DOINA • 14. PARIROSN • 15. FIREN DI MECHUTONIM AHEYM • 16. TRELLO HASAPOSEVIKO & SONYA/ANUSHKE • 17. AF SHABES IN VILNA • 18. TAXIM • total time: 60:52

"This compilation edited from the Klezmorim's albums 'East Side Wedding' and 'Streets of Gold' is a listening experience. Vibrant and obviously enjoyed by all taking part...A lot of thought has gone into the representation of these items and pieces have been juggled so that their positioning actually helps the listener understand certain nuances in the character of this Jewish traditional music...Miriam Dvorian's version of 'Mine Ruha Platz' (My Resting Place)...it was this recording which began the present enthusiastic fashion for recording this song – written in London's East End circa 1906. For everyone who loves life in their music, this is a must!" (Derek Reid – Folk Roots)





BOUA XOUA MUA

"The Music of the Hmong People of Laos"

CD 446

Boua Xoua Mua is a spiritual leader and former village chief of the Hmong, a hill-tribes-people from the mountains of Southeast Asia. Boua arrived in the United States in a 1978 at the age of sixty-three and currently lives in Portland, Oregon. Boua plays the **gaeng** multiple free-reed mouth organ made from six curved bamboo pipes which are inserted into a wooden windchest serving as a reservoir for the player's breath. In 1985 Boua received a National Heritage Fellowship. Boua has continued to serve as a teacher and leader in the Hmong community in Portland. This recording is the result of a performance given by Boua at the

Meyerson Symphony Center as part of the 1991 Dallas Folk Festival.

1.QEEJ KAWM NTAWY • 2.LUG TXAJ SIB DLEEV • 3.LUG TXAJ UA NYAAB • 4.TSAAJ NTSAWS • 5.TSAAJ NPLAIM • 6.TSNUAB NPL00J • 7.NCAAS • 8.ZAAJ TSHOOB - CEEB TOOM NAM TXIV • 9.ZAAJ TSHOOB - QEB TSOOG TUAM NTSAA • 10.QEEJ NQUG ROOJ • 11.QEEJ TAAG MO • 12.TSAAJ NTSAWS - TSI TEB TSAWS CHAW • total time: 59:47

"...(a) careful study of the Hmong music as played by a master...On this album (Boua Xoua Mua) sings traditional songs and plays several instruments... He sings New Year's songs with special rhyming patterns that are used for courting. He also plays courtship melodies on several types of flutes, the jaw harp and even a banana leaf...The music Boua Xoua Mua performs is gently rhythmic and based on a limited scale. The recording is well-documented with translations of the song texts and wonderful photographs of Boua dancing with his **gaeng**. This disc does a terrific job of capturing his artistry and respectfully presenting the music of this often misunderstood culture." (Sing Out!)

WORLD: PERU



"HUAYNO MUSIC OF PERU," VOL. 1

(Popular Music from the Andes)

1949-1989

Various Artists

CD/CASS 320

Music from the Peruvian Andean heritage by popular commercial recording artists who came from the high mountains to Lima in search of better economic opportunities. Edited by John Cohen. Originally released on 45s and reissued under license from Discos IEMPSA.

Jilguero Del Huascarán: 1.RÍO DE PARIA • **Los Románticos De Sicay:** 2.CHONGINADA • **Pastorita Huaracina:** 3.QUISIERA OLVIDARTE • **El Cholo Chanka:** 4.SENOR CARNAVAL • 5.MISTI GALLO • **Conjunto Musical Amata:** 6.CARNAVAL CRISTALCHAY • **La Huaricinita:** 7.NEPLINA BLANCA • **La Pallasquinita:** 8.SENOR DIPUTADO • 9.CHOLO ORGULLOSO • **Trio Lira Paucina:** 10.VENGO DEL PRADO • **Dúo Las Perlas De Huancavelica:** 11.VACA RATAY • **Conjunto Los Chankas Apurimac:** 12.URPICHALLAY • 13.MIS QUEJAS • **Conjunto Condemayta De Alcomayo:** 14.CHALL HUASCHALLAY • **Trio Amanecer:** 15.PERLAS CHALLAY • **Fabián Ochoa:** 16.TOSTANDO CANCHA • **Nelly Munguía:** 17.ÉNGAÑOS DEL MUNDO • **Amanda Portales:** 18.PÍO, PÍO • **Manuel Silva:** 19.INTI SOL • 20.EL HOMBRE • **Julia Illanes:** 21.ADIOS CAMINITO • 22.LICOR MALDITO • total time: 66:28

"Except for a few cuts on anthologies, this is the first U.S. release of what album editor John Cohen calls the 'popular music of the Andean people,' played by the region's 'hillbilly musicians.' Like American 'country' music, Huayno (pronounced 'wino') is the result of the meeting of traditional mountain music with its high-pitched vocals, insistent beat, and breathy flutes - and more commercial, urban sounds, including those of Colonial music from Spain. Like contemporary North American musical hybrids, the kinds and combinations of instruments are often surprising: harps and harmonicas, mandolins and saxophones, panpipes and accordions, as well as guitars, violins and charangas. While many of the album's twenty-two cuts are highly arranged, none exhibits the self-conscious eclecticism of much of today's 'new' music. Nor, though the sound is often ethereal and spacey, does this music display the directionlessness of the New Agers. What it does reveal is an emotional intensity, most clearly evident in the high sometimes strident, female vocals and slippery violins, and an exuberance bordering in places on the boisterous, with lots of whooping, clapping and shouting. In short, it is both weird and wonderful. John Cohen's notes place the music in its cultural-social context and point out the distinctions among the various regional Huayno styles. Translations for most of the songs are also included."

(Mark Greenberg - Sing Out!)

"HUAYNO MUSIC OF PERU," VOL. 2

(More Popular Music from the Andes)

Various Artists

CD 338

Re-issues of 78 & 45 rpm records originally recorded between 1957 and 1969 by Discos Smith, located in Lima, Peru, where master tapes were purchased by Arhoolie.

Conjunto Los Amigos Del Ande: 1.MANANA ME VOY • **Capricho Huanca:** 2.HUANCAYO COTUPCHACKA • **Banda Filarmonica Andajina:** 3.AQUEL MOLAECITO • **Conjunto Perlas Del Huascarán:** 4.TUCTU PILLINGITO • 5.YO SOY LA INDIECITA • **Los Chasquis De Cajamarca:** 6.VALORES DE MI TIERRA • **Juan Rosales:** 7.LOS OBREROS DE HUANCAYO • 8.A LAS ORILLAS DEL CONOCOCHA • **Típica Fausto Dolorier:** 9.BESOS BRUJOS • 10.HUANCA VALICANA • **Conjunto Perla Andina:** 11.PALABRAS DE MADRE • **Orquesta Típica Ayaviri:** 12.LLONGOTE • **Conjunto Luci Luci:** 13.LUCI LUCI • 14.VERDE HINCHU • **Conjunto San Agustín De Punin:** 15.RODEO • **Conjunto Los Reales De Cuzco:** 16.PARA TI CHOLITA • 17.MIS RECUERDOS • **Conjunto Los Luceros Del Cuzco:** 18.INTENDENTE POLICIA • **Conjunto Los Palomillas De Huanca:** 19.COMPADRE BAILA • **Los Principes Del Mantaro:** 20.FORASTERITO • 21.NOCHES SICAINAS • **Orquesta Huanca:** 22.CAPRICHIO DEL 64 • **Los Ases Del Ande:** 23.TE FUISTES SIN DESPERDIRME • **Banda Sinfonica Provincial Anchucaya:** 24.MI SANTIAGO • **Conjunto De Cachó Hermogenes Romero:** 25.ENTRADA SALIDA DE PAMPA CRUZ • total time: 70:11

"...From the solo harpist to the brass band, from the high-pitched duets of the women to the gruff, throaty sound of the men, there is a little bit of everything on this recording. The glue that holds it all together is the rhythm of the Huayno and other related dance forms... The words, often in a hodge-podge of Quechua, Ayamará and Spanish, speak of the beauty of the land, love, and the hardships of leaving one's home and family." (Elaine Bradtke - Sing Out!)

Music of Peru, Vol. 3:

"FROM THE MOUNTAINS TO THE SEA: THE 1960s"

Various Artists

CD 400

A broad spectrum of Peruvian popular music from the 1960s, originally issued on a small Peruvian label, Discos Smith, including marinera, vals criolla, bolero, cumbia, tango, alcatraz, festejo, polka, huayno, huaylash, muliza, passa calle, costumbrista, carnival, taquirari, cachiripunta, and even rock & roll styles.

Los Mensajeros De La Libertad: 1.EL CONTRAPUNTO • **Los Kcollas:** 2.EL INMENSO ALTIPLANO • **Jorge Barsy Y Su Conjunto:** 3.EL PENADO • **Los Tupas:** 4.SEPARACIÓN • **Banda Sinfónica Sunicancha:** 5.SOY TRUJILLANITA • **Solitaria Andajina w/ Filarmonica:** 6.MAÑANA ME VOY • **Banda Filarmonica Andajina:** 7.AYHUALA • **Beto Bochet:** 8.TE QUIERO PORQUE ME QUIERES • **Conjunto Cachicadan:** 9.MI CHINA LOLA • **Blackie Coronado:** 10.EL PELICANO • 11.EL ALCATRAZ • **Los Ases Del Ande:** 12.EL SERRANITO • **Conjunto Los Chiroques:** 13.QUE VIVA EL SANTO • **Conjunto Virgen De Natividad De Cajamarquilla:** 14.CACHIRPUNTA • **Los Canarios Del Perú:** 15.INGRATA HUANCAY BAMBINA • **Conjunto Los Condores De Parinacocha:** 16.EL PROLETARIO • **Trio Los Andes:** 17.PRETENCIOSA HUANCAYNITA • **Picaflor De Los Andes:** 18.GORRIONCITO • **Conjunto Costumbrista:** 19.VICUÑITA DE ANCAHUASI • **Conjunto Alma Jaujina:** 20.ARDOROSA PASIÓN • **Conjunto Lira Folklorica Del Perú:** 21.AYACUCHANA • **Conjunto San Cristobal De Bishongo:** 22.VICUÑITAS DE ALTAS PUNAS • **Alberto Jara:** 23.LA ÚLTIMA COPA • **Tito Avila:** 24."039" • **Los Yungas:** 25.EL CONSEJO DE LLORAR • **Los Dandys:** 26.LA PAMPA Y LA PUNA • **Los Monarcos:** 27.SOY CRIOLLO • total time: 76:59

"This album is a pure joy, and an education. Compiled from the archives of Discos Smith, a record company that flourished in Lima from the late 1950s to the early 1970s, it is a wonderful hodgepodge of Peruvian styles. There are pure, ancient Andean songs, and smooth boleros, waltzes and tangos. From the mountains come ...highly energetic village brass bands like the wonderfully named Banda Sinfonica Sunicancha, as well as traditional Andean dances with updated instrumentation, the parts that used to be played on zamponas (pan pipes) now being executed by a harmonica or a full saxophone section. From the coastal towns come musics that are less specifically Peruvian, popular Latin and Caribbean dance styles played with an adroit mix of guitars, mandolins and horns, Mexican-influenced vocal trios, and Beto Bochet's pleasantly archaic rock 'n' roll band. Discos Smith, like many older record companies, recorded any music they thought they could sell, without trying to steer the sound in any particular direction. The result is an astonishing variety of musics, reflecting the varied tastes and origins of Lima's population at a time when mountain people were flooding into the city in search of work and the local upper and middle classes were open to a wide range of outside influences, from the old European styles to the latest Latin American crazes. Some of the music also reflects Peru's African population, which, as in so much of the Americas, was far more influential than its relatively small numbers would suggest. Unlike the typical folk collector who might dismiss a bolero or cumbia as not sufficiently Peruvian, Discos Smith was happy with anything that made the people dance. John Cohen, who edited this album, has followed this example, going for quality and variety and doing an admirable job on both counts. One does not need the ear of an ethnomusicologist to appreciate the flair and swing of these songs, and rarely if ever has a single CD from a South American country displayed so many different styles. The cover suggests yet another Andean excursion, but the musical smorgasbord presented here is unique." (Sing Out!)



"POLISH VILLAGE MUSIC"

Various artists
CD 7031

Recordings from the early Polish - American communities in New York and Chicago, made between 1927 and 1933.

Orkiestra Majkuta: 1. WŚCIEKLA POLKA • **Stefan Skrabut:** 2. TAM POD KRAKOWEM NA BŁONIACH • **Bruno Rudziński:** 3. TRAMLA POLKA • **Karol Stoch:** 4. OSTATKI NA PODHALU • **Orkiestra Majkuta:** 5. ICEK W KOŁOMEJ • **Tarnowska Orkiestra Stasiaka:** 6. ZŁOTA RYBKA • **Stefan I Władysław Macón:** 7. WYJCHAŁEM W POLE ORAĆ • **Frank P Kawa:** 8. PIJAŁ OJCIEC,

PIJ JA • **Władysław Dombkowski:** 9. PO BOBOWISKU • **Aleksander Brokowski:** 10. CIAŁY DO BOXY • **Józef Brangel:** 11. OBEREK Z GORLIC • **Ignacy Podgóski:** 12. PASŁA ANDZIA PAWIE • **Józef Kallini:** 13. DZIADOWSKI KARNAWAŁ • **Piotr Kopacz:** 14. OBEREK KOPACZA • **Orkiestra Jana Dranki:** 15. NIE BOJ SI UŁANA • **Wiejska Ork Kmiecia:** 16. OJ, W BERNIE W MAGAZYNIE • **Makowska Ork. Działowego:** 17. ZBÓJCY W KARCZMIE • **Wacław Turchanowicz:** 18. PIEŚŃ DZIADOWSKA • **Stanisław Mermel:** 19. ANTEK Z MAŃK TAŃCZ RACH-CIACH-CIACH • **Baczkowski Wiejska Orkiestra:** 20. Z KARPAT • **Władysław Połak:** 21. GDY BYŁEM MŁODY • **Jan Wanat:** 22. STACH • **Polska Orkiestra Pod Białem Orłem:** 23. OKR : NYM • **Władysław Połak:** 24. DIABEL W NIEWOLI • **Frank Dukla:** 25. NA BOISKU • total time: 79:00

"...Typically the groups consist of 2 or 3 fiddles, clarinet and string bass, but there is also singing to accordion, solo fiddle and in one case, concertina. Most of the material is traditional and from the Polish southern highlands in polka, mazurka or waltz rhythm. The singing is generally good and the playing sounds out that traditional authenticity...Congratulations to Dick Spottswood and Chris Strachwitz for offering us another piece of the complicated jigsaw that is American ethnic popular music." (Vic Smith – Folk Roots)



BRIAN MARSHALL & HIS TEX-SLAVIK PLAYBOYS

"Texas Polish Roots"
CD 464

Spirited fiddler and delightful vocalist Brian Marshall (third generation Polish-Texan) leads a hearty polka band in a program of mostly traditional Polish dances and songs, sung in Polish by the leader. The Tex-Slavik Playboys (all Texans of mostly Slavic background!) create that unmistakable Texas blend of southern Polish fiddle tunes and Texas western swing. Should appeal not only to Polish and Czech Texans but to Polish Americans and anyone who loves to dance and listen to American polka music.

1. HELENA POLKA • 2. PANNI MATKA (Mother In Law Waltz) • 3. KUJAWIAK • 4. CHAPPELL HILL DRIVE • 5. GOING HOME • 6. TATUSIO WALTZ (Daddy's Waltz) • 7. CLEAR WATER • 8. 4-STEP • 9. Z PADLA Z WISNE (She Fell Out Of A Cherry Tree) • 10. JOHN MUSHINSKI'S WALTZ • 11. ROSE GARDEN POLKA • 12. CHAPPELL HILL SPECIAL • 13. MARTHA POLKA • 14. NA WESELU POLKA (At The Wedding) • 15. KUBA'S WEDDING WALTZ • 16. MORAVIA POLKA • 17. WALKING CANE WALTZ • 18. IN THE BARN WALTZ • 19. CZUM CZI RUM CZUM POLKA (La Dee Da-Dee Da!) • 20. GALICIA WALTZ • 21. STWT KON (Gray Horse) • 22. BECZKA WALTZ (Barrel Waltz)

"In the nineteenth century, Polish bands used fiddles to create a distinctly Texan sound. The rural sound died out decades ago, but Brian Marshall and His Tex-Slavik Playboys bring it back with grace and verve on Texas Polish Roots (Arhoolie). A Houston native with Bremond roots, Marshall has a fiddle style redolent of the Old Country while containing elements of Western swing as well. The tunes are nearly all traditional, but they're more for dancers than folklorists; these guys are to Texas polka what BeauSoleil is to Cajun music." (John Morthland – Texas Monthly)



"SOUTH TEXAS POLKA PARTY"

Varios Artistas
CD 9005



Featuring the greatest Tejano Accordion players: **Paulino Bernal, Narciso Martínez, Tony De La Rosa, Ricardo Guzmán, Juan López, Valerio Longoria, Fred Zimmerle, Los Gavilanes, Gilberto López, Pedro Ayala, Agapito Zúñiga, Demetrio García, Los Regionales de Texas, Los Hermanos Silva.**

See Page 82 for a detailed description.

"TEXAS CZECH BOHEMIAN AND MORAVIAN BANDS"

Historic Recordings 1929-1959
Various artists
CD 7026



This is Texas music with that unmistakable southwest flavor and swing. It is also music from the old country – central Europe, where the polkas, waltzes, marches, mazurkas, and other folk dances originated. These recordings, made between 1929 and the late 1950s, are energetic, joyful, sometimes sentimental, hybrid dance music, played by mostly amateur musicians, often members of family bands, who have kept many of these melodies and songs alive for the past hundred years or more.

Bacova's Ceska Kapela: (Bacova's Czech Orchestra): 1. DRATENÍK • 2. LESNI ZÁBAVA • 3. PISNICKA CESKA • 4. MARCH PRODANÁ NEVESTA • 5. JÁ JSEM MLADÁ VDOVA • **Aldoph Pavas & His Bohemians:** 6. VZPOMINKY Z MLÁDA • 7. ROZVEDENA • **Bacova's Ceska Kapela:** 8. OKOLO MESICE • 9. ZVADLA RUZE • 10. DOBRUNOC • 11. STARÁ KONSKÁ BRÁNA • **Julius Diertert's Band:** 12. RED RAVEN POLKA • **Joe Patek's Orchestra:** 13. KRASNÁ AMERIKA • 14. SHINER SONG • 15. MOZNA ZE JO ZE NE • 16. CORRIDO ROCK • 17. WHEEL BARROW POLKA • **Frank Hermanek's Band:** 18. SEKERECKA • **Adolph Hofner:** 19. HAPPY GO LUCKY POLKA • 20. THE PRUNE WALTZ • 21. BARBARA POLKA • 22. GREEN MEADOW WALTZ • 23. SHINER SONG • **Benny Brosh & His Orchestra:** 24. BARBARA POLKA • **John R. Bacova's Orchestra:** 25. CIRCLING PIGEONS WALTZ • **Ray Krenek's Orchestra:** 26. MUSIKANTI POJDTE HRAT • **Bill Mraz Orchestra:** 27. ONEIDA POLKA • total time: 76:39

"This mammoth 77-minute, 27-track CD is an entertaining excursion into Central European Music after it migrated to the U.S. Southwest. The German accordion's influence on Cajun and Hispanic cultures has already been well-documented, but here we can hear how the musical content of those immigrant cultures was infused into existing musics of Texas. These are top-notch polkas, waltzes, and marches played by bands that feature brass and reeds and violins and even hammered zither instruments. The Baca family, the Hofner family and Joe Patek's Ork. are prominently featured, and probably were the most influential in the community that exists even today in Texas. Adolph Hofner is the best-known of these musicians because of his side trip into Western Swing. This CD pleases me greatly." (Kerry Blech – Victory Review)

WORLD: SPAIN

"EARLY CANTE FLAMENCO"

Various artists
CD/CASS 326



Extraordinary historic vocal recordings from the early 1930s of Spain's most famous Flamenco singers with guitar accompaniment by **Paco Aguilera, Melchor de Marchena, Niño Ricardo** or **Niño Perez**. (All of Folklyric LP 9001 and six from LP 9039.)

Antonio Mairena: 1. BULERIAS • 2. SOLEA DE ALCALA • 3. ALEGRIAS • 4. SEGUIRIYAS • **Tomás Pavón:** 5. CANTES DE TOMAS PAVON • 6. BULERIAS • 7. CANTES DE TRIANA • 8. SOLEARES • 9. MARTINETE Y DEBLA • 10. SOLEARES DE SERNETA • **Pepe Pinto:** 11. SAETA POR MARTINETE • 12. AQUELLOS FANDANGOS • 13. MI CAPONA • 14. HERMANITA, SIENTATE A MI VERA CUANDO QUERRA LA VIRGEN DEL MAYOR DOLOR • **Niña De Los Peines:** 15. AHORA TE VAS Y ME DEJAS • **Niña De Los Peines & Pepe Pinto:** 16. FANDANGOS • **Manuel Vallejo:** 17. MEDIA GRANADINA • 18. PORQUE EL QUERER DA EXPERIENCIA • **Manolo Caracol:** 19. DE HABER LLORADO POR TI • 20. LA SENTENCIA • **Manolita De Jerez:** 21. BULERIAS • 22. SOLEARES • total time: 67:35

"...a glimpse of the greatest singers to record the music of the Andalusian Gypsies in the 30's. This is potent, emotive music." (Kerry Blech – Victory Review)

"Some of the earliest recordings by figures who dominated the first half of the 20th century: Pastora Pavon a.k.a. "La Nina de Los Peines"; her younger brother Tomás Pavon; Manuel Vallejo, one of the first non-gypsy singers hailed as a king; and the great voice of the flamboyant Manolo Caracol." (World Music – The Rough Guide)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471



“UKRAINIAN VILLAGE MUSIC”

Historic Recordings 1928-1933

Various artists
CD 7030

Ukrainska Selska Orchestra: 1.DOWBUSH KOZAK • 2.NEWELNIK • **Orchestra Bratia “Holutiaky-Kuziany”:** 3.TRAMLIA Z POD PAGORKA • 4.CHYTRY TANECNE CARDASY • **Ewgen Zukowsky:** 5-6.KOLOMYJKA POWITOWA (part 1 & 2) • **Samuil Pilip’s Lemkiwska Orchestra:** 7.DALIWSKYJ TANEC • 8.SKRYPKA HRAJE, BAS HUDE • 9.DE TY BUW, JANICZKU? • **Ukrainska Selska Orchestra:** 10.KOZAK DLA MOLODYCH • 11.ZALANIWSKA HRECZKA • **Josef Pizio:** 12.PIDKAMECKA KOLOMYJKA • 13.RUZIA KACZKY

ZAHANIALA • 14.POLKA “CZARIWNYJ KAMINETZ” • **Theodore J. Swystun:** 15.KOZACZKA SZUMKA • **Joseph Davidenko:** 16.KOZAK • **Trembita Orchestra:** 17.EBBA • 18.NINA POLKA • **Michala Thomasa & Ukrainska Orchestra:** 19.TANEC “HUSAR” • 20.PIDHIRSKA • **Petra Rosady & Ukrainska Orchestra:** 21.ZYDIWOCZKA NA SELI • **Ukrainska Selska Orchestra:** 22.SHNEL POLKA • 23.MARUSIA • 24.KOLOMYJKA LUBKA • total time: 76:56

“...The lead fiddlers on this disc all appear to be self-trained village musicians with a ton of fire, piss and vinegar. Most of the bands feature a lead fiddle with fiddle accompaniment and bowed bass. Some also feature the cymbaly (like a hammered dulcimer) and percussion, much like a bodhran....Highly recommended for fans of ethnic fiddling. This has similarities to Polish and Hungarian playing and is a sheer joy.” (Kerry Belch – Victory Review)

“...Lovers of American old-time down-home fiddling will instantly relate to the ambience and their feet will indeed be tapping...” (Jane Peppler – Sing Out!)



PAWLO HUMENIUK

“King of the Ukrainian Fiddlers”

CD 7025

Pawlo Humeniuk – violin with various accompaniment.

Pawlo Humeniuk was one of the major fiddlers of his time. These recordings, made between 1925 and 1927 in New York, reflect Ukrainian village life with skits, kolomyikas and dance tunes that commemorate wedding and wedding-related activities.

1.OJ IA SOBI KOZAK LEPKII • 2.I IA TOE DIVCHA LIUBLIU • 3.IAK ZACHUIU KOLOMYIKU • 4-5.UKRAINSKE WESILIA (part 1 & 2) • 6.WINKOPLETNY • 7.ZARUCZYNY • 8-9.POPRAWINY (part 1 & 2) • 10.CZABAN • 11.HUTZULKA • 12.HRAJ, ABO HROSZI WIDDJAJ • 13.TANEC PID WERBAMY • 14.OJ KOZACZE BILOUSYJ • 15.NA WESILIU, PRY WECZERI • 16-17.CHRESTYNY (part 1 & 2) • 18.OJ PIDU JA SZICHER WICHER • 19.OJ TAM ZA LISOM • 20.NA WESILIU PID CHATOJU • 21.WALS BANDURA • 22.DO POCZAJEWA NA WIDPUST • 23.DUMKA Y KOLOMYIKA • total time: 77:12

“...Humeniuk’s style is reminiscent of the pan-Slavic/Mediterranean gypsy technique: fast and flashy, with pure intonation and cleanly-executed runs in the second position. The impression is reinforced by the commonality of modal tunes and those which pass from major to minor and back again...If your taste runs to exciting, busy tunes with varied accompaniments and solid vocal performances, go for it without hesitation or deviation. If not, then you’re missing out on a terrific aural experience...” (Keith Chandler – Musical Traditions)

THE ARHOOLIE T-SHIRT!



See page 171
for details.

Fashion Deluxe.

To place an order call Toll Free
with VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other
Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

FOR PRICES SEE OUR
CURRENT ORDER FORM.
(CA residents please add sales tax)



American Masters Series Vol. 10

“16 DOWN HOME COUNTRY CLASSICS”

Various Artists
CD 110

1.**Rose Maddox:** SINGLE GIRL • 2.**Strange Creek Singers:** NO NEVER NO • 3.**J.E. Mainer:** RUN MOUNTAIN • 4.**Snuffy Jenkins:** SPANISH FANDANGO • 5.**The Armstrong Twins:** EIGHT THIRTY BLUES • 6.**Del McCoury:** HEY, HEY BARTENDER • 7.**Sam McGee:** SAM MCGEE STOMP • 8.**Louisiana Honey Drippers:** OLD DAN TUCKER • 9.**Toni Brown:** YOU TURNED YOUR BACK • 10.**Eric & Suzy Thompson:** CARROLL COUNTY BLUES • 11.**Maddox Brothers & Rose:** GEORGE’S PLAYHOUSE BOOGIE • 12.**Kenny Baker:** JOHN BARLEYCORN • 13.**Bill Neely:** BLACK LAND FARMER • 14.**Any Old Time String Band:** TURKEY BUZZARD/CHINQUAPIN HUNTING • 15.**The Carter Family:** HELLO STRANGER • 16.**Hodges Brothers:** BOGUE CHITO FLING DING • total time: 41:02

“Cheekily titled, this isn’t a collection of hits at all, but a sampler from the Arhoolie label. It’s still brilliant. The Armstrong Twins’ ‘Eight Thirty Blues’ has bravura picking that plays more games with tempo than bop allows, let alone rock. As a Maddox brother exclaims during a guitar break: ‘I can’t stand it, it’s driving me sane!’ If the roots of rock are this fantastic, how come the flowers in the shops are looking so sad?” (Ben Watson – Wire)



“MASTERS OF THE BANJO”

Various Artists
CD 421

Live performances from the acclaimed tour, **Masters of the Banjo**, organized by the National Council for the Traditional Arts. Styles include bluegrass, claw-hammer, two-finger, Appalachian melodic, African krar, and Irish tenor banjo. Recorded November 1993.

Seleshe Damessae: 1.THE ELDEST OF ALL (The Nile) • 2.A FAMILY QUARREL ON SUNDAY • 3.IF YOU COME, COME; IF YOU GO, GO • **Kirk Sutphin:** 4.JOHN BROWN’S DREAM • 5.LET ME FALL • 6.YELLOW ROSE OF TEXAS • 7.OH MY LITTLE DARLING • **Tony Ellis:** 8.THE WILD FOX • 9.WIND CHIMES AND NURSERY RHYMES • 10.CHERRY BLOSSOM WALTZ • 11.HAND IN HAND • **Seamus Egan:** 12.BIRD IN THE TREE • 13.CHARLESTON / MASON’S APRON • 14.LARK IN THE MORNING MEDLEY • **Laurie Lewis and Dudley Connell:** 15.THE LOVER’S RETURN • **Carroll Best:** 16.THE JOHNSON BOYS • 17.MCMITCHEN’S REEL • 18.SAY OLD MAN, CAN YOU PLAY THE FIDDLE? • **Will Keys:** 19.MISSISSIPPI SAWYER • 20.SWEET FERN • 21.ON MY MIND • 22.EVERGREEN • **Ralph Stanley:** 23.NOBODY’S LOVE IS LIKE MINE • 24.I JUST THINK I’LL GO AWAY • 25.CHILDREN, GO WHERE I SEND THEE • 26.FRAILING MEDLEY (I Got A Mule To Ride, Rocky Island, Shout Lulu) • total time: 77:54

“These are just a taste of the offerings: North Carolinian Carroll Best introduces a style termed as ‘melodic’ where the fifth string of the banjo is used to blend into the over-all melody. Will Keys of Gray, Tennessee, plays in a deliberate two-finger style reminiscent of the clawhammer method, but much smoother. From Appalachia comes the bluegrass drive of Dr. Ralph Stanley with that signature high lonesome sound.... Both Lewis and Connell also chip in some shining vocal work to boot. Traditional music at its finest. An education as much as a listener’s delight.” (Dan Ferguson – Narragansett Times)



“MASTERS OF THE FOLK VIOLIN”

Various artists
CD 434

Recordings from the 1993 & 1994 tour, by musicians who have mastered regional styles unique to their heritage, and continue to exemplify the finest in fiddling on the “Devil’s Box!” Styles range from the Irish Limerick virtuosity of **Brendan Mulvihill**, to music from bluegrass icon and Kentucky native, **Kenny Baker**. Also included is the legendary jazz violinist, **Claude Williams**, along with one of the best known contemporary Cajun fiddlers, **Michael Doucet**. **Natalie MacMaster** from Troy, Nova Scotia provides a sample of the Cape Breton style which harkens back to the area’s first Scottish settlers to round out this presentation.

Brendan Mulvihill: 1.AIRS; REELS • 2.REELS - BOYS OF THE LOUGH; MARY WALKER; MCFADDEN’S; DYLAN’S • 3.JIGS; REELS • **Claude Williams:** 4.THREE FOOLISH THINGS REMIND ME OF YOU • 5.YOU’VE GOT TO SEE YOUR MAMA EVERY NIGHT • 6.SMOOTH SAILING • **Kenny Baker:** 7.SPRINGTIME • 8.STARLIGHT WALTZ • 9.SWEET BUNCH OF DAISIES • 10.BOBMY VAN’S HORNPIPE • 11.JOHN BARLEYCORN • **Natalie MacMaster:** 12.JIGS • 13.AIRS; STRATHSPEYS; REELS • **Michael Doucet:** 14.HURRICANE • 15.MANAGE A TROIS REELS • 16.“DOC’S” TWO-STEP • 17.VALSE À JONGLEMENT • 18.CHANKY-CHANK FRANCAIS • total time: 71:45

“...This recording works, not only because of the variety included, but because of the sheer brilliance of the performances, as well. It doesn’t, as they say, get much better than this.” (Mary DesRosiers – Sing Out)





“MASTERS OF THE STEEL STRING GUITAR”

Various Artists
CD 485

Featuring **Eddie Pennington, John Cephas, Wayne Henderson, & Johnny Bellar.** Recorded live, straight from the National Council for the Traditional Arts' **Masters of the Steel String Guitar Tour**, 1999-2000, four of the hottest guitar pickers playing today. This is one of the most popular NCTA tours ever! For those who saw, or missed, the nationwide tours, here's the live recording. Featuring Flatpicking, Fingerpicking, Country, Blues, Flattops, Dobros, Lap Steel, Blazing solos, soulful vocals.

1. **I DON'T LOVE NOBODY:** Wayne Henderson, lead, with Linda Lay, bass, and David Lay, rhythm. • 2. **CANNONBALL BLUES:** Wayne Henderson with Linda and David Lay. • 3. **A COAT OF MANY COLORS:** Linda Lay, vocal, with Wayne Henderson and David Lay. • 4. **CARTER FAMILY MEDLEY:** Wayne Henderson with Linda and David Lay. • 5. **ALABAMA JUBILEE:** Wayne Henderson with Linda and David Lay. • 6. **WALKING MAMA:** John Cephas, lead vocal and guitar, Phil Wiggins, harmonica and vocal. • 7. **PRISON BLUES:** John Cephas, vocal and guitar, Phil Wiggins, harmonica. • 8. **JOHN HENRY:** John Cephas, vocal, Eddie Pennington, guitar, Johnny Bellar, bass, Phil Wiggins, harmonica. • 9. **LOST JOHN:** Eddie Pennington, vocal and guitar. • 10. **DARK AS A DUNGEON:** Eddie Pennington, guitar and lead vocal, Linda Lay, bass and vocal, Johnny Bellar, resophonic guitar and vocal, David Lay, rhythm guitar and vocal, John Cephas, vocal. • 11. **EDDIE'S MEDLEY:** Eddie Pennington, electric guitar, Johnny Bellar, bass. • 12. **I'LL SEE YOU IN MY DREAMS:** Eddie Pennington, electric guitar, Linda Lay, vocal, Johnny Bellar, bass. • 13. **NORTHERN LIGHTS:** Johnny Bellar, resophonic guitar. • 14. **HEAVEN:** Johnny Bellar, resophonic guitar and vocal, Linda Lay, vocal and bass, David Lay, rhythm guitar. • 15. **ALOHA OE:** Johnny Bellar, lap steel, David Lay, rhythm guitar, Linda Lay, bass. • 16. **SWEET DREAMS:** Johnny Bellar, lap steel, Linda Lay, vocal and bass, David Lay, rhythm guitar. • 17. **GUITAR RAG:** Johnny Bellar, resophonic guitar, Wayne Henderson, guitar; John Cephas, guitar, Eddie Pennington, electric guitar, Phil Wiggins, harmonica, Linda Lay, bass, David Lay, rhythm guitar. • 18. **WHERE THE ROSES NEVER FADE:** Eddie Pennington, guitar, Johnny Bellar, vocal lead, John Cephas, vocal bass, David Lay, baritone; Linda Lay, alto.

ANY OLD TIME STRING BAND

"I Bid You Goodnight"
CD 433



Kate Brislin - banjo, guitar & vocals, **Suzy Rothfield** - fiddle & vocals, **Sue Draheim** - fiddle & vocals, **Genny Haley** - banjo, guitar & vocals, **Valerie Mindel** - bass & guitar (1978 session), **Barbara Montoro** - bass (1980 session). The group's two LPs recorded for Arhoolie and Bay Records in 1978 and 1980 respectively, now on one CD.

1. **TURKEY BUZZARD/CHINQUAPIN HUNTING** • 2. **DEAR COMPANION** • 3. **LET ME FALL** • 4. **I WISH I'D STAYED IN THE WAGONYARD** • 5. **MA CHER BEBE CREOLE** • 6. **DIXIELAND ONE-STEP** • 7. **HOME IN PASADENA** • 8. **LONG LOST LOVER BLUES** • 9. **VALSE DE ORPHELIN** • 10. **I'LL SEE YOU IN C-U-B-A** • 11. **FREE LITTLE BIRD** • 12. **I'VE GOT WHAT IT TAKES** • 13. **HELLO STRANGER** • 14. **LA VALSE DE BAYOU TECHÉ** • 15. **SHADY GROVE** • 16. **CALIFORNIA BLUES** • 17. **COWBOY GIRL** • 18. **I MADE A BIG MISTAKE** • 19. **LOCK AND KEY** • 20. **FALLS OF RICHMOND/CAMP CHASE** • 21. **LA PORTE DANS ARRIERE** • 22. **OKLAHOMA BLUES** • 23. **KEEP MY SKILLET GOOD AND GREASY** • 24. **FAREWELL BLUES** • 25. **I BID YOU GOODNIGHT** • total time: 78:49

"...Cajun, country, and early blues are well represented, of course; but the unifying factors are the old-timey but definitely in-the-moment and contagiously spirited performances. Rambunctious, sweet, or gritty lead vocals; finely grained harmonies, delightfully careening fiddles, and crisp picking power... culminating in the classic title tune from the Pindar Family... the Bay Area scene is still graced with the strong presence of Kate Brislin... and Suzy Thompson... but this two-in-one reissue stands as a crucial and timeless landmark." (Derk Richardson - San Francisco Bay Guardian)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

FOR PRICES SEE OUR CURRENT ORDER FORM.
 (CA residents please add sales tax)

CD = available on CD ONLY; **CASS** = available on Cassette ONLY;

CD/CASS = available on CD OR Cassette.

THE ARMSTRONG TWINS

"Mandolin Boogie"
CD 9046



Stars of radio, records, and TV the Armstrong Twins performed on the Louisiana Hayride, KXLA Pasadena, CA, Cliffie Stone's Dinner Bell Round Up and his legendary TV show "Town Hall Party." Arhoolie re-issues, for the first time on CD the sound of their Classic Country Brother Duets featuring their first recordings from the late forties - early fifties, and their reunion session for Arhoolie in 1979.

1. **MANDOLIN BOOGIE** • 2. **THREE MILES SOUTH OF CASH** • 3. **MOTHER'S ONLY SLEEPING** • 4. **MANDOLIN RAG** • 5. **SPARKLING BLUE EYES** • 6. **BEETLE WITH THE BOOGIE WOOGIE BEAT** • 7. **ADDRESS FROM HEAVEN** • 8. **ALABAMA BABY** • 9. **IT'S NEVER TOO LATE** • 10. **ARKANSAS SPECIAL** • 11. **EIGHT THIRTY BLUES** • 12. **SILVER HAIRED DADDY OF MINE** • 13. **JUST A COUNTRY BOY** • 14. **GREENBACK DOLLAR** • 15. **OLD THREE ROOM SHACK** • 16. **WHY NOT CONFESS** • 17. **BEAUTIFUL BROWN EYES**

STEVIE BARR WITH FRIENDS

"Along the Crooked Road"
CD 531



Stevie Barr, banjo player and leader of the bluegrass band No Speed Limit, comes from the musically rich town of Galax, Virginia. Here he gathers his friends from around the area to display some of that deep cultural background on this album, which is steeped in the old-time and bluegrass traditions of the area, as well as some unusual twists and turns (Foggy Mountain Breakdown on banjo and piano!). Banjo tunes, fiddle tunes, gospel songs, old ballads, and new songs are all tied together by the talented musicians of the area and Stevie's banjo.

Stevie Barr - banjo; with: **A)** Eddie Bond - fiddle & vocals; Dennis Hall - guitar; Katie Golden - bass. **B)** Jesse Lovell - vocal & guitar; Alan Maston - bass; Donald Hill - guitar; Reid Robertson - mandolin. **C)** Martha Spencer - vocal & fiddle; Steve Spencer Strickland - mandolin; Herb Key - bass; Gerald Anderson - guitar. **D)** Wayne Henderson - guitar; Herb Key - bass; Steve Spencer Strickland - mandolin; Gerald Anderson - guitar. **E)** Congregation of the Independent Baptist Church with Rev. Ted Bartlett - guitar; Audine Lineberry - el. bass. **F)** Audine Lineberry - vocal & guitar; Rev. Bartlett - guitar. **G)** Becky Barr - vocal & guitar; Tom Barr - bass. **H)** Banjo solo. **I)** Jeff Little - piano.

1. **LONESOME ROAD BLUES (A)** • 2. **FORTUNE (A)** • 3. **HE WAS BORN IN BETHLEHEM (F)** • 4. **SALLY ANN (A)** • 5. **BYE BYE BLUES (D)** • 6. **IT'S SINFUL TO FLIRT (G)** • 7. **OLD JIMMY SUTTON (A)** • 8. **VIAGRA BLUES (B)** • 9. **NO PLACE LIKE FATHER'S HOUSE (F)** • 10. **UNCLE JOE (A)** • 11. **MARY IN THE WILD MOORE (C)** • 12. **AT CALVARY (E)** • 13. **DURANG'S HORNPIPE (A)** • 14. **BARBARA ALLEN (C)** • 15. **SWEET SUNNY SOUTH (A)** • 16. **TRAIN #1262 (vocal: Herb Key) (D)** • 17. **DUST ON THE BIBLE (G)** • 18. **SHANE'S REEL (A)** • 19. **I WONDER IF I DONE MY BEST FOR JESUS (B)** • 20. **FOGGY MOUNTAIN BREAKDOWN (I)** • 21. **LEAVING GRAYSON (H)**

ARHOOLIE QUALITY MERCHANDISE



See page 171 for details.



THE CARTER FAMILY

"On Border Radio," 1939, Vol.1

CD 411

The Carter Family was the most famous pioneer recording group to come out of the American Country Music scene. These performances by the Original Carter Family (A.P. Sara, and Maybelle) with Jeanette Carter and the Carter children (Helen, June and Anita), come from rare radio transcriptions made for powerful Mexican border stations beamed to the USA.

1. XET STATION BREAK/INTRODUCTION/THEME SONG/WANDERING BOY • 2. I WONDER HOW THE OLD FOLKS ARE AT HOME/IN THE HIGHWAYS (Helen, June & Anita) • 3. ROOM FOR YOU AND ME • 4. CUMBERLAND GAP (Instrumental)/ LONESOME VALLEY • 5. JUST ANOTHER BROKEN HEART • 6. DARLING WE ARE GROWING OLDER/THE OLD TEXAS TRAIL (Helen, June & Anita) • 7. COWBOY'S WILD SONG TO HIS HERD (Jeanette)/ MAPLE ON THE HILL • 8. NEW RIVER TRAIN (Helen)/LOVER'S LANE • 9. MY SWEETHEART IS A POOR WORKING GIRL (A.P.)/WAVES OF THE SEA (Instrumental) • 10. ON THE SEA OF GALILEE • 11. THE CURTAINS OF NIGHT • 12. JUST A FEW MORE DAYS OF SORROW • 13. THEME/XET STATION BREAK-INTRO/THEME • 14. INTRO/THEME/WHEN OUR LORD SHALL COME AGAIN • 15. THE HAPPIEST DAYS OF ALL • 16. BYE AND BYE (Jeanette)/WE SHALL RISE • 17. ENGINE 143 (June)/JEALOUS HEARTED ME • 18. UNTITLED (Instrumental)/WHAT WOULD YOU GIVE IN EXCHANGE FOR YOUR SOUL? • 19. BEAUTIFUL BROWN EYES/SWEET FERN • 20. I HAVE NO LOVING MOTHER NOW • 21. WESTERN HOBBO • 22. SINGLE GIRL • 23. I'M THINKING TONIGHT OF MY BLUE EYES • 24. THE SUN'S GONNA SHINE IN MY BACK DOOR SOMEDAY/ GIVE ME THE ROSES WHILE I LIVE (Helen, June & Anita) • 25. YOU DENIED YOUR LOVE • 26. NO TELEPHONE IN HEAVEN (A.P.) • 27. THEME OUT/XET STATION BREAK • total time: 63:35

"Arhoolie has released The Carter Family on Border Radio: Volume One, an invaluable and previously un-released set of 1939 radio broadcasts originally heard on Station XET ... on the US/Mexico border. [Located in Monterrey, N.L.]

The Carter family consisted of A.P. Carter, his autoharp-playing wife, Sara, his cousin Maybelle, and various Carter grandchildren. Their repertoire has become the American folk and country songbook: 'Will the Circle Be Unbroken,' 'Worried Man Blues,' 'Keep on the Sunny Side,' (the ultimate recording of which is on this Arhoolie CD), 'Wildwood Flower.' Their recordings convey an unvarnished sincerity, a fidelity to old-fashioned rural values, and quirky humor... Fine vocal harmonies carefully blended with sensitive guitar and autoharp support ensure that all of the Carter Family recordings are a pleasure to hear. What Bach is to classical music or Louis Armstrong is to jazz, the Carters are to country.

And that Carter legacy continues. Maybelle's daughter June (whom you hear in all of her wobbly 10-year-old glory) married Johnny Cash. You know the rest. This is where the history of country music begins." (Norman Weinstein - Boston Phoenix)

"...Rather than having to travel to Mexico to do their daily program, a transcription of a show, advertisements and all, would be recorded in advance near their Texas winter home and the acetate disk shipped to the station for broadcast. The hour-long Carter Family segment aired nightly as part of the Good Neighbor Get Together program ... Opening as usual with their theme song 'Keep On The Sunny Side,' emcee Brother Bill Guild guides the listener in near play-by-play fashion through an hour's worth of songs, many of which never appeared on the Carter's commercial recordings... In addition to providing background on the family and the story behind the acetates from which this material was taken, the liner notes to this collection provide a condensed, but fascinating history of the whole border radio phenomenon." (Dan Ferguson - The Narragansett Times)



THE CARTER FAMILY

"On Border Radio," 1939, Vol.2

CD 412

1. THEME/WHY THERE IS A TEAR IN MY EYES • 2. SLEEP BABY SLEEP (Jeanette)/JUST ANOTHER BROKEN HEART • 3. CORINA (Carter Sisters) • 4. I CAN NOT BE YOUR SWEETHEART (A.P.)/RED WING (Sara & Maybelle) • 5. A BROKEN DOWN SAINT • 6. WEEPING WILLOW • 7. YOU ARE MY FLOWER/GATHERING FLOWERS FROM THE HILLSIDE (June) • 8. THE LAST LETTER (Jeanette)/I WOULDN'T MIND DYING • 9. WHO'S THAT KNOCKING AT MY WINDOW? (Sara & Maybelle) • 10. DIAMONDS IN THE ROUGH (A.P.)/THE FATAL WEDDING (2 Guitars - Inst.) • 11. IT'S HARD TO PLEASE YOUR MIND (Carter Sisters)/DEATH IS ONLY A DREAM • 12. THEME/XET STATION BREAK • 13. THEME/THE CHURCH IN THE WILDWOOD • 14. ARE YOU TIRED OF ME, DARLING?/SOURWOOD MOUNTAIN (Carter Sisters) • 15. BURY ME NOT ON THE LONE PRAIRIE (Jeanette)/MY BONNIE BLUE EYES • 16. YANKEE DOODLE (Helen)/STORMS ON THE OCEAN • 17. SUGAR HILL (2 Guitars - Inst.) • 18. HELLO STRANGER • 19. COWBOY JACK (Sara & Maybelle) • 20. NOBODY'S DARLING (June)/FUNNY WHEN YOU FEEL THAT WAY (Sara & Maybelle) • 21. DIXIE DARLING • 22. SHORTNING BREAD (Sara & Maybelle Guitar Duet)/SOLDIER AND HIS SWEETHEART (Sara & Maybelle) • 23. POLLY WOLLY DOODLE ALL DAY (June & Helen)/MY GOLD WATCH & CHAIN • 24. RIVER OF JORDAN • 25. I WILL NEVER MARRY (Jeanette)/GOD GAVE NOAH THE RAINBOW SIGN • 26. THEME OUT & XET STATION BREAK • total time: 63:03

THE CARTER FAMILY

"On Border Radio," 1939, Vol.3

CD 413

1. THEME/CANNON BALL BLUES • 2. THE STORY OF CHARLIE & NELLIE • 3. ONE LITTLE WORD/ALABAMA GAL • 4. YOU ARE MY SUNSHINE/HAPPY OR LONESOME • 5. OH, SUSANNA/ON MY WAY TO CANAAN'S LAND • 6. GOING BACK TO TEXAS /GREAT SPECKLED BIRD • 7. OH, DEATH/DON'T BURY ME ON THE LONE PRAIRIE • 8. WHEN THE SPRING ROSES ARE BLOOMING/CHINESE BREAKDOWN • 9. WAY DOWN YONDER IN THE CUMBERLAND MTS./LET THE CHURCH ROLL ON • 10. BROKEN ENGAGEMENT/I SHALL NOT BE MOVED • 11. DARK HAired TRUE LOVER/IN YOUR CARE • 12. THEME/STATION ID • 13. THEME/THE OLD LADIES' HOME • 14. THE WINDING STREAM • 15. MINERS' BLUES/COLUMBUS STOCKADE BLUES • 16. NO HOME/PRISONER'S DREAM • 17. SOMETHING GOT A HOLD OF ME/SPIRIT OF LOVE • 18. WORRIED MAN BLUES • 19. GIDDYUP GO/SITTIN' ON TOP OF THE WORLD • 20. MY VIRGINIA ROSE • 21. CYCLONE OF RYE COVE • 22. WADE IN THE WATER/CHARLIE BROOKS • 23. ANCHORED IN LOVE • 24. I'VE BEEN WORKING ON THE RAILROAD/I'LL BE SATISFIED • 25. THEME OUT & SIGN OFF • total time: 66:13

CLIFF CARLISLE

"Blues Yodeler and Steel Guitar Wizard"

CD 7039



Everyone knows Jimmie Rodgers, the first yodeling superstar of country music, but wait until you hear Cliff Carlisle! He could yodel with the best of them and played the hottest steel guitar you'll ever hear. Re-issues of 24 of his finest sides from the 1930s.

1. MEMPHIS YODEL • 2. NO DADDY BLUES • 3. HOBBO BLUES • 4. COLUMBUS STOCKADE BLUES • 5. SHANGHAI ROOSTER YODEL • 6. I DON'T MIND • 7. HIGH STEPPIN' MAMA • 8. IT AIN'T NO FAULT OF MINE • 9. THAT NASTY SWING • 10. GET HER BY THE TAIL ON A DOWN HILL GRADE • 11. MY LOVIN KATHLEEN • 12. A WILD CAT WOMAN AND A TOM CAT MAN • 13. YOU'LL MISS ME WHEN I'M GONE • 14. RAMBLING YODELER • 15. WHEN THE EVENING SUN GOES DOWN • 16. HANDSOME BLUES • 17. MY ROCKIN' MAMA • 18. PAY DAY FIGHT • 19. MY TRAVELIN' NIGHT • 20. TROUBLE MINDED BLUES • 21. PAN AMERICAN MAN • 22. I'M SAVING SATURDAY NIGHT FOR YOU • 23. FOOTPRINTS IN THE SNOW • 24. BLACK JACK DAVID • total time: 70:13

"...Cliff Carlisle was a Jimmy Rodgers devotee, but had an edgier yodeling style and his steel guitar work was excellent with a healthy nod to the then popular Hawaiian style. From the opening notes of 'Memphis Yodel' it's obvious Carlisle is more than just a Rodgers imitator. His accompaniment is especially note-worthy as lap style guitar isn't a particularly common solo accompanying instrument... Carlisle comes across as a talented artist, who, while not a 'pop' artist like Gene Autry or as original as Rodgers, was a versatile energetic singer and a fine steel guitarist. This will appeal most to old timey and prewar blues fans... top marks for presentation (great essay and song notes by Mark A. Humphrey), sound and length." (Dave Harris - Real Blues)

To place an order call Toll Free with
VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other
Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com
also inquire about our catalog updates
and supplements

FOR PRICES SEE OUR
CURRENT ORDER FORM.

(CA residents please add sales tax)

**THE ARHOOLIE
MUG!** See page 171 for details.



Fashion Deluxe.



SLIM CRITCHLOW
Cowboy Songs
"The Crooked Trail To Holbrook"
CD 479

The old-time cowboy songs grew out of the cow camps, trail herds, and open range – the everyday life of the cowboy. Slim's deep love for the old ways and the old songs – and his natural disdain for the Hollywood version ("With all the boys down in town shootin' each other, it kinda makes you wonder who was out tendin' the cows...." as he puts it) caused him to keep the old songs alive and to hold to the style he had learned from the old-timers during the '20s and before.

1. THE CROOKED TRAIL TO HOLBROOK • 2. BORAX BILL • 3. THE TRAIL TO MEXICO • 4. FORTY A MONTH AND FOUND • 5. THE BRAZOS RIVER • 6. D-BAR-2 HORSE WRANGLER • 7. WINDY BILL • 8. GOOD BYE, OLD PAINT • 9. THE BUCKING BRONCO • 10. I'D LIKE TO BE IN TEXAS • 11. ZEBRA DUN • 12. TEN THOUSAND CATTLE • 13. DRIFTIN' COWBOY • 14. RED RIVER VALLEY • 15. THE HIGH TONE DANCE • 16. THE OLD COWBOY • 17. STATE OF ARKANSAS • 18. THE HABIT • 19. STRAWBERRY ROAN • 20. THE BUFFALO SKINNERS • 21. COWBOY'S LAMENT • 22. THE WILD BUCKAROO • 23. SNAGTOOTH SAL • 24. THE TRUSTY LARIAT • 25. JOHN GARNER'S TRAIL HERD • 26. WHISKEY BILL • 27. THE LAST WAGON • total time: 75:36

"The guitar playing Critchlow had a warm voice and a winning manner that makes this collection an end to end delight. The songs are 'real' cowboy songs ... and often represent parochial poetry put to music – the stories ... are rich in authentic details and strong on humor (and sometimes salty of language). Good notes, good sound – a fine CD!" (Keith Briggs – Blues & Rhythm)



THE HODGES BROTHERS
"Bogue Chitto Flingding"
CD 9037



Felix Hodges – fiddle & vocals; **Ralph Hodges** – guitar, mandolin & vocals; **James Hodges** – rhythm guitar; **John White** – string bass & vocals.
The Hodges Brothers were a family band who played rootsy, exciting music that was a bridge between old time country and bluegrass music. While they were influenced by the invigorating modern style of Bill Monroe, The Hodges Brothers kept one foot in the rural Mississippi music culture they came from. The result is great, foot-stomping, toe-tapping country music.

1. MISSISSIPPI BABY (2:15) – vocal by Ralph & Felix • 2. THE LEAVES IS FALLING ON THE GROUND (1:50) – vocal by Ralph & Felix • 3. FIFTY YEARS WALTZ (2:30) – instrumental • 4. IT WON'T BE LONG (2:40) – vocal by Ralph • 5. BILE DEM CABBAGE DOWN (1:25) – fiddle instrumental • 6. ON THE BANKS OF THE OHIO (2:40) – lead vocal by John White with Ralph & Felix • 7. HOOKNOSE IN TOWN (1:25) – lead vocal by John White with Ralph & Felix • 8. CARROLL COUNTY BLUES (2:35) – instrumental • 9. WATERMELON HANGIN' ON THE VINE (2:25) – vocal by Felix & Ralph • 10. LITTLE CHURCH HOUSE ON THE HILL (2:35) – vocal by Ralph & Felix • 11. CHARMIN' BETSY (2:50) – lead vocal by John White with Ralph & Felix • 12. NEVER ALONE WALTZ (2:55) – fiddle instrumental • 13. BOGUE CHITTO FLING DING (1:55) – instrumental • 14. SIX WHITE HORSES (2:55) – vocal by Felix • 15. IDA RED (1:45) – fiddle instrumental • 16. LONESOME VALLEY – vocal by Ralph & Felix • 17. JACK'S BACK IN TOWN – fiddle instrumental • 18. BOGUE CHITTO WALTZ – guitar instrumental • 19. EVERYBODY'S ROCKIN' – lead vocal by Ralph with Felix • 20. THE BUBBLE GUM BOOGIE – guitar instrumental • 21. IT WON'T BE LONG – vocal by Ralph & Felix

ADOLPH HOFNER & HIS TEXANS
"South Texas Swing"
CD 7029



Adolph Hofner – vocals & guitar, with various country/swing bands accompanying. Historic recordings by the legend of Western Swing. Adolph was born into the Texas Czech-German community and recorded not only hot Western Swing, but mellow "heart songs" as well as old Czech polkas and waltzes!

1. BETTER QUIT IT NOW • 2. HOW I MISS YOU TONIGHT • 3. DIRTY DOG • 4. WE PLAYED A GAME • 5. DOES MY BABY LOVE ME, YES SIR! • 6. I'LL KEEP MY OLD GUITAR • 7. BROWN EYED SWEET • 8. MARIA ELENA • 9. SPANISH TWO-STEP • 10. WHY SHOULD I CRY OVER YOU? • 11. JOE TURNER BLUES • 12. SAM, THE OLD ACCORDION MAN • 13. ALAMO RAG • 14. SOUTH TEXAS SWING • 15. JESSIE POLKA • 16. SAGE BRUSH SHUFFLE • 17. COTTON-EYED JOE • 18. PAUL JONES • 19. STAR KOVARNA • 20. NA MARJANSE • 21. STRASHIDLO • 22. DIS JA LIEBE SPIM • 23. JULIDA POLKA • 24. KELLEY WALTZ • 25. LONGHORN STOMP • 26. RADIO BROADCAST: THEME & PEARL BEER COMMERCIAL, YOU CAN'T BREAK MY HEART, DRAGGIN' THE BOW, THEME OUT, HANG YOUR HEAD IN SHAME, THEME OUT • total time: 75:33

"Adolph and Emil Hofner were born in the late 1920s to German-Czech parents and base their musical careers out of San Antonio. This set spans 1936-1949, when they fronted one of the premier Western swing ensembles. Adolph's smooth crooning is the anchor point around which hot solos from fiddler J. R. Chatwell, steel player Emil Hofner and banjoist Cotton Cooper, among others ply their trade. In addition to swing, the brothers were adept at Czech music, with vocal duets and polkas, several of which grace this disk.... A fine tribute to one of the great, if under-appreciated, talents of Texas and Tex-Czech music." (Kerry Blech – Victory Review)



SNUFFY JENKINS
"Pioneer of the Bluegrass Banjo"
CD 9027



Snuffy Jenkins was a pioneer of the three-finger banjo style and influenced many of the early Bluegrass banjo players, including Earl Scruggs and Don Reno. The music performed by Snuffy Jenkins, "Pappy" Sherrill and the Hired Hands on this album is a direct link between Old Time Music and Bluegrass. Recorded in 1962.

1. WATERMELON HANGIN' ON A VINE • 2. STEP IT UP AND GO • 3. POSSUM UP A GUM STUMP • 4. SPANISH FANDANGO • 5. LONG JOURNEY HOME • 6. CHARMIN' BETSY • 7. DIXIE, THERE'S NO PLACE LIKE HOME • 8. TELEVISION • 9. BIG-EARED MULE • 10. THE COVERED WAGON ROLLED RIGHT ALONG • 11. BOGGY ROAD TO TEXAS • 12. TWINKLE, TWINKLE, LITTLE STAR • 13. MILLER'S REEL • 14. GONNA CATCH THAT TRAIN AN' RIDE • 15. BORN IN HARD LUCK • 16. THE SWEETEST GIFT, A MOTHER'S SMILE • 17. LONG TIME GONE • 18. SNUFFY'S TALKING BLUES • total time: 39:18

"...Jenkins' three-finger banjo picking married rough-and-ragged rural playing with an upbeat, contemporary style, influencing bluegrass greats such as Earl Scruggs and Don Reno, his combo adding unpolished three-part harmonies. Fiddler, Homer 'Pappy' Sherrill, further linked Jenkins to a more traditional hill country style of music with rollicking breakdowns on tracks like 'Possum Up A Gum Stump' and 'Big Eared Mule.' These songs are filled with old-time corn pone humor...." (Meredith Ochs – Spectator Magazine)



JIM SMOAK & THE LOUISIANA HONEYDRIPPERS
"Bayou Bluegrass"
CD 9032



Jim Smoak - banjo, solo vocals, & leader; **Bucky Wood** - fiddle; **Dewey Edwards** - fiddle on items marked (*); **Lum York** - bass; **J.C. Meyers** - mandolin & vocals; **V. J. Meyers** - guitar & vocals

Bluegrass from banjo master Jim Smoak and the Louisiana Honeydrippers. Smoak began his career in 1952 with Carl and Pearl Butler. Within two months he was hired by Bill Monroe to play banjo in the Bluegrass Boys. He also played with Little Jimmie Dickens, Bruce Broussard, Arthur "Guitar Boogie" Smith (he replaced Don Reno), and Hylo Brown. Smoak is still active today, playing regularly with the Mountain Dew Hillbillies. This title contains previously unreleased material, as well as the original material recorded by Dr. Harry Oster.

1. CALINDA • 2. RUN, BOY, RUN • 3. LIZA JANE* • 4. MY LAST DOLLAR IS GONE • 5. OLD DAN TUCKER • 6. THE LAKES OF PONCHARTRAIN • 7. RABBIT, WHERE'S YOUR MAMMY* • 8. UNDERNEATH THE WEeping WILLOW • 9. CHICKEN PIE* • 10. KISSIN' COUSINS • 11. WOODCHUCK IN THE DEADNIN'* • 12. POOR MAN • 13. WHOAH, MULE, WHOAH* • 14. GREAT BIG BILLY GOAT • 15. BILL CHEATUM* • 16. RAISIN' A RUCKUS TONIGHT • 17. THE FISHER'S HORNPIPE* • 18. EAST BOUND TRAIN† • 19. HOP LIGHT, LADIES†† • 20. SILVER DAGGER† • 21. MAMA DON'T ALLOW† • includes 4 previously unissued tracks (†)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOIE
(888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471 or visit www.arhoolie.com also inquire about our catalog updates and supplements

FOR PRICES SEE OUR CURRENT ORDER FORM.
(CA residents please add sales tax)

THE ARHOOIE HAT!



See page 171 for details.





ROSE MADDOX

"35 And A Dream"

CD 428

Rose Maddox – vocals, with Byron Berline – fiddle and mandolin; John Jorgenson – guitars and mandolin; Herb Pedersen – rhythm guitar and banjo; Jay Dee Maness – steel guitar; Bill Bryson – bass; Steve Duncan – drums; with additional vocals by Herb, John, Bill, & Rick Cunha. Merle Haggard – harmony vocal (on # 13 only). Recorded in 1994.

1. FRIED POTATOES • 2. I WONDER WHERE YOU ARE TONIGHT • 3. FALLING FOR YOU • 4. SIN CITY • 5. WE'RE GONNA LET THE GOOD TIMES ROLL • 6. BLOOD STAINED HANDS • 7. BLUE RIDGE MOUNTAIN BLUES • 8. \$35 AND A DREAM • 9. CAJUN LADY • 10. WHERE NO ONE STANDS ALONE • 11. THE PLACE WHERE LOVE COMES FROM • 12. OLD TRAIN • 13. DUSTY MEMORIES • 14. I WONDER WHERE I'LL FIND YOU AT TONIGHT • 15. TONIGHT I'M ON STAGE • 16. A TRIBUTE MESSAGE FROM JOHNNY CASH • total time: 47:35

"...This CD is an excellent collection of bluegrass and country classics and originals, demonstrating Rose's remarkable versatility of style and content. Her enthusiasm is showcased by a stellar collection of backup musicians...The album jump starts with swinging fiddle, yanking you back in time to one of those dance halls packed with fans of the Maddox Brothers and Rose...[Johnny] Cash puts a generous and graceful postscript on the album. He speaks of sharing the stage with Rose and concludes, 'I thought there was and still think that there'll never be a woman who could out-perform Rose Maddox. She's an American classic.'" (Burney Garelick – Bluegrass Breakdown)



ROSE MADDOX

WITH THE VERN WILLIAMS BAND

"Beautiful Bouquet"

CD 9058

Rose Maddox – vocals; Vern Williams – vocals and mandolin; Delbert Williams – vocals and guitar; Keith Little – vocals, banjo, and guitar; Ed Neff – fiddle and mandolin; Kevin Thompson – bass.

This is all gospel bluegrass. The legendary Rose Maddox was known as the Queen of California Country Music and was also the first woman to record an all bluegrass album. She spent much of her later years playing with bluegrass bands and in 1982 she

went into the studio for two days with the amazing Vern Williams Band to record this album of her gospel music favorites. There was no one like Rose Maddox and there never will be.

1. WE ARE CLIMBING JACOB'S LADDER • 2. LIFE'S EVENING SUN • 3. CHURCH IN THE WILDWOOD • 4. WHEN GOD DIPS HIS LOVE IN MY HEART • 5. I CAN'T FEEL AT HOME • 6. FARTHER ALONG • 7. I'LL FLY AWAY • 8. IN THE SWEET BY AND BY • 9. KNEEL AT THE CROSS • 10. TURN YOUR RADIO ON • 11. BEAUTIFUL BOUQUET • 12. TAKE ME IN THE LIFEBOAT • 13. IF WE NEVER MEET AGAIN • 14. SWING LOW SWEET CHARIOT



ROSE MADDOX

WITH THE VERN WILLIAMS BAND

"This is Rose Maddox"

CD 9062

Rose Maddox – vocals; Vern Williams – vocals and mandolin; Delbert Williams – vocals and guitar; Keith Little – vocals, and banjo; J.D. Rhynes – bass; Ray Park – fiddle; Kraig Hutchens – electric lead guitar.

Along with her brothers, Rose Maddox, the Queen of West Coast Country Music, defined the California Country Music sound and pioneered rock-a-billy music. By the 1980s country music had abandoned Rose, but she found a new home in Bluegrass

Music (she was the first woman to record a bluegrass album). On this 1980 recording, she teamed up with bluegrass legend, the late Vern Williams and his band to record some of her best known songs and best loved bluegrass songs.

1. PHILADELPHIA LAWYER (2:35) • 2. LET THOSE BROWN EYES SMILE AT ME (2:45) • 3. OLD BLACK CHOO CHOO (3:00) • 4. SINGLE GIRL (2:05) • 5. DARK AS A DUNGEON (4:00) • 6. THIS OLD HOUSE (2:40) • 7. SALLY LET YOUR BANGS HANG DOWN (2:35) • 8. RUSTY OLD HALO (2:20) • 9. DREAM OF THE MINER'S CHILD (3:00) • 10. ASHES OF LOVE (2:00) • 11. SILVER THREADS AND GOLDEN NEEDLES (1:50) • 12. FOGGY MOUNTAIN TOP (3:10) • 13. AMAZING GRACE (5:00) • 14. ROCKY TOP (2:55)



MADDOX BROTHERS & ROSE

"America's Most Colorful Hillbilly Band"

CD/CASS 391

Fred Maddox – bass and lead vocals; Rose Maddox – lead vocals; Cliff Maddox – mandolin; Henry Maddox – mandolin and lead guitar; Don Maddox – fiddle and lead vocal; Cal Maddox – rhythm guitar and harmonica; Bud Duncan – steel guitar; Jimmy Winkle, Roy Nichols, or Gene Breeden lead guitar.

From their 1937 start as a bunch of desperate migrant laborers (and music amateurs) who fast talked their way into a radio show at Modesto's KTRB (his Alabama-born, California-based family band refused to shackle themselves to any established style.

Though firmly rooted in the Southeastern music tradition, their postwar search for a new sound and fresh approach to Country Music was a deliberately competitive and conscious effort. They cut across recognized boundaries to ultimately reach a crossroads where pop, gospel, boogie, folk and blues intersected with dazzling showmanship and unorthodox presentation.

1. GEORGE'S PLAYHOUSE BOOGIE • 2. MIDNIGHT TRAIN • 3. SHIMMY SHAKIN' DADDY • 4. CARELESS DRIVER • 5. MOVE IT ON OVER • 6. WHOA SAILOR • 7. MILK COW BLUES • 8. MEAN AND WICKED BOOGIE • 9. BROWN EYES • 10. HONKY TONKIN' • 11. TIME NOR TIDE • 12. I WANT TO LIVE AND LOVE • 13. PHILADELPHIA LAWYER • 14. SALLY LET YOUR BANGS HANG DOWN • 15. WHEN I LAY MY BURDEN DOWN • 16. HANGOVER BLUES • 17. WATER BABY BOOGIE • 18. DARK AS THE DUNGEON • 19. MULE TRAIN • 20. OKLAHOMA SWEETHEART SALLY ANN • 21. FADED LOVE • 22. NEW STEP IT UP AND GO • 23. (PAY ME) ALIMONY • 24. I WISH I WAS A SINGLE GIRL AGAIN • 25. YOUR LOVE LIGHT NEVER SHONE • 26. MEANEST MAN IN TOWN • 27. I WANT TO LIVE AND LOVE • total time: 69:20

"...Wild and crazy hillbilly mayhem is one way to describe the music pumped out by Rose and her brothers during their heyday. The Maddox's unique sound was marked by mandolin, slap bass, steel guitar, rhythm guitar and electric guitar (country guitar legend Roy Nichols, who went on to play with Wynn Stewart, Tommy Collins and Merle Haggard). Sister Rose handled the majority of the vocals with her husky voice and machine gun chuckle...this collection is raucous fun and beautifully captures the spirit of the Maddoxes' music." (Dan Ferguson – The Narragansett Times)

"... Combined with top-flight musicianship, the spontaneous, authentic, adrenalin-driven performances here are white-hot. Even the slower songs radiate a rough and ready energy. The Maddox's material ranged from the country standards of Hank Williams and Bob Wills, to folk, Woody Guthrie songs, swing, boogie woogie, gospel, honky-tonk, and elements of early rock 'n' roll. It's all on this reissue of 27 songs recorded between 1946 to 1951, and it kicks butt...If your CD player starts smokin' when you play this, I warned you!" (Al Riess – Dirty Linen)

MADDOX BROTHERS & ROSE

"America's Most Colorful Hillbilly Band 1947-1951" Vol. 2

CD/CASS 437

This second CD presents more of their original hit recordings. [Except for several PREVIOUSLY UNISSUED acetates (*)] Sound restoration by George Morrow of Echo Productions.

1. NEW MULE SKINNER BLUES • 2. I COULDN'T BELIEVE IT WAS TRUE • 3. YOU'VE BEEN TALKING IN YOUR SLEEP • 4. GOSH, I MISS YOU ALL THE TIME • 5. I'M SENDING DAFFYDILLS • 6. SOUTH • 7. CHILL IN MY HEART • 8. TEXAS GUITAR STOMP • 9. EIGHT THIRTY BLUES • 10. IT'S ONLY HUMAN NATURE • 11. WHY NOT CONFESS • 12. I'LL NEVER DO IT AGAIN • 13. JUST ONE LITTLE KISS • 14. I LOVE THE WOMEN • 15. I STILL WRITE YOUR NAME IN THE SAND • 16. LAST NIGHT I HEARD YOU CRYING IN YOUR SLEEP • 17. YOU'RE GONNA BE SORRY SOME OF THESE DAYS (*) • 18. NO ONE IS SWEETER THAN YOU • 19. DETOUR #2 • 20. MAMA SAYS IT'S NAUGHTY • 21. I'VE STOPPED MY DREAMING ABOUT YOU • 22. KISS ME QUICK AND GO (*) • 23. FREIGHT TRAIN BOOGIE (*) • 24. LONESOME HEARTED BLUES (*) • 25. CHEROKEE MAIDEN (*) • 26. OKIE BOOGIE (*) • 27. NO ONE WILL EVER KNOW (*) • 28. RED SILK STOCKINGS AND GREEN PERFUME (*) • 29. GARDEN IN THE SKY • 30. DEAR LORD, TAKE MY HAND • total time: 76:53

"Rose Maddox is finally getting her due for paving the way for female singers through her work with The Maddox Brothers and Rose which took place years before Kitty Wells achieved fame. Based in California, the band, consisting of Rose, her brothers and a few sidemen, played intense, fiery music that anticipated rockabilly a decade before it emerged. The Maddox Brothers & Rose Volume 2 America's Most Colorful Hillbilly Band (Arhoolie 437) consists of 30 songs, 23 from the band's postwar recordings ... [and] seven from acetates of unreleased performances. This set complements Volume 1, assembling more of this seminal West Coast music. Even on ballads like 'No One Will Ever Know' Rose's vocal intensity is unbelievable. The material here is equally intense, featuring Fred Maddox's slapping bass and throbbing lead guitar from Roy Nichols and other sidemen. The band fairly burns out on gutbucket numbers like 'Texas Guitar Stomp,' a psychotic demo recording of 'Cherokee Maiden' and 'New Mule Skinner Blues' (which was listed on Volume 1, but, due to a programming mistake, not included). Sound problems are absent due to George Morrow's excellent remastering of this set." (Country Music)





MADDOX BROTHERS & ROSE

"On the Air"
CD 447

The first recorded radio broadcasts (1940, 1945 & 1949) by **Rose Maddox** and her brothers, these recordings capture the group in its early stages, made up entirely of the Maddox family siblings, **Fred, Rose, Cal, Henry** and others.

1. THEME & A COWBOY HAS TO YELL • 2. LET ME RIDE MY PONY DOWN THE SUNSET TRAIL • 3. ONCE I HAD A DARLING MOTHER • 4. HOLD THAT CRITTER DOWN • 5. I'M TALKING ABOUT YOU • 6. I'M GOING TO THE HOEDOWN • 7. THEME & SMALL TOWN MAMA • 8. MAMA PLEASE STAY HOME WITH ME • 9. IF YOU AIN'T GOT THE DO-RE-MI • 10. I MIGHT HAVE KNOWN • 11. I'LL REAP MY

HARVEST IN HEAVEN • 12. DON'T HANG AROUND ME ANY MORE • 13. A SINNER'S PRAYER IS NEVER ANSWERED • 14. THE GIRL I LOVE DON'T PAY ME NO MIND • 15. WRITE ME, SWEETHEART • 16. I'M A HANDY MAN TO HAVE AROUND • 17. I'VE RAMBLED AROUND • 18. GATHERING FLOWERS FOR THE MASTER'S BOUQUET • 19. I COULDN'T BELIEVE IT WAS TRUE • 20. KTRB THEME AND REGAL PALE BEER AD • 21. THE GOLDRUSH IS OVER • 22. ALMOST • 23. TOO OLD TO CUT THE MUSTARD • 24. BREATHLESS LOVE • 25. KTRB THEME & REGAL PALE BEER AD • 26. WALKIN' IN MY SLEEP • 27. INTRODUCTION BY FRED & ROSE • 28. FRIED POTATOES • 29. NOBODY'S LOVE IS LIKE MINE • 30. MEANEST MAN IN TOWN • 31. FREIGHT TRAIN BOOGIE • 32. KTRB THEME OUT • total time: 78:56

"Arhoolie brings back 78s" says the back cover of this excellent album, drawing our attention to the fact that the timing on the disc is over 78 minutes — 32 tracks, including announcements, ads, gags and radio theme tunes. Can't say fairer than that, especially when the music is of this quality. The Maddox Brothers, and their singing sister Rose, whose music Arhoolie has been championing for many years now, recorded commercially in the '40s and '50s, and have been cited as being highly influential in shaping the commercial country music that was emerging on the west coast in those years, and even possibly early rock 'n' roll. This is country music in transition, moving from the old timey sound of the pre-war years, and towards the classic honky-tonk sound of the '50s and '60s — mandolins, fiddles and harmonicas mixing freely with pedal steel and rattling electric guitars.

These radio shows include ads for 'Regal Pale Beer,' and even the dedications to listeners who may now be no more than long forgotten names, but it all helps to bring alive a past time, when the wireless crackled in the early evening heat, the entertainment was mainly light-hearted and the music still had deep, deep roots. The overall tone of the group was one of rowdy fun, but they had their more serious moments as well — Rose sings with heaps of country soul on the fine honky-tonk style 'Breathless Love,' and on 'I'll Reap My Harvest In Heaven' among others they show that they could still handle beautifully the old-fashioned sacred harmonies they probably grew up with. You can hear the influence of black music in 'Handy Man' and 'Talkin' About You,' even if it may be second hand, and 'Freight Train Boogie' points forward to the rockabilly sound (although it has its foundations firmly in western swing).

This material has previously appeared on Arhoolie LPs. It was originally recorded on acetates for radio broadcast in 1945 and 1949, mainly for northern California stations, but two tracks originate from the group's only appearance on the Grand Ole Opry. Altogether it is an enthralling, detailed document of the Maddox Brothers and Rose's music, with a strong flavour of the time and place in which it was popular. I find it fascinating, and hugely enjoyable, and would recommend it to anyone with an interest in post-war Americana — or to people who just like good country music." (Ray Templeton — Blues & Rhythm)



MADDOX BROTHERS & ROSE

"Live On the Radio"
Excerpts from 1953 radio broadcasts.
CD 467

These live radio broadcasts from 1953 provide an authentic audio snapshot of the era that launched the career of **Maddox Brothers and Rose**. Taped "off the radio" by a young Glenn E Mueller.

1. KAW-LIGA • 2. PETER COTTONTAIL • 3. NEW STEP IT UP AND GO • 4. HONKY TONKIN' • 5. I'M AN OLD, OLD MAN • 6. UN-HUH, HONEY • 7. PRETTY LITTLE DEDON • 8. LET'S WALK THAT-A-WAY, NOT THIS-A-WAY • 9. TAKE MY HAND PRECIOUS LORD • 10. ON MEXICO'S BEAUTIFUL SHORES • 11. MR. KNOW IT ALL • 12. THERE'S A RAINBOW IN EVERY TEARDROP • 13. YOU GOTTA HAVE A LICENSE • 14. WATERBABY BLUES • 15. JOHN HENRY • 16. MR. KNOW IT ALL • 17. WHEN GOD DIPS HIS LOVE IN MY HEART • 18. MY BUCKET'S GOT A HOLE IN IT • 19. BEAUTIFUL LOUISIANA • 20. RUB-A-DUB-DUB • 21. WAKE UP, IRENE • 22. IT'S BEEN SO LONG • 23. MR. KNOW IT ALL • 24. I GOTTA HAVE SOME LOVIN' • 25. SHOT GUN BOOGIE • 26. WHY DO YOU WEEP, DEAR WILLOW? • 27. MR. KNOW IT ALL • 28. RED BALL TO NATCHEZ, MISSISSIPPI • 29. MULE SKINNER BLUES • 30. SILENT NIGHT, HOLY NIGHT • 31. MR. KNOW IT ALL • 32. GIRL I LOVE DON'T PAY ME NO MIND • 33. SWEET MAMA, TREE TOP TALL • 34. WHEN THE ANGLES CARRY ME HOME • 35. MR. KNOW IT ALL • 36. DIM LIGHTS, THICK SMOKE, AND LOUD, LOUD MUSIC • 37. WAIT A LITTLE LONGER • 38. IS HE SATISFIED • total time: 78:56

"Rose Maddox's influence on country music is immeasurable. Every honky-tonk angel, rockabilly filly, or bluegrass diva that takes the stage owes a debt to this plain, slightly bucked toothed girl from Alabama who devoted her life to her music" (Nashville Scene)

"It is obvious that the band is having a great time, as there is much laughter and funny banter heard between and during the songs. While the [sound] quality is not the best, the magic of the performances more than makes up for it. This is a definite must-have for the true connoisseur of classic country music." (James Kelly — Texas Jamboree)

J.E. MAINER'S MOUNTAINEERS

"Run Mountain"
CD 456



J.E. Mainer - fiddle, banjo & vocals; **J.E. Mainer, Jr.** - guitar & vocals; **Glenn Mainer** - banjo; **Carolyn Mainer** - guitar & vocals; **Earl Cheeks** - bass & vocals; **Otis Overcash** - mandolin. Recorded in North Carolina.

One of the great mountain fiddlers, J.E. Mainer also played old-timey banjo and was a fine singer and entertainer. J.E. gained his initial fame in the mid-1930s with his brother Wade but continued to play music his entire life. In the early 1950s when he recorded for the King label, his children joined the "family band." These 1963 recordings present J.E.'s family at their energetic best! (* = previously unreleased.)

1. MISSISSIPPI SAWYER • 2. RAMSHACKLE SHACK • 3. RUN MOUNTAIN • 4. SHORT LIFE OF TROUBLE • 5. IF I LOSE LET ME LOSE • 6. GREENBACK DOLLAR • 7. SEVEN AND A HALF • 8. DON'T GO OUT LITTLE DARLING* • 9. OVER IN THE GLORYLAND* • 10. THE COUNTRY BLUES* • 11. HOP ALONG PETER* • 12. HE'S COMING TO US DEAD* • 13. CRYING HOLY* • 14. OH THOSE TOMBS* • 15. RHYTHM BLUES* • 16. TWO LITTLE ROSEBUDS* • 17. SALLY GOODIN* • 18. MAPLE ON THE HILL • 19. MY HOME'S IN LOUISIANA • 20. WILD BILL JONES • 21. SHAKE MY MOTHER'S HAND FOR ME • 22. I'M JUST HERE TO GET MY BABY OUT OF JAIL • 23. MAMA DON'T ALLOW • total time: 70:00

"...[J.E. Mainer's Mountaineers] played what we now call old-time music, and you can hear the roots of bluegrass in their sound...Mainer and crew provide over 70 rousing minutes of rambunctious fiddle tunes, charming old songs, and a few gospel numbers. These down-home performances are loads of fun, and highly recommended." (Al Reiss — Dirty Linen)



DEL MCCOURY

"I Wonder Where You Are Tonight"
CD 9030

Del McCoury - vocal and guitar; **Billy Baker** - fiddle; **Bill Emerson** - banjo; **Wayne Yates** - mandolin; **Tommy Neal** or **Dewey Renfro** - bass. Recorded 1967 in PA.

1. HEY, HEY BARTENDER • 2. WILLIE ROY • 3. PRISONER'S SONG • 4. I'M COMING BACK BUT I DON'T KNOW WHEN • 5. I WONDER WHERE YOU ARE TONIGHT • 6. FIRE ON THE MOUNTAIN • 7. YOU'RE A FLOWER IN THE WILDWOOD • 8. USED TO BE • 9. DREAMS • 10. WHOSE SHOULDER WILL YOU CRY ON • 11. SWEET HEART, YOU DONE ME WRONG • 12. ROLL IN MY SWEET BABY'S ARMS • 13. BLUE YODEL • 14. A BEAUTIFUL LIFE • total time: 38:34

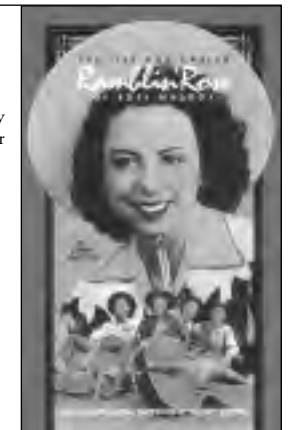
"Del McCoury is finally getting the recognition he deserves, due in large part to several outstanding recent albums. However, in 1967, when this session was recorded, McCoury's high tenor was already among the most satisfying sounds in bluegrass. His bluesy delivery is passionate, bright and technically accurate, yet touched with a haunting melancholy. The result is a voice that is both exhilarating and introspective, embodying the best of the tradition while remaining unique and easily recognizable. This CD includes two previously unreleased tracks, and the sound has been remixed to produce a more natural balance, further enhancing an already essential reissue." (David Duckman — Chicago Tribune)



"RAMBLIN' ROSE"

The Life and Career of Rose Maddox
by Jonny Whiteside

A groundbreaking study of one of the pioneering women of country music, whose biography sheds new light on the role of women in postwar America and the growth of the music business in California. Hardcover— \$30.00





SAM MCGEE
 "Grand Dad of the Country Guitar Pickers"
CD 9009



Sam McGee was one of the first members of the Grand Ole Opry in the mid 1920s and was still a regular performer in 1974 when the program moved to Opryland. His recording career began in 1926 when he accompanied banjoist-singer-comic Uncle Dave Macon. Sam went on to make fine recordings on his own (which are now available on Document CD 8036). He was heavily influenced by African-American blues guitar players as this recording presents ample evidence. The recordings on this CD were produced in 1969 and 1970 by Mike Seeger with **Goldie Stewart** on bass and **Clifton McGee** on second guitar. The CD contains all of Arhoolie LP 5012 plus two (the last two) previously unissued selections.

- 1.SAM MCGEE STOMP • 2.FULLER BLUES • 3.BURGLAR BOLD • 4.DEW DROP • 5.JESSE JAMES • 6.CHING CHONG • 7.BLACKBERRY BLOSSOM • 8.WHEELS • 9.HOW GREAT THOU ART • 10.WHEN THE WAGON WAS NEW • 11.FRANKLIN BLUES • 12.PENITENTIARY BLUES • 13.PIG ANKLE RAG • 14.RAILROAD BLUES • 15.BUCKDANCER'S CHOICE • 16.BLACK MOUNTAIN RAG • 17.WAYFARING STRANGER • total time: 45:44

"... it is essentially a McGee showcase – he plays guitar, banjo and banjo-guitar, all in a most accomplished fashion.... Apart from re-recording his earlier solos, Sam demonstrates how well he performed in so many differing styles – sentimental songs, waltzes, blues, ballads and even more up-to-date numbers like the sixties instrumental hit, 'Wheels' all get exemplary treatment.... the performances here are impressively skillful, thoroughly listenable and joyously entertaining." (Pat Harrison – Blues & Rhythm)



BILL NEELY
 "Texas Law & Justice"
CD 496

Bill Neely had been singing and picking a little guitar since 1929 when Jimmie Rodgers showed him a few basics. It wasn't until the late 1940s that he started writing his own songs which he continued to do until his death in 1990. The songs on this, Bill's only album, (which includes many previously unreleased songs), are almost all his own compositions. (* = previously unissued)

- 1.SATAN'S BURNING HELL • 2.BIG YELLOW MOON OVER TEXAS • 3.TEXAS LAW AND JUSTICE • 4.PFLUGERVILLE BOOGIE (Instrumental) • 5.CRYING THE BLUES OVER YOU • 6.ON A BLACKLAND FARM • 7.AUSTIN BREAKDOWN (Instrumental) • 8.A SOLDIER'S THOUGHTS * • 9.NO POCKETS IN A SHROUD * • 10.LONELY MANSION * • 11.DEEP ELM BLUES • 12.ROCK & ROLL BABY * • 13.SKID ROW * • 14.DON'T WASTE YOUR TEARS OVER ME • 15.BLUES ON ELLEM * • 16.AUSTIN BREAKDOWN #2 (Instrumental) * • 17.NEVER LEFT THE LONE STAR STATE * • 18.I'M A TRUCK DRIVIN' DADDY * • 19.MY TENNESSEE HOME • 20.SUN SETTING TIME IN YOUR LIFE



NO SPEED LIMIT
 "Sweet Virginia"
CD 521

Amber Collins – vocals; **Steve Barr** – banjo; **Josh Pickett** – guitar & vocals; **Ryan Bevins** – mandolin & vocals; **Jacob Eller** – bass.
 Young, talented, dynamic bluegrass band from the Galax, Virginia area featuring lead singer Amber Collins in a program of original compositions (mostly from the banjo player Steve Barr) along with some old favorites. Amber's singing is strong and powerful and she is backed by a band of young, hot pickers.

1. SWEET VIRGINIA • 2. BLUE RIDGE MOUNTAIN HOME • 3. NEW EAST VIRGINIA BLUES • 4. BORN A RAMBLER • 5. HENRY BOX BROWN • 6. WHIPLASH • 7. BLUE NIGHT • 8. WAYFARING STRANGER • 9. HOMETOWN • 10. BLUEGRASS LULLABY • 11. JESUS IS ALIVE AND WELL • 12. GRAYSON COUNTY BLUES • 13. THERE'S YOU • 14. QUEECREEK (Mine) • 15. RUBY (Are You Mad At Your Man)



STRANGE CREEK SINGERS
CD 9003



Featuring **Mike Seeger**, **Alice Gerrard**, **Hazel Dickens**, **Tracy Schwarz** and **Lamar Grier**. The Strange Creek Singers were a group of friends who made these recordings between 1968 and 1970. They also happened to be some of the best known names in Old Time and Bluegrass Music. Mike Seeger is from the famous Seeger family and is a mainstay of Old Time Music; Hazel Dickens and Alice Gerrard went on to form Hazel and Alice, one of the most influential women vocal groups in Bluegrass and Old Time Music; Tracy Schwarz was in the New Lost City Ramblers, along with Mike, and continues as a force in Old Time and Cajun Music; and banjo picker Lamar Grier gained his fame playing with Bill Monroe and added his Scruggs style banjo to these sessions although he no longer performs today. (* = previously unreleased.)

- 1.WHEN I CAN READ MY TITLES CLEAR • 2.IN THE PINES • 3.SUNNY SIDE OF LIFE • 4.POOOR OLD DIRT FARMER • 5.SALLY ANN • 6.I TRULY UNDERSTAND THAT YOU LOVE ANOTHER MAN • 7.OLD BLACK CHOO CHOO • 8.TODAY HAS BEEN A LONESOME DAY* • 9.NO NEVER NO • 10.NEW RIVER TRAIN • 11.GET ACQUAINTED WALTZ • 12.WILL THE CIRCLE BE UNBROKEN • 13.BLACK LUNG • 14.DIFFICULT RUN PART 2 • total time: 40:11

"Although there is considerable instrumental ability here, it's the singing that really makes the album—solos, duets, trios, and quartets that are just terrific. The general style is bluegrass, but includes old-time songs, hymns, original numbers, and songs by modern country writers. No room here to describe all the good things on this record; each track brings new combinations—banjo duets, fiddle duets, new vocal groupings, etc. Let me just mention Tracy Schwarz's very tragic-funny 'Poor Old Dirt Farmer' and the album's tour-de-force, Hazel Dickens' unaccompanied ballad 'Black Lung.' A great record." (Sing Out!)

ERIC & SUZY THOMPSON
 "Adam & Eve Had The Blues"
CD/CASS 5041



Suzy Thompson – vocals & fiddle; **Eric Thompson** – guitar; **Laurie Lewis** – bass; **David Grisman** – mandolin; **Will Scarlett** – harmonica; **George Winston** – music box; **Danny Poullard** – accordion & triangle; **Kevin Wimmer** – fiddle; **Beth Weil** – bass; and others!

- 1.ADAM & EVE HAD THE BLUES • 2.THREE-IN-ONE TWO-STEP • 3.DANSE DE POUILLARD • 4.CHAUSETTES NOIRS • 5.BASILE WALTZ • 6.VALSE DE BALFA • 7.IN MY GIRLISH DAYS • 8.STOP AND LISTEN • 9.CORRINA, CORRINA • 10.CARROLL COUNTY BLUES • 11.MEAN OLD BEDBUG BLUES • 12.BLAME IT ON THE BLUES • 13.WHEN I GET HOME • total time: 42:59

"The Thompsons' way with acoustic American roots music is timeless. Eric and Suzy devote themselves to a variety of genres – country, blues, Cajun, bluegrass, hillbilly, stringband – that meld into a singular down-home style. It is the Thompsons' own personal chemistry — on their tender version of 'Corrina, Corrina,' the swinging 'Basile Waltz,' the alternately languorous and jaunty 'Stop and Listen,' or the most raunchy 'Mean Old Bedbug Blues' – that makes this collection such a delight." (Derk Richardson – Bay Guardian)

THE ARHOOLIE HAT!



See page 171 for details.

Fashion Deluxe.

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE
 (888-274-6654)

or visit www.arhoolie.com

FOR PRICES SEE OUR CURRENT ORDER FORM.
 (CA residents please add sales tax)



SUZY THOMPSON

"Stop & Listen"
CD 517

Suzy Thompson: vocals and fiddle, guitar on #3, 4, 6, and 14; **Eric Thompson:** guitar on #1, 3, 4, 5, 10, 12, 15, tenor banjo on #16, cuatro on #14; **Ben Sigelman:** cello on everything except #7, 8, 14; **Dave Murray:** mandolin on #1, 5, 10, 15, 16; **Dan Kluger:** banjo-uke on #1, 5, 10, 15, 16; **Dan Warrick:** guitar on #1, 5, 10, 15, 16, vocal on #16; **Del Rey:** resonator guitar on #3, 4, 11, 17, resonator ukulele on #12, 17, vocal on #3 and 17; **Larry Hanks:** jew's harp on #7, 10, bass vocal on #16; **Kate Brislin:** vocal on #16

Suzy Thompson dishes up hillbilly fiddle rags and soulful blues songs, a mélange of 1920's and 30's material plus some great originals, with the Thompson String Ticklers (rocking string band with guitars, cello, banjo-uke and mandolin) and other friends. Recorded LIVE on April 10, 2004 at Berkeley's Freight & Salvage.

1. DRUNKEN MAN'S DREAM (instrumental) (3:14) • 2. THE SIGN OF MEMPHIS MINNIE (spoken) (0:17) • 3. BLACK RAT SWING (3:34) • 4. EASY COME, EASY GO BLUES (3:14) • 5. KENNEDY RAG (instrumental) (2:39) • 6. IN THE PINES (4:15) • 7. MIKE IN THE WILDERNESS (instrumental) (1:58) • 8. STOP & LISTEN (3:02) • 9. EVERYBODY TWOSTEP (recitation) (0:38) • 10. EVERYBODY TWOSTEP (instrumental) (1:41) • 11. NORTH MEMPHIS CAFÉ (3:56) • 12. LOVE NUGGETS & GRAVY (instrumental) (2:48) • 13. NO MOCKINGBIRD (spoken intro) (1:04) • 14. NO MOCKINGBIRD (3:11) • 15. DUCK SHOES (instrumental) (3:51) • 16. SWEET LOVING OLD SOUL (3:30) • 17. Encore: HOW CAN YOU HAVE THE BLUES? (3:59)



THE WHITETOP MOUNTAIN BAND

"Bull Plus 10%"
CD 522

Thornton Spencer – fiddle; **Emily Spencer** – vocals & banjo; **Martha Spencer** – guitar, vocals, & fiddle; **Spencer Pennington** – guitar & vocals; **Michelle Lyle** – string bass. From the Whitetop region of Virginia's Appalachia comes this delightful Old Time Stringband - headed by fiddler Thornton Spencer. Included in the band is Thornton's wife Emily on vocals and old-time banjo, and their dynamic daughter Martha who sings, plays all string instruments, and can clog dance with the best of them - backed by guitar and string bass. Recorded live at the Blue Ridge Music Center near Galax, Virginia.

1. CACKLIN' HEN • 2. LOST JOHN • 3. RAKE AND RAMBLING BOY • 4. SANDY LAND • 5. WALKING IN MY SLEEP • 6. BREAKIN' UP CHRISTMAS (Kilby Spencer - fiddle) • 7. YOU CAN'T TAME ME • 8. FLORIDA BLUES (Blake Rash - fiddle) • 9. ROOSTER'S CROWING BLUES • 10. LEE HIGHWAY BLUES • 11. BANKS OF NEW RIVER • 12. SNOW LINE • 13. LOVIN' YOU TOO WELL • 14. LOST INDIAN (Martha Spencer - fiddle) • 15. EAST VIRGINIA BLUES • 16. GREY EAGLE (Kilby Spencer - fiddle) • 17. MY OLD HOME IN WHITETOP MOUNTAIN • 18. BULL PLUS 10% • 19. GREEN PASTURES

THE ARHOOLIE BOUTIQUE



See page 171 for details.

VERN & RAY

with Herb Pedersen
"San Francisco - 1968"
CD 524



Vern Williams – mandolin & vocals; **Ray Park** – guitar, fiddle & vocals; **Herb Pedersen** – banjo & vocals; **Howard Courtney** - bass.

This concert presents the classic powerful duet singing of Vern Williams and Ray Park with arguably their best group. Vern, one of the best tenor singers ever, Ray with his incredible, heartfelt vocals, and a young Herb Pedersen adding a high baritone created one of the hardest, purest sounding bluegrass trios ever! This is raw, pure, barbed wire Bluegrass music by the best, and although the name of Vern and Ray may be not as well known as some, Herb Pedersen's name is well known having performed and recorded with The Desert Rose Band, Linda Ronstadt, Emmylou Harris, Vince Gill, Dan Fogelberg, James Taylor, Gordon Lightfoot, and many, many others.

1. BAND INTRO • 2. 20 SECOND RAG • 3. HOW MANY TIMES • 4. MULESKINNER BLUES (Blue Yodel no. 8) • 5. SWEET FERN • 6. INTRO • 7. THE LEATHER BRITCHES • 8. I WONDER WHERE YOU ARE TONIGHT • 9. LITTLE GEORGIA ROSE • 10. THE BUCKIN' MULE • 11. THE BOTTLE LET ME DOWN • 12. ODE TO THE LITTLE BROWN SHACK • 13. POOR ELLEN SMITH • 14. HARD TIMES • 15. THE TOUCH OF GOD'S HAND • 16. ON MY MIND • 17. ORANGE BLOSSOM SPECIAL

THE VERN WILLIAMS BAND

"Traditional Bluegrass"
CD 514



Vern Williams – vocals, mandolin; **Del Williams** – vocals, guitar;
Keith Little – vocals, banjo; **Ed Neff** – fiddle; **Kevin Thompson** – bass

This is classic, hard core bluegrass featuring hair-raising, paint-peeling, barn-burning vocals by one of the greatest tenor singers in the history of Bluegrass Music. This is the real stuff, not for the faint of heart. **Bluegrass music the way it was meant to be played!**

Vern Williams is one of the legends of Bluegrass music. From his first recordings with his partner Ray Parks for Starday Records in the 1960's through these recordings with his own band in the 1980's there is no one who embodies the essence of Bluegrass Music as much as Vern Williams. This is the album everyone has been waiting for. Live Recordings!

1. ROLL ON BUDDY • 2. CLOSE BY • 3. MONTANA COWBOY • 4. I'M ON MY WAY BACK TO THE OLD HOME • 5. HAPPY I'LL BE • 6. LIVE AND LET LIVE • 7. BALD KNOB, ARKANSAS • 8. WHEN THE GOLDEN LEAVES BEGIN TO FALL • 9. I HEAR A CHOO CHOO COMING • 10. CAN'T YOU HEAR ME CALLING • 11. TRAVELING THE HIGHWAY HOME • 12. LOVE ME DARLING JUST TONIGHT • 13. IN DESPAIR • 14. I'M GOING BACK TO OLD KENTUCKY • 15. DARLING NELLIE ACROSS THE SEA • 16. PIG IN A PEN

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

FOR PRICES SEE OUR CURRENT ORDER FORM.

(CA residents please add sales tax)

CD = available on CD ONLY; **CASS** = available on Cassette ONLY;

CD/CASS = available on CD OR Cassette.



Alice Stuart
"All The Good Times"
CD 9034



Alice Stuart, a child of the folk music revival and Hootenanny era, was invited to appear at the prestigious 1964 Berkeley, CA Folk Festival by its director, Barry Olivier. She made quite an impression with her pure voice, fine guitar work, and her broad repertoire ranging from Appalachian Anglo ballads, country and cowboy songs, humorous ditties, to rural Blues. These are her first recordings from 1964 (#1-13 originally released as Arhoolie LP 4002) with eight additional bonus tracks featuring several blues and an old ballad, "Lady Margaret" (#16) where Alice plays the banjo.

1. LEAVIN' HOME • 2. I'LL PAWN YOU MY GOLD WATCH AND CHAIN • 3. BEATNIK (Alice Stuart) • 4. SEVEN DAFODILS • 5. BLACK JACK DAVID • 6. JAMES ALLEY BLUES • 7. EVERYDAY DIRT • 8. ONCE I HAD A SWEETHEART • 9. STACKERLEE • 10. BAD GIRL • 11. SEVEN BEERS WITH THE WRONG WOMAN • 12. I CAN'T HELP BUT WONDER • 13. ALL THE GOOD TIMES • 14. NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT • 15. FOLLOW ME HONEY, I'LL TURN YOUR MONEY GREEN • 16. LADY MARGARET • 17. KASSIE JONES • 18. TAKE IT SLOW AND EASY • 19. THREE JOLLY ROGUES • 20. WOMAN BLUE • 21. FRANKIE AND JOHNNY

JAZZ



OSCAR "PAPA" CELESTIN and his Tuxedo Jazz Band
"1950s Radio Broadcasts"
CD 7024

Trumpeter **Papa Celestin** is from the first generation of New Orleans jazz musicians who recorded in the 1920s and made an impressive comeback in the early 1950s with this incredibly spirited band including **Alphonse Picou** on clarinet. In the early 1950s they were broadcasting coast to coast over the ABC network. These are some of the best surviving selections from those weekly broadcasts.

1. SHEIK OF ARABY • 2. EH, LA BAS • 3. LIL' LIZA JANE • 4. JUST A CLOSER WALK WITH THEE • 5. BILL BAILEY • 6. MAMA DON'T ALLOW • 7. JAZZ IT BLUES • 8. IT DON'T MEAN A THING • 9. PANAMA • 10. SAN • 11. SISTER KATE • 12. DIPPER-MOUTH BLUES • 13. TIGER RAG • 14. MARYLAND, MY MARYLAND • 15. MILNBURG JOYS • 16. WAR CLOUD • 17. WOODCHOPPER'S BALL • 18. HIGH SOCIETY • 19. EH, LA BAS • 20. FIDGETY FEET • 21. BALLIN' THE JACK • 22. OH, DIDN'T HE RAMBLE • 23. WHEN THE SAINTS GO MARCHING IN • total time: 77:00

"Here's about as much energy and drive as you will experience in traditional jazz. Celestin and band were much like a shouting, encouraging, calling out congregation. Most of these 23 delightful romps have a live feel from radio broadcasts in 1950 and 1951. The pulse is so infectious from the opening 'Sheik of Arabby' with the great piano break by Octave Crosby to 'Eh, La Bas' with the booming bass of Richard Alexis behind the front line of Papa-trumpet, Bill Mathews-trombone and Alphonse Picou-clarinet...A must buy for lovers of traditional jazz." (Chris Lunn – Victory Review)

To place an order call Toll Free
with VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other
Arhoolie business, please call (510) 525-7471
or visit www.arhoolie.com

FOR PRICES SEE OUR
CURRENT ORDER FORM.

THE ARHOOLIE MUG!



See page
171 for
details.

THE NEW ORLEANS RAGTIME ORCHESTRA

"Creole Belles"

CD 420

Lars Edegran – piano, banjo, guitar and leader; **William Russell** – violin; **Lionel Ferbos** – trumpet and vocals; **Orange Kellin** – clarinet; **Paul Crawford** – trombone; **Frank Fields** – bass; **Richard Payne** – bass & tuba; **John Robichaux** – drums and vocals, recorded in New Orleans in 1971, 1988 & 1989.

Part I: 1. CREOLE BELLES • 2. BLACK AND WHITE RAG • 3. PURPLE ROSE OF CAIRO • 4. WAR CLOUD • 5. MAPLE LEAF RAG • 6. HIGH SOCIETY • 7. THE ENTERTAINER • 8. THE RAGTIME DANCE • 9. NEW ORLEANS HOP SCOP BLUES • 10. MY MARYLAND • 11. THE CHRYSANTHEMUM • 12. PANAMA • **Part II:** 13. WALL STREET RAG • 14. LOVE WILL FIND A WAY • 15. RUBBER PLANT RAG • 16. YOU CAN HAVE IT, I DON'T WANT IT • 17. TICKLED TO DEATH • 18. THE JUNK MAN RAG • 19. WININ' BOY BLUES • 20. ST. LOUIS TICKLE • 21. HINDUSTAN • 22. ETHIOPIA • 23. RED PEPPER • 24. PICKLES AND PEPPERS • total time: 78:30 (Part I = Arhoolie LP 1058 and Part II = Stomp Off LP 1213)

"It's a small group by orchestra standards, just enough to do justice to these classic orchestral pieces. Some are Scott Joplin chestnuts like 'The Entertainer' and 'Maple Leaf Rag.' Others come from Jelly Roll Morton's stash or you might be familiar with 'St. Louis Tickle'... All are brought to life on this recording at least half a century after their heyday. 17 years passed between the recording of Parts I ('71) and II ('89), but the quality remains consistent throughout. The latter recordings feature the welcome addition of some bluesy vocals by John Robichaux. William Russell's glorious violin is a particular favorite, sentimental at times while crisp and stepping with the rest of the band on other songs." (Mary Armstrong – SingOut!)



JOHNNY OTIS

"Spirit of the Black Territory Bands"

CD 384

Johnny Otis – piano/vibes (drums and vocal on 'Margie'); **Nicky Otis** – drums; **Shuggie Otis** – acoustic rhythm guitar. With 17 piece big band and vocals. Recorded in 1992.

1. SWINGING THE BLUES • 2. MARGIE • 3. YOU'RE DRIVIN' ME CRAZY/MOTEN SWING • 4. THE MOOCHE • 5. FLYING HOME • 6. HARLEM NOCTURNE • 7. JUMPIN' AT THE WOODSIDE • 8. SOPHISTICATED LADY • 9. JUMPIN' THE BLUES • 10. CREOLE LOVE CALL • 11. ROCK-A-BYE BASIE • total time: 49:00

"This is simply the best big band swing album of the year. Pianist, vibist, drummer, singer, band leader and local hero Johnny Otis expanded his regular band to pay tribute to the regional jazz big bands of the '30s and '40s. There's Duke Ellington's New York internationalism in 'Creole Love Call' and 'The Mooche'; the blues-drenched Kansas City swing of Jay McShann, Count Basie and Bennie Moten; Lionel Hampton and Benny Goodman's 'Flying Home'; even Vallejo-born, Berkeley-raised Otis' own first hit as a band leader in 1949, 'Harlem Nocturne.' The charts are amazing, the solos are perfect and the dance rhythms are irresistible. More than a tribute to a past era, this is an album of living music" (Larry Kelp – Oakland Tribune)



BILLIE & DEDE PIERCE

"Gulf Coast Blues"

CD 488

On 1-12: **Billie Pierce** – vocals and piano, **De De Pierce** – vocals and trumpet, **Brother Randolph** – washboard (on #1, 3, 5, 6, 7, 10, & 12), **Lucius Bridges** – tom toms (on #7) & vocal (on #12). On 13-15: **Billie Pierce** – vocals and piano.

Billie Pierce was a marvelous blues, ragtime, and jazz pianist and a very expressive singer who lived in New Orleans where she played professionally in honky tonks and later spent much time working for Preservation Hall and touring all over the world with the Preservation Hall Jazz Band. Her husband, **De De Pierce** was one of the most joyful and powerful New Orleans trumpeters as well as a superb vocalist specializing in the unique, regional Creole French patois. These recordings were made in the 1950s when both were at their peak and playing regularly for dancers at Luthjen's dance hall in New Orleans.

This CD includes all of Arhoolie LP 2016 plus three solo bonus tracks (tracks 13 through 15) by Billie Pierce recorded for Erwin Helfer's Tone label.

1. EH LA BAS • 2. GULF COAST BLUES • 3. SOME OF THESE DAYS • 4. YOU CAN DEPEND ON ME • 5. THE PEANUT VENDOR • 6. JELLY ROLL • 7. MAMA DON'T ALLOW • 8. NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT • 9. GOING BACK TO FLORIDA • 10. PANAMA • 11. ST. JAMES INFIRMARY • 12. JOHN HENRY • 13. GET A WORKING MAN • 14. PANAMA RAG • 15. IN THE RACKET

"If you want the real feel of old New Orleans, try Billie and DeDe Pierce's Gulf Coast Blues... As a 15-year old, Billie Pierce played piano behind Bessie Smith; DeDe plays [Louis] Armstrong-style trumpet and sings in Creole French. This 1959 performance, featuring the washboard percussion of Brother Randolph, is full of spirit, swing, and life. The Pierces pay homage to Ferdinand Morton and show the Cuban influence in New Orleans music..." (Sule Greg Wilson – Rhythm)





REBIRTH JAZZ BAND

"Here To Stay"

CD 9002 / CASS 1092

Kermit Ruffins - trumpet; **Gardner Ray Green** - trumpet; **Keith Anderson** - trombone; **Reginald Stewart** - trombone; **Philip Frazier** - tuba; **Kenneth Austin** - snare drum; **Keith Frazier** - bass drum & cymbal. ReBirth's first recording made "live" at a neighborhood tavern in New Orleans in 1984.

1. MARDI GRAS MEDLEY • 2. CHAMELEON • 3. LORD, LORD, LORD, YOU SURE BEEN GOOD TO ME • 4. BLUE MONK • 5. IT AIN'T MY FAULT • 6. SHAKE YOUR BOOTY • 7. SWEET GEORGIA BROWN • 8. THE LAW • 9. LET'S TEAR IT UP • 10. HERE TO STAY (P.I.E)



"... the Rebirth Jazz Band, then still in their teens, remake jazz and pop tunes into swinging marches with such remarkable ease that listeners barely realize they're hearing versions of 'Blue Monk' and 'Shake Your Booty,' which, while adhering to basic melodies of those tunes, mold them into infectious old-style New Orleans music that has a hipper, more contemporary bent than strict revivalists manage..." (Music USA - The Rough Guide)



SONNY SIMMONS

"Manhattan Egos"

CD 483

On 1-5: **Sonny Simmons**: alto sax & English horn, **Barbara Donald**: trumpet, **Juma**: bass & congo drums, **Paul Smith**: drums, **Voodoo Bembe**: congo drums (on "Seven Dances" only). On 6-9: **Sonny Simmons**: alto sax, **Michael White**: violin, **Eddie Marshall**: drums, **Kenny Jenkins**: bass.

Sonny Simmons is one of the greats on the avant garde or free jazz scene and has recently made a come-back after a 20 year hiatus. This is a re-issue of a 1969 session which Will Smith in the January 1970 issue of "Jazz & Pop" called: "this, his finest album ... Sonny's conception ... is a mixture of blowtorch fire and embracing lyricism, an amalgam of old and new." In the 3rd edition of the All Music Guide to Jazz (1998) this album is given top rating of five stars!

To this superb album we have added a previously unreleased concert from 1970 where Sonny Simmons teamed up with violinist Michael White of John Handy Quintet fame backed by San Francisco drummer supreme, Eddie Marshall and bassist Kenny Jenkins.

1. COLTRANE IN PARADISE • 2. THE PROBER • 3. MANHATTAN EGOS • 4. SEVEN DANCES OF SALOME • 5. VISIONS • 6. BEINGS OF LIGHT • 7. PURPLE RAYS • 8. DIVINE MAGNET • 9. THE BEAUTY OF IBIS

"I was totally unprepared for the depth of feeling and passion displayed here. Manhattan Egos requires a radical change in listening habits to comprehend its message. It's worth the effort, though, as the collection hits its musical mark dead center - the album brims over with passionate playing." (John Crossett - SoundStage!)



THE SONNY SIMMONS TRIO

"Live - In Paris"

CDs 506 A/B

Sonny Simmons - alto sax & English horn; **Jacques Avenel** - bass • **George Brown** - drums. Recorded live at the Club La Ville, Paris

In this specially-priced Double CD, legendary alto saxman Sonny Simmons delivers his best playing ever. Recorded in Paris in a trio setting, the 13 tracks are a mix of original Simmons compositions as well as standards. Simmons couples strong rhythmic propulsion to his astonishing melodic inventiveness to make music that is strikingly original and heartfelt. Simmons plays both alto sax and English horn, showcasing his all-around excellence as a reedman. This is

powerful, authentic jazz available at an incredible price!

"Paris was personally a great experience for me. It was a mind blower! Absolutment! J'aime Paris (I love Paris) because the people accept the music with sincerity and warmth. I've always tried to play music in a sincere manner with love, beauty, and truth, even though it takes on many different forms of creativity. I hope the music I make will affect people in positive, spiritual ways and provide enjoyment or some type of direction that inspires them to pursue their artistic endeavors." - Sonny Simmons

Disc One: 1. COSMIC SHIP (14:00) • 2. PURPLE KISS (7:00) • 3. MY FAVORITE THINGS (5:35) • 4. ANCIENT EGYPT (4:00) • 5. NEW BIRD BLUES (5:40) • 6. REVEREND CHURCH (8:50) • 7. HOT HOUSE (9:45)

Disc Two: 1. LADY L (7:25) • 2. SALT PEANUTS (5:00) • 3. GHOST FROM THE GOLDEN ERA (19:20) • 4. VOODOO HOODOO FUNK (5:00) • 5. 'ROUND MIDNIGHT (5:40) • 6. HIP HOP LE FUNK (6:45)



TREMÈ BRASS BAND

"Gimme My Money Back!"

CD/CASS 417



Benny Jones Sr. - snare drum & leader; **Lionel Batiste Sr.** - bass drum & vocals; **Kirk Joseph** - tuba; **Corey Henry** - trombone; **Elliot "Stackman" Callier** - tenor sax; **Frederic Kemp** - soprano & alto sax; **James Andrews** - trumpet & vocals; **Kermit Ruffins** - trumpet, **Roger Lewis** - tenor sax, and **Jeffrey Hills** - tuba. Recorded "live" at the New Orleans Music Factory - May 3, 1995 and at Turbinton Enterprises Inc. October 19, 1993.

The Tremè Brass Band plays the music of a people. The people in New Orleans who know how to celebrate life with a second line parade or mourn a person's death with a jazz funeral. The Tremè Brass Band represents the future of the New Orleans Brass Band Tradition. Although their music is steeped in the deep roots of New Orleans Jazz, this ensemble of young and old bring to it a fresh exuberance which mixes elements of funk, soul, and modern jazz to the delight of all listeners.

1. GIMME MY MONEY BACK • 2. BACK O'TOWN BLUES • 3. HINDUSTAN • 4. JESUS IS ON THE MAIN LINE • 5. FOOD STAMP BLUES • 6. JUST A CLOSER WALK WITH THEE • 7. CHINATOWN, MY CHINATOWN • 8. THE OLD RUGGED CROSS • 9. OH LADY BE GOOD • total time: 76:09

"... 'Gimme My Money Back!' combines a set of studio performances cut at Willie Tee's with the band's stellar live set from the 3rd Annual Brass Band Blowout at the Louisiana Music Factory during Jazz Fest 1995. The highlight of the studio side is the title track, a rollicking new composition by trumpeter James Andrews that kicks off the CD in high style, while the live date culminates with the old Sixth Ward anthem called 'Food Stamps.' Spirituals, stomps and gut-bucket fun dominate this great new release by the Tremè Brass Band." (John Sinclair - Offbeat)



JERRY HAHN & HIS QUINTET

CD 9011



Featuring: **Jerry Hahn** - Guitar, **Michael White** - Violin, **Noel Jewkes** - Sax & Flute, **Jack DeJohnette** - Drums, **Ron McClure** - Bass
Jazz guitarist Jerry Hahn was at the time of these recordings (1967) working with saxophonist John Handy. At the urging of Chris Strachwitz, Jerry Hahn assembled this all-star quintet to record some of his compositions (except "My Love" written by Noel Jewkes). Today, after years as a successful leader and side man, Jerry Hahn is teaching and living in Portland, Oregon.

1. IN THE BREEZE • 2. MY LOVE • 3. DIPPIN' SNUFF • 4. RAGAHANTAR • 5. ARA-BE-IN • total time: 29:23

"Jazz critic Phil Elwood wrote the original liner notes and updates them by saying the music 'remains after three decades, free and airy - as distinctive and interesting in the 1990's as it was in the 60's.' White shines on 'In the Breeze' with a hard swinging line that melds perfectly to the reed of Noel Jewkes. 'My Love' started out as just another Latin spin, but the rhythm was so subtle from Ron McClure bass and Jack DeJohnette on drums that it probelised this heady guitar work from Hahn and then built into what then was an envelope pushing Latin conclusion. 'Dippin' Snuff' is a boppish airy dash with flute and guitar almost in a novelty mood and again envelope pushing. Great fun. 'Ragahantar' invokes the sitar fad of the 60's in the Bay Area with very unusual sitar sounding solo guitar against a blues mood. 'Ara-Be-In' is the Arabic version with the Jewkes tenor pushing edges in lyrical fashion, big bass rumbling below, light tabla tapping like drums and then a building quartet fervor. Extremely interesting reissue will surprise you." (Chris Lunn - Victory Review)

To place an order call Toll Free
with VISA or MasterCard:

1-888-ARHOOLIE
(888-274-6654)

This is an order number ONLY. For all other
Arhoolie business, please call (510) 525-7471
or visit www.arhoolie.com

FOR PRICES SEE OUR
CURRENT ORDER FORM.

THE ARHOOLIE T-SHIRT!



See page 171
for details.

Fashion Deluxe.



CLAUDE WILLIAMS

"Live at J's, Vol. 1"

CD 405

Claude "Fiddler" Williams, an original member of Count Basie's first big band, on fiddle & vocals, in all new recordings by this African American master of jazz violin with **James Chirillo** – guitar; **Ron Mathews** – piano; **Akira Tana** or **Grady Tate** – drums; and **Al McKibbin** – bass recorded live at "J's," New York, N.Y., April 24 & May 1, 1989.

1.(Going To) KANSAS CITY • 2.BILLIE'S BOUNCE • 3.OUR LOVE IS HERE TO STAY • 4.AFTER YOU'VE GONE • 5.THE FIDDLER • 6.YOU'RE MY DESIRE • 7.WAVE • 8.THERE IS NO GREATER LOVE • 9.LI'L DARLIN' • 10.JUST FRIENDS • 11.CHEROKEE • 12.TEXARKANA • total time: 69:40



CLAUDE WILLIAMS

"Live at J's, Vol. 2"

CD 406

1.BACK HOME AGAIN IN INDIANA • 2.BUT NOT FOR ME • 3.ALL THE THINGS YOU ARE • 4.A 100 YEARS FROM TODAY • 5.ON GREEN DOLPHIN STREET • 6.ONE FOR THE COUNT • 7.THAT CERTAIN SOMEONE • 8.TAKE THE "A" TRAIN • 9.FIDDLER'S DREAM • 10.THERE WILL NEVER BE ANOTHER YOU • 11.DON'T GET AROUND MUCH ANYMORE • total time: 68:40

"These on-location recordings were made when the venerable Williams was eighty-one years old. His age is apparently no factor though, because he sounds anything but arthritic – more like spry. In fact, he sounds as good as ever and, in Williams' case, that's pretty damned good. As The Fiddler states in the booklet notes, 'When I started playing, they weren't even calling it Jazz!'...Williams is the only remaining link in the Jazz violin lineage who possesses a direct connection with the music's indigenous roots...there's never anything remotely prissy about Williams' vigorous, bluesy sound. Closer to Nance than to Stuff Smith, Williams offers the straight stuff: no-frills, classic Jazz without much vibrato, hewing close to the changes with loads of feeling. His vocals are also idiomatic and authentic, with an often masterful control over inflection and phrasing. In short, Claude 'Fiddler' Williams is the genuine article. And so are these CDs...The supporting players stay in the pocket and pianist Mathews proves to be a fine soloist, as does guitarist Chirillo. Since both discs come from the same sets, there's no reason to recommend one over the other. If your interest in Jazz violin is even slightly more than cursory, get both of these volumes. Thanks to Arhoolie for making these important Jazz violin recordings available." (Carl Baugher – Cadence)

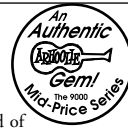
"Claude 'Fiddler' Williams is a true jazz original. Born in 1908, Williams was playing guitar, mandolin, banjo, and cello by age 10; after he heard Joe Venuti live, he convinced his family to buy him a violin and went on to become a master of blues, ballads, and be-bop. This disc opens with 'Kansas City,' but the infectiously congenial vocal intro by Williams doesn't prepare the listener for the remarkably articulate, faster-than-lightning runs that he fires off. Charlie Parker's 'Billie's Bounce' is burning be-bop at its ever-loving best, while 'The Fiddler,' an original, is a hell-fire extravaganza that has the flames of bluegrass and Paganini nipping at his heels—but it never gets the best of this 85-year-old Nero." (Mark Hurd – Record Roundup)



SMILEY WINTERS

"Smiley Etc."

CD 9033



"If William 'Smiley' Winters had been based in New York instead of Oakland, he no doubt would have been widely recognized as a major jazz drum stylist. He did all manner of gigs, from backing strippers and accompanying cocktail lounge pianists to shuffling the blues in juke joints, but jazz was the primary arena for his art, particularly jam sessions. He participated in them almost as if they were religious rituals, sometimes for pay, more often simply for the fulfillment spontaneous creation affords the soul." (Lee Hildebrand)

This reissue of his double LP features some of the most innovative and exciting free jazz from the 1960s. A fine example of improvisational jazz played out and straight. The title track features a whopping five person drum section.

1.TWO TRAINS • 2.LOVE IS ENLIGHTENMENT • 3.SMILEY ETC. • 4.FRANK'S BLUES • 5.SOME BLUE SHOES • 6.JUST STEPPIN' • 7.SMILEY'S MINI DRUM SUITE • total time: 61:46

"This is engaging stylistic variety, but the most successful tracks are the intense free-blowing sessions like 'Two Trains.' It's nice to have Smiley, Etc. again, not just because there were few recordings to document this period, but because, like much music of the time, the feeling is so up." (Duck Baker – East Bay Express)



American Masters Series Vol. 11

"15 DOWN HOME GOSPEL CLASSICS"

Various Artists

CD 111



The performances range from a cappella small group, quartet singing, guitar solos, solo voices accompanied by guitar, and three harmonicas with voice, to amplified lap steel guitarists serving and accompanying congregations during the Holiness dance.

1.**Aubrey Ghent & Friends**: JUST A CLOSER WALK WITH THEE • 2.**Paramount Singers**: THERE'S A LEAK IN THIS OLD BUILDING • 3.**Big Joe & Mary Williams**: I WANT MY CROWN • 4.**Robert Pete Williams**: SINNER DON'T YOU KNOW • 5.**The Campbell Brothers featuring Katie Jackson**: I FEEL GOOD • 6.**Annie Mae & Fred McDowell**: I'M GOING OVER THE HILL • 7.**Elder Roma Wilson**: GONNA WAIT TILL A CHANGE COME • 8.**Black Ace**: FARTHER ALONG • 9.**Rebecca Smith, Tom Miller & Ruth Miller**: I'VE GOT RELIGION • 10.**Mance Lipscomb**: MOTHERLESS CHILDREN • 11.**Sonny Treadway**: JESUS WILL FIX IT FOR YOU • 12.**Rev. Louis Overstreet**: I'M WORKING ON A BUILDING • 13.**Fred McDowell & Johnny Woods**: KEEP YOUR LAMP TRIMMED AND BURNING • 14.**Jesse Fuller**: AMAZING GRACE • 15.**Aubrey Ghent**: PRAISE MUSIC • total time: 49:53

"Fabulous compilation from the Arhoolie back catalogue. Recorded mostly in the rural South over the past 40 years, this is gospel music at its grittiest - no trendy choirs here - just voices, guitars and harmonicas. Every track a gem and budget price! Praise The Lord!!!" (Folk Roots)

"SACRED STEEL"

Traditional Sacred African-American Steel Guitar Music in Florida

Various Artists

CD 450



This remarkable steel guitar tradition has been popular for many decades in several branches of the House of God Holiness Church, centered in Florida. The first six selections are instrumentals followed by three vocal cuts by Willie Eason, including a wonderful six minute long praise of the late president Franklin D. Roosevelt. The second half of the CD presents live recordings made during the actual worship services featuring three other steel guitarists.

Sonny Treadway: 1.DON'T LET THE DEVIL RIDE • 2.IN THE GARDEN • 3.AT THE CROSS • **Glenn Lee**: 4.CALL HIM BY HIS NAME • 5.PASS ME NOT, OH GENTLE SAVIOR • 6.JOYFUL SOUNDS • **Willie Eason**: 7.JUST A CLOSER WALK WITH THEE • 8.LITTLE WOODEN CHURCH ON A HILL • 9.FRANKLIN D. ROOSEVELT, A POOR MAN'S FRIEND • **Sonny Treadway live**: 10.THIS IS A HOLY CHURCH • 11.AT THE CROSS • 12.AMAZING GRACE • 13.GOD BE WITH YOU • 14.CLOSING PRAYER AND AMEN • **Henry Nelson live**: 15.PRAISE THE LORD EVERYBODY • 16.AMAZING GRACE • **Aubrey Ghent live**: 17.PRAISE MUSIC • 18.FATHER IN JESUS' NAME • 19.HOUSE OF GOD MARCH • 20.GOD BE WITH YOU • total time: 74:27

"For American music fans, it's a find like a scientist's discovery of a new species. The steel guitar is central to country music. But no one outside Southern Pentecostal House of God churches had heard of black gospel steel. Robert Stone a Florida folklorist, stumbled onto the haunting sound when a music-store owner told him about a steady stream of African-American customers for steel-guitar supplies. With an NEA grant, Stone made the first ever compilation tape of five gospel steel masters playing at services and revivals. 'Sacred Steel' was an instant hit." (Peter Katel – Newsweek)

"Every weekend some of the most astounding slide players in the world perform at the small Keith and Jewel Dominion churches that are part of the Holiness-Pentecostal movement... Sonny Treadway, with his godly accurate left hand and bittersweet tones, swings on a homemade 8-string. Shades of Earl Hooker, Glenn Lee's 'Call Him By His Name' is a bluesy masterpiece on an E9-tuned pedal steel with plenty of volume pedal...Aubrey Ghent jumps into the modern era with fancy chicken picking and shivery theremin-like solos. His massive-toned, tear it up version of 'Praise Music' is wild beyond description..." (Jas Obrecht – Guitar Player)

"...Besides being of a separate genre classification, the music is so captivating and melodic that the listener is quickly entranced. Haunting beauty..."

"...There is so much here to enjoy and experience. A truly rewarding and enlightening collection that opens your eyes, ears and heart to another culture and world so much more peaceful than the society that surrounds it..."

"...the most important gospel release in years..." (Andy Grigg – Real Blues)

"...Although the players are virtually unknown, they are technical virtuosos whose work range brilliantly over the whole spectrum of American music, from lilting spirituals, gospel to blues, country, rock and even jazz and Hawaiian styles...The album starts with Sonny Treadway, a phenomenally soulful player, whose moaning, bowling instrumentals sound like Ry Cooder or Eric Clapton might in their dreams...It has been decades since anyone in the secular world has played the electric guitar with this much soul and passion. Deeply rooted and thrilling, this is music for the ages." (Elijah Wald – The Boston Globe)



Sacred Steel - Vol. 5
“SACRED STEEL - LIVE!”

Featuring the Campbell Brothers
 Various Artists
CD/CASS 472

Sacred Steel guitarists and singers recorded “LIVE” in two House of God Churches and at other gatherings, in 1998 and 1999. Features The Campbell Brothers & more!

1. **GOD IS A GOOD GOD** – Katie Jackson, vocal w/ the Campbell Brothers (8:08)
 • 2. **THE STORM IS PASSING OVER** – Denise Brown, vocal w/ the Campbell Brothers (4:28) • 3. **BY AND BY** – Katie Jackson, vocal w/ Campbell Brothers (3:15)
 • 4. **NO WAYS TIRED** – Calvin Cooke, vocal and Melobar lap-steel guitar w/ band (3:30) • 5. **THE TRAIN** – Ted Beard, pedal-steel guitar and vocal w/ band (5:23) • 6. **WITHOUT GOD** – Robert Randolph, pedal-steel guitar w/ band (5:55) • 7. **WHEN THE SAINTS GO MARCHING IN** – Willie Eason, lap-steel guitar w/ the Campbell Brothers (1:55) • 8. **CELEBRATION IN GIVING** – The Campbell Brothers w/ Bishop Charles Campbell, vocal (3:24) • 9. **TAKE YOUR BURDEN TO THE LORD** – Willie Eason, vocal and lap-steel guitar with the Campbell Brothers (3:57) • 10. **SIT DOWN IF YOU CAN** – Elwood Haygood, vocal with the Campbell Brothers (5:10) • 11. **HE’S SWEET, I KNOW** – Brother Sam Baldwin, vocal with the Campbell Brothers & Bishop Larry Boston, organ (6:38) • 12. **WHILE THE SPIRIT IS MOVING** – Darick Campbell, lap-steel with band (2:58) • 13. **CALVARY** – Katie Jackson, vocal with Campbell Brothers (3:05) • 14. **DON’T LET THE DEVIL RIDE** – Denise Brown, vocal with the Campbell Brothers (6:42) • 15. **HOLLERING** – Reverend Craig Pringle, preaching with the Campbell Brothers & Jem Pagan, guitar (6:02) • 16. **NEAR THE CROSS** – Willie Eason, lap-steel guitar with the Campbell Brothers (2:05) • total time: 73:35

“... ‘Sacred Steel – Live!’ may be the supreme exposition on ‘steelin’ in the name of the Lord.’ The 16-track set was recorded in 1998 and 1999, at a House of God church in Rush, N.Y.; a coffeehouse in Rochester, N.Y.; a House of God assembly in Crescent City, Fla.; and the Strawberry Spring Music Festival in Yosemite, Calif....

The album once again features Eason, one of the great originators of sacred steel work, and the Campbell Brothers, as well as the Campbells’ mentors, Calvin Cooke and Ted Beard, and steel prodigy Robert Randolph. Vocalists include the Campbells’ splendid partner, Katie Jackson; Denise Brown; Elwood Haygood; Brother Sam Baldwin; Cooke; and Eason.

While Arhoolie’s studio recordings of sacred steel players have been magnificent, it’s in a live setting that the full fire of the style comes alive; the tracks recorded in Southern churches on the first ‘Sacred Steel’ were the unquestionable highlights of the album. The current volume offers some of the most divinely inspired guitar playing you’re ever likely to hear.

Arhoolie’s promotional materials for the set note, ‘this is not just for gospel fans,’ and we can attest to that statement. We were listening to ‘Sacred Steel – Live!’ at our desk recently, when one of our colleagues wandered up, listened to a few bars of a rocking Randolph performance, and began doing an impromptu dance. The ‘Sacred Steel’ collections aren’t just a major achievement in folkloric research – they’re also an exhilarating musical experience that hits the listener in the heart, soul, and feet simultaneously.

Arhoolie ... promises a ‘Sacred Steel’ live video in early 2000.” [see previous page]
 (Chris Morris – Billboard)



Sacred Steel - Vol. 6
“TRAIN DON’T LEAVE ME”

Recorded Live at the 1st Annual Sacred Steel Convention
 Various Artists
CD 489

March 31 - April 1, 2000, Rollins College, Winter Park, Florida. For the first time in the nearly 100-year history of the House of God Holiness-Pentecostal Church, steel guitarists, musicians and singers gathered for two days of workshops, showcases and concerts. Free from the constraints of a church service, where they normally function to help the minister fill the congregation with the Holy Spirit, the steel guitarists played with unbridled passion as emerging young artists shared their music with venerated masters of this vibrant musical tradition.

Dante Harmon: 1. **SOMETHING’S GOT A HOLD OF ME** • **Bryan “Josh” Taylor & Jerry Taylor:** 2. **GOD IS A GOOD GOD** • **Bryan “Josh” Taylor:** 3. **PRECIOUS LORD TAKE MY HAND** • **Calvin Cooke & Grace Cooke:** 4. **HAVE YOU TRIED JESUS?** • **Calvin Cooke:** 5. **SINCE I LAID MY BURDEN DOWN** • **Aubrey Ghent:** 6. **TRAIN DON’T LEAVE ME** • **Glenn Lee & Roosevelt Collier & Keith Lee:** 7. **I FEEL LIKE PRAISING HIM** • **Lonnie “Big Ben” Bennett:** 8. **WILL THE CIRCLE BE UNBROKEN?** • **Lonnie “Big Ben” Bennett & Cherlyn Bennett:** 9. **SEE WHAT THE END GONNA BE** • **Maurice “Ted” Beard, Jr. & Freddie Dixon:** 10. **I WANT TO GO WHERE JESUS IS** • **Elton Noble & Jerry Taylor:** 11. **ALL GOD’S CHILDREN** • **Robert Randolph & Ricky Fowler:** 12. **I FEEL LIKE PRESSING MY WAY** • **Aubrey Ghent:** 13. **JUST A CLOSER WALK WITH THEE** • **The Campbell Brothers,** with **Katie Jackson:** 14. **WHAT’S HIS NAME? ...JESUS!**

Sacred Steel - Vol. 9
**“RECORDED LIVE AT THE
 SECOND SACRED STEEL CONVENTION”**

Various Artists
CD 502



Since its first exposure to the outside world (ARH CD 450, Various Artists, Sacred Steel), the exciting, steel-guitar driven gospel style of Sacred Steel has rapidly spread to folk, blues, rock and gospel fans around the world. The genuine power and feeling expressed in this music is a welcome change from the ordinary. The Second Annual Sacred Steel Convention is driven by the same passionate spirit presented in the First Annual Sacred Steel Convention release: ARH CD 489, Various Artists, Train Don’t Leave Me. The critical and market response to Sacred Steel music has been tremendous!

1. **WHERE COULD I GO BUT TO THE LORD?** – “**Brother**” **Sam Baldwin,** vocal; **Darick Campbell,** lap-steel; **Chuck Campbell,** pedal-steel • 2. **SIGN OF THE JUDGEMENT** – **Marcus Randolph,** pedal-steel guitar; **Duane Snelling, Sr.,** vocal • 3. **YOU’VE GOT TO MOVE** – **Robert Randolph and the Family Band** • 4. **THEN COMES JOY** – **Elton Noble,** lap-steel guitar and vocal • 5. **I’LL JUST WAVE MY HAND** – **Calvin Cooke,** lap-steel guitar; **Grace Cooke,** vocals • 6. **WHAT HE’S DONE FOR ME** – **Lonnie “Big Ben” Bennett,** pedal-steel guitar; **Cherlyn, Sierra and Sherrie Bennett,** vocals • 7. **AMAZING GRACE** – **Dan Tyack,** pedal-steel guitar; **Chuck Campbell,** pedal-steel guitar • 8. **PRAISE THE LORD EVERYBODY** – **Dante Harmon,** pedal-steel guitar • 9. **IF I COULDN’T SAY A WORD** – **Lamar Nelson,** pedal-steel guitar • 10. **FOOTIE’S MEDLEY** – **Reggie “Footie” Covington,** lap-steel guitar • 11. **IN THE MORNING WHEN I RISE** – **Darryl Blue,** lap-steel guitar; **Ann Jacobs,** vocal • 12. **I NEED THEE** – **Rayfield “Ray Ray” Holloman,** pedal-steel guitar • 13. **WHAT IS THIS?** – **Lisa Lang,** lap-steel guitar; **Otis Thames,** vocal • 14. **GOD WANTS YOUR SOUL TO BE HOLY** – **Elder Jerry Taylor,** vocal, **Bryan “Josh” Taylor,** lap-steel guitar.

“SACRED STEEL INSTRUMENTALS”

Various Artists
CD 515



The Best of Sacred Steel Instrumentals taken from the ground breaking Arhoolie Records albums that introduced the world to this unique sound and tradition. Played on both lap and pedal steel guitars, this style has captured the hearts of not just the gospel world but the rock, jazz and blues worlds as well.

1. **JESUS WILL FIX IT FOR YOU** – **Sonny Treadway** 4:18 • 2. **JUST A CLOSER WALK WITH THEE** – **Aubrey Ghent** 3:43 • 3. **WILL THE CIRCLE BE UNBROKEN** – **Lonnie “Big Ben” Bennett** 3:59 • 4. **WHEN THE SAINTS GO MARCHING IN** – **Willie Eason** 1:55 • 5. **I NEED THEE** – **Rayfield “Ray Ray” Holloman** 3:43 • 6. **CALL HIM BY HIS NAME** – **Glenn Lee** 3:32 • 7. **SOMETHING’S GOT A HOLD OF ME** – **Dante Harmon** 3:42 • 8. **WALK WITH ME** – **Aubrey Ghent** 5:20 • 9. **IF I COULDN’T SAY A WORD** – **Lamar Nelson** 3:09 • 10. **END OF MY JOURNEY** – **The Campbell Brothers** featuring Darick Campbell 4:34 • 11. **JOYFUL SOUNDS** – **Glenn Lee** 4:23 • 12. **HALLELUJAH ANYHOW** – **Sonny Treadway** 3:18 • 13. **WITHOUT GOD** – **Robert Randolph** 5:55 • 14. **MEDLEY OF OFFERTORY TUNES** – **The Campbell Brothers** 5:04

To place an order call Toll Free with
 VISA or MasterCard:

1-888-ARHOOIE
 (888-274-6654)

This is an order number ONLY. For all other Arhoolie
 business, please call (510) 525-7471

or visit www.arhoolie.com
 also inquire about our catalog updates
 and supplements

FOR PRICES SEE OUR
 CURRENT ORDER FORM.
 (CA residents please add sales tax)

**THE ARHOOIE
 HAT!**



See page 171
 for details.

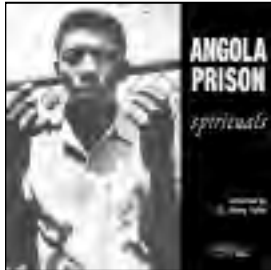


REV. PEARLY BROWN
 "You're Gonna Need That Pure Religion"
CD 9025

Down-home, raw bluesy gospel from the legendary blind singer/guitarist from Georgia. This release contains ALL of FolkLyric LP 108 (recorded in the 1950s) as well as 20 minutes of fabulous previously unissued material that he recorded with his wife on radio station KPFA - FM in 1974! This is authentic, roots music never before heard on CD!



1. GOD DON'T NEVER CHANGE • 2. JUST A CLOSER WALK WITH THEE • 3. YOU'RE GONNA NEED THAT PURE RELIGION • 4. SAVIOR, DON'T YOU PASS ME BY • 5. MOTHERLESS CHILDREN • 6. OH WHAT A MORNING • 7. I MUST SEE JESUS • 8. NOBODY'S FAULT BUT MINE • 9. I KNOW IT WAS THE BLOOD • 10. BY AND BY (I'M GONNA SEE THE KING) • 11. KEEP YOUR LAMP TRIMMED AND BURNING • 12. IF I NEVER SEE YOU ANYMORE • 13. NINETY-NINE AND A HALF WON'T DO • 14. IT'S A MEAN OLD WORLD • 15. THE GREAT SPECKLED BIRD • 16. KEEP YOUR LAMP TRIMMED AND BURNING • 17. YOU GOTTA MOVE • 18. I'M ON MY WAY TO THE CANAAN LAND • 19. GOOD BY • 20. WHAT A MORNING



"ANGOLA PRISON SPIRITUALS"

Recorded by Dr. Harry Oster
 Various Artists
CD 9036



Recorded at the Louisiana State Penitentiary at Angola, Louisiana in the late 1950s, featuring 9 Previously Unissued Tracks.

The power of African American prison spirituals is without equal. If it were not for the work of a few intrepid ethnomusicologists these songs would have vanished from the collective memory of American music. Fortunately Dr. Harry Oster travelled through Louisiana in the early 1960's and recorded this music before it vanished from the tradition. The legendary singer and guitarist Robert Pete Williams is heard on several

of these raw and emotive cuts.

1. I'M ON MY WAY - Andy Mosely - vocal; Robert Pete Williams - guitar • 2. CHURCH ON FIRE WITH THE WORD OF GOD - Robert Pete Williams - vocal & guitar • 3. WHAT SHALL I DO - Robert "Guitar" Welch - vocal & guitar • 4. BROTHER NORAH - Angola Quartet: Willy Rafus - lead vocal, with Edward James, Ollie Brown, & Burnel Jones • 5. LITTLE SCHOOL SONG - Tom Dutton - vocal; Robert Pete Williams - guitar • 6. DYIN' SOUL - Robert Pete Williams - vocal & guitar • 7. LET MY PEOPLE GO - Roosevelt Charles - vocal • 8. SO MUCH IS HAPPENIN' IN THE NEWS - Robert Pete Williams - vocal & guitar • 9. DIG MY GRAVE WITH A SILVER SPADE - Tom Dutton - vocal; Robert Pete Williams - guitar • 10. BROTHER MOSELY CROSSED THE WATER - Andy Mosely - vocal & washboard; "Hogman" Maxey - guitar • 11. I'M STRANDED ON THE BANKS OF OLE JORDAN - Angola Quartet # 2: Willy Joe - lead, with Roosevelt Charles, Edward James, & Willie McGee • 12. I'M GOIN' BACK WITH HIM WHEN HE COMES - Robert Pete Williams - vocal & guitar • 13. THE OLD SHIP OF ZION - Rev. Benjamin E. Osborne with congregation • 14. WHEN I LAY MY BURDEN DOWN - Robert Pete Williams - vocal & guitar • 15. SEE HOW THEY DONE MY LORD - Angola Quartet (six) from Camp A • 16. BE WITH ME JESUS - Angola Quartet (six) from Camp A • 17. RISE AND FLY - Angola Vocal Group - unidentified lead singers • 18. I KNOW I GOT RELIGION - Andy Mosely - vocal & washboard; "Hogman" Maxey - guitar • 19. JESUS - Andy Mosely - vocal & washboard; "Hogman" Maxey - guitar • 20. I TAKE JESUS (Do Lord, Remember Me) - Angola Choir (Murray Ted Macon - director) • 21. EACH DAY (Life's Evening Sun) - Angola Choir (Murray Ted Macon - director) • 22. STEAL AWAY TO JESUS - Angola Choir (Murray Ted Macon - director)

To place an order call Toll Free
 with VISA or MasterCard:

1-888-ARHOOLIE
 (888-274-6654)

This is an order number ONLY. For all other
 Arhoolie business, please call (510) 525-7471

or visit www.arhoolie.com

FOR PRICES SEE OUR
 CURRENT ORDER FORM.

THE ARHOOLIE MUG!



See page
 171 for
 details.

Sacred Steel Vol. 2

THE CAMPBELL BROTHERS featuring Katie Jackson
 "Pass Me Not"
CD 461

From the Keith Dominion Church in Rochester New York, to festival audiences world wide, the Campbell Brothers and Katie Jackson have been thrilling audiences with the power of the *Sacred Steel* experience. **Chuck Campbell** - pedal steel guitar; **Darick Campbell** - lap steel guitar; **Phillip Campbell** - guitar/bass; **Carlton Campbell** - drums; **Charles Flenory** - 2nd guitar; and featuring vocals by **Katie Jackson**.

1. PASS ME NOT, OH GENTLE SAVIOR • 2. I FEEL GOOD • 3. WALK WITH ME • 4. JUMP FOR JOY • 5. MARY DON'T YOU WEEP • 6. NONE BUT THE RIGHTEOUS • 7. WHAT A FRIEND WE HAVE IN JESUS • 8. MORNING TRAIN • 9. THERE IS NO FAILURE IN GOD • 10. I'VE GOT A FEELING • 11. WHAT'S HIS NAME? ... JESUS! • 12. IT WON'T BE VERY LONG • 13. MEDLEY OF OFFERTORY TUNES • 14. END OF MY JOURNEY (Praise) • total time: 68:44

"Chuck and Phil Campbell are the sons of Bishop Charles Campbell, pastor at The House of God Church in Rochester, New York.... Chuck started playing as a child when at the age of twelve his father gave him his first six-string Gibson lap steel for Christmas. Now, at age 40, Chuck is one of just three steel guitarists who are picked each year at the Annual Keith Dominion General Assembly in Nashville, Tennessee. He believes his tuning is a gift from God, and I'm inclined to agree.

This man is the Jimi Hendrix and the Django Reinhardt of the steel guitar. He makes it sing and soar and talk and weep. Truly magnificent and moving. Together with brother Phillip on electric guitar or bass, Katie Jackson (vocals on several tracks), youngest brother Darick on eight string lap steel (three tracks) and vocals (one track), Charles Flenory (guitar on three tracks), and Phillip's son Carlton Campbell on drums, this is an amazing collection of gospel musicians. Recorded in the studio in Gainesville, Florida in May 1997, except for two tracks recorded in a studio in Rochester, and an absolutely mind-blowing 'live' track from the National Assembly in Nashville, **this disc is absolutely incredible.**

For everyone who has become jaded and cynical about modern blues, gospel, R&B or any other type of music, you must experience this music. It's so full of spirit, tremendous talent, imagination and unrestrained joy that it could move even David Rockefeller, temporarily at least. Katie Jackson may be gospel but she's a ringer for a South-side Chicago blues-belter. Her 'Morning Train' and 'I've Got A Feeling' are both wonderful....

'It Won't Be Very Long' features Chuck's use of the E-bow to make the steel sound so human-voice-like it's eerie, and on 'What's His Name? ...Jesus,' it's the Holy Ghost Clumax that's captured in all it's frenetic and passionate glory.... Quite a fitting and appropriate finale, but wait...there's more! This disc actually closes with a breakneck 'Medley Of Offertory Tunes' and the transcendental 'End Of My Journey.' What a package! What a performance!..." (Andy Grigg - Real Blues)

THE CAMPBELL BROTHERS

"Sacred Steel On Tour!"
CD 503

The Campbell Brothers: Chuck Campbell - pedal steel, Darick Campbell - lap steel, Phillip Campbell - guitar, Carlton Campbell - drums. Plus vocals, sermons and testimony by **Katie Jackson, Denise Brown, Cristal Haygood, Bishop Charles Campbell, Reverend William Scott, Ricky Fowler, Deaconess Faye Allgood.**

The Campbell Brothers were the first Sacred Steel musicians to take the music out of the church and perform extensively in clubs, concert halls, and at festivals throughout the United States as well as in Europe and Africa. Even though many of their shows are now at secular venues, they bring the spirit of the Church to every performance. This album was produced by the Campbell Brothers and captures their music as they play it live on tour at concerts, and in church.

1. THANK YA' (7:57) • 2. PUT A LITTLE LOVE IN YOUR HEART (5:58) • 3. A PRAYER MEETING AT MARY'S HOUSE (7:45) • 4. I'LL FLY AWAY (7:25) • 5. I'VE GOT A FEELING (6:48) • 6. SCOTT'S TESTIMONY (6:26) • 7. PASS ME NOT (7:00) • 8. DIDN'T IT RAIN (7:35) • 9. LOVE LIFTED ME (2:26) • 10. J-E-S-U-S (4:16) • 11. MORNING TRAIN (2:12) • 12. OOOH OOOOH (3:56)

THE CAMPBELL BROTHERS

"Sacred Steel for the Holidays"
CD 504

The Campbell Brothers give us their take on some great holiday standards, with the help of Denise Brown singing on tracks 3, 5, 6, 9 & 11.

1. SILENT NIGHT • 2. GOD REST YE MERRY GENTLEMEN • 3. GO TELL IT ON THE MOUNTAIN • 4. ROCK OF AGES • 5. THE DREYDL SONG • 6. JOY TO THE WORLD • 7. WHAT CHILD IS THIS • 8. HARK THE HERALD ANGELS SING • 9. THE FIRST NOEL • 10. LITTLE DRUMMER BOY • 11. THE CHRISTMAS SONG





Sacred Steel Vol. 4

AUBREY GHENT & Friends

"Can't Nobody Do Me Like Jesus"

CD 463

Aubrey Ghent - vocals & steel guitar; **Lori Ghent & Tarlisha Barr** - vocals; **Andy Furguson** - keyboard; **Edward Williams** - drums.

1. JUST A CLOSER WALK WITH THEE • 2. CAN'T NOBODY DO ME LIKE JESUS • 3. AMAZING GRACE • 4. I AM THINE, OH LORD • 5. WHEN THE SAINTS GO MARCHING IN • 6. SWEET, SWEET SPIRIT • 7. WHAT HE'S DONE FOR ME • 8. WALK WITH ME • 9. THERE IS A FOUNTAIN FILLED WITH

BLOOD • 10. HOW GREAT THOU ART • total time: 60:25

"Winner of our 'Best Gospel Instrumentalist' award, Ghent's disc is the 4th volume in Arhoolie's 'Sacred Steel' series and it's absolutely phenomenal! Ghent is the most talented and extroverted lap steel guitarist on the scene today and while he exhibits beautiful melodicism in his playing such as in the opening cut 'Just A Closer Walk With Thee,' the next track, title tune 'Can't Nobody Do Me Like Jesus,' will have you stop dead in your tracks, stunned by a performance that can only be described as magic. If ever the hand of God touched a performer than this is it. What Hendrix was to guitar, Aubrey Ghent is to lap steel. ...This whole genre of music was a major discovery and revelation to musicologists and folklorists, and as Robert Stone says in his liner notes, 'That first visit to Ghent's apartment to hear him play, permanently and radically changed my whole concept of steel guitar music.' In layman's terms it blew his mind, and it'll blow yours too..."

Aubrey is also a minister and he delivers some fine preaching on one track while Lori Ghent and Tarlisha Barr handle the excellent vocals heard on half the tracks. If you're a fan of gospel or lap steel guitar, or just plain open-minded to unique and righteous music, you'll love this disc. It's a whole new realm and as I keep mentioning, just when we think we know everything and there can't be anything left out there to hear, we get slapped upside the head with something like this which tells us to be a little more humble." (Andy Grigg - Real Blues)

**THE LEE BOYS**

"Say Yes!"

CD 516

Alvin Lee - guitar, midi-guitar; **Keith Lee** - vocal; **Derrick Lee** - vocal; **Emanuel Roosevelt Collier** - pedal-steel guitar; **Alvin Cordy, Jr.** - electric bass; **Kenneth Earl Walker** - drums; **Rick Lollar** - electric guitar (track 6).

The Lee Boys are one of Florida's finest African-American Sacred Steel Artists, all of them brothers and nephews. It is the music of praise, faith, and hope but with a whole lot more funk and enjoyment than has ever echoed through any church. The Lee Boys sacred steel style is rooted in gospel, but is infused with rhythm and blues, jazz, rock, funk, hip-hop, country, and world music genres in a powerfully jamming mix.

1. SAY YES! • 2. JOYFUL SOUNDS instrumental • 3. WALK WITH ME • 4. COME ON HELP ME LIFT HIM UP • 5. CALL HIM BY HIS NAME instrumental • 6. IF YOU'RE HAPPY AND YOU KNOW IT • 7. YOU'VE GOT TO MOVE • 8. TRIBUTE TO CALVIN COOKE instrumental • 9. LET'S CELEBRATE • 10. AMAZING GRACE • 11. LEE BOYS PRAISE JAM instrumental

THE ARHOLIE BOUTIQUE

See page 171 for details.

THE ARHOLIE FOUNDATION
PRESENTS**"SACRED STEEL"**

The Steel Guitar Tradition of the House of God Churches
for the first time on DVD



AF DVD 203

55 minutes total running time
Color

Also available in VHS

Featuring: **Elder Maurice "Ted" Beard, the Campbell Brothers** with **Katie Jackson, Calvin Cooke, Willie Eason, Elder Aubrey Ghent, Rev. Glenn Lee, Robert Randolph,** historic video footage of **Henry Nelson,** and more...

"Sacred Steel was the most exciting roots music to emerge at the end of the 20th century, and this video is the next best thing to actually being in the church with the musicians."

(Geoffrey Himes, music journalist for the Washington Post, Chicago Tribune, and other publications)



In the late 1930's musicians of the House of God, Keith Dominion Holiness-Pentecostal Church began playing their worship music on electric steel guitars. Taking the words from Psalm 150:4, "praise Him with stringed instruments" and Psalm 149:3, "let them praise His name in the dance," the guitarists developed unique styles, tunings, repertoires, and techniques.

Filed on location in several churches, Sacred Steel traces the development of this tradition. Through interviews, performances, and historic footage, Sacred Steel will move the body and spirit as well as educate.

"Just past a brief title sequence, we enter a worship service in full joy, finely dressed folk stomping and shouting and working it all out while a steel-guitar-led band orchestrates the service. The camera cuts to Bishop Charles E. Campbell: 'Music, we always say, is the next best thing to heaven. If you ever want to have some glimpse of what heaven is about, you need to hear the heavenly sound!...' This 55 minute video.... seeks to provide a visual introduction to the music, and does an admirable job establishing its context."

(Grant Alden, No Depression)

"Though there have been several CDs released and occasional secular concerts, unless you visited a House of God church, it was hard to imagine the gripping power this phenomena yields. Until now, that is."

(Dan Willing, Dirty Linen)

To place an order call Toll Free with VISA or MasterCard:

1-888-ARHOLIE (888-274-6654)

This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471

FOR PRICES SEE OUR CURRENT ORDER FORM.

California Residents, please remember to add sales tax.



REV. LOUIS OVERSTREET

With his sons and the congregation of St. Luke's Powerhouse Church of God in Christ
CD 442

1. A PRAYER & I'M A SOLDIER IN THE ARMY OF THE LORD • 2. I'M WORKING ON A BUILDING • 3. YEAH, LORD! JESUS IS ABLE • 4. GETTING RICHER • 5. GET READY, I'M GONNA MOVE IN THE ROOM UPSTAIRS • 6. IS THERE ANYBODY HERE WHO LOVES MY JESUS? • 7. IN THE MORNING (Holiness Dance) • 8. BELIEVE ON ME • 9. PREACHING & JESUS IS ABLE • 10. CALLING JESUS • 11. HOLINESS DANCE • 12. SEARCH ME, LORD • 13. TWO LITTLE FISHES • 14. WALK WITH ME LORD • 15. SAY SEVEN PRAYERS • 16. I'M ON MY WAY • total time: 75:21
(#5, 7-10, 12-16 previously unreleased)

"Not even the image within the liner notes could prepare you for the amazingly powerful – and strikingly real – unfiltered gospel music that is found on this CD... This image of Rev. Louis Overstreet as well as these mesmerizing recordings made in 1962 and '63 are a riveting documentation of the mighty force, raw energy, and sheer intensity of gospel music. As clearly evidenced on these recordings, Overstreet and his congregation keep true to form where the preaching, music, and participatory singing can spontaneously whip itself into a feverish happening with a life of its own. Beneath Rev. Overstreet's deep, dark, hoarse voice runs his sparse electric guitar drones along with the pounding of a bass drum – all in front of a surging wall of sound coming from the combined congregational singing and hand clapping which is accented by tambourine. This is Arhoolie Records doing what it does best – superbly documenting 'roots music' and capturing its vitality in a natural setting. Fabulous. Fabulous album." (Dennis Rozanski – Baltimore Blues Rag)



THE PARAMOUNT SINGERS

"Work & Pray On"
CD/CASS 382

Archie Reynolds – bass & leader; Joseph Dean – tenor; Rev. Odis Brown – tenor; Clyde Price – tenor; J.B. Williams – baritone; and William Johnson – tenor.

1. WE'VE COME THIS FAR BY FAITH • 2. JESUS IS ALL THIS WORLD TO ME • 3. THERE'S A LEAK IN THIS OLD BUILDING • 4. HE LOOKED BEYOND MY FAULTS (Amazing Grace) • 5. JESUS GAVE ME WATER • 6. OH, ROCKS • 7. CHILD OF THE KING • 8. HE'LL WORK IT OUT (Problems) • 9. GREAT DAY • 10. MOTHER • 11. IT'S GONNA RAIN • 12. DEEP RIVER • 13. WORK AND PRAY ON • 14. IF I COULD HEAR MY MOTHER PRAY AGAIN • 15. EZEKIEL (Dry Bones) • 16. OUT OF THE DEPTHS OF MY SOUL • 17. HEAVEN IN MY VIEW • 18. MY LORD WHAT A MORNING • 19. PEACE IN THE VALLEY • 20. FAMILY PRAYER • total time: 68:11

"...[traditional gospel singing is] making something of a comeback these days, and, on these 20 tracks by the Bay Area's own Paramount Singers, the unaccompanied harmonizing style soars to heights where the air is thin and the spirit all consuming. Founded in Austin and established in the Bay Area in the 1940s, the Paramounts are led by veteran member Archie Reynolds and range in age from 39 to 78. They blend their six voices into tight harmonies and contrasting leads, always letting the pure joy of vocalizing reign supreme. Even if you are not inclined to abide song after song about Jesus, heaven, and prayer, you'll find that the musical message in these heartfelt performances plunges beneath the words into the roots, the essence of soul." (Derk Richardson – Bay Guardian)

THE ARHOOLIE BOUTIQUE



See page 171 for details.

Sacred Steel Vol. 3

SONNY TREADWAY

"Jesus Will Fix It" (Steel Guitar Instrumentals)
CD 462

Sonny Treadway - steel guitar; Ronnie Moeze - guitar; Derrick Glen - drums.

1. JESUS WILL FIX IT FOR YOU • 2. BLESSED ASSURANCE • 3. HOW I GOT OVER • 4. LORD, I PUT MY TRUST IN YOU • 5. CREATE IN ME A CLEAN HEART • 6. NO, NEVER ALONE • 7. PRAISE IN REMEMBRANCE OF BISHOP LORENZO HARRISON • 8. HALLELUJAH, ANYHOW • 9. WHEN I'VE GONE THE LAST MILE OF THE WAY • 10. I READ THAT LETTER • 11. PRECIOUS LORD, TAKE MY HAND • 12. HOLY, HOLY, HOLY • total time: 48:53

"...12 robust instrumentals, each bearing the tell-tale aural fingerprint of Sonny Treadway. Although his left hand never lingers or relies on the screaming 'high' strings, his full use of all eight strings on his home-concocted beast never fails to drive each piece on *Jesus Will Fix It!* with a cool burn. Treadway's uncanny knack for relying on the 'low' strings as part of his signature can send you scurrying to check credits for the phantom third guitarist or for the maker of those interwoven fretless-bass runs. This talent provides amazing results throughout, but with maximum effect in the high-low call-and-response solos that are interlocked on 'How I Got Over' and in the alternating runs on the equally propulsive 'Praise In Remembrance Of Bishop Lorenzo Harrison.' The serenity of 'Lord I Put My Trust In You' and the lazy slumber of 'When I've Gone The Last Mile Of The Way' find ballance with the galloping stride of 'Precious Lord, Take My Hand' and the jaunt in 'No, Never Alone.' The perfect no-frills foil for Treadway's ever-mobile passages resides in the clean, jazzed ornamentations of Ronnie Moeze's understated guitar and the added push of Derrick Glen's drumming. A radical re-interpretation of the electric steel guitar awaits you." (Dennis Rozanski – BluesRag)



ELDER ROMA WILSON

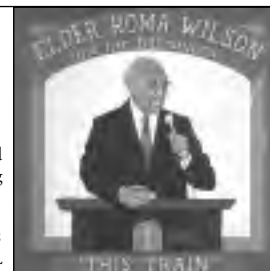
"This Train is a Clean Train"
CD 429

Elder Roma Wilson – vaocals and harmonica.

These recordings were made in November of 1994 at Elder Wilson's home and church in Mississippi plus 6 sides he made in Detroit with his harmonica playing sons, in 1948.

1. AIN'T IT A SHAME • 2. GIVE ME MY FLOWERS WHILE I LIVE • 3. THIS TRAIN IS A CLEAN TRAIN • 4. THE LORD WILL MAKE A WAY, YES HE WILL • 5. MY LORD'S GONNA MOVE THIS WICKED RACE • 6. GONNA WAIT TILL A CHANGE COME • 7. LILY OF THE VALLEY (Stand By Me) • 8. BETTER GET READY • 9. TROUBLE EVERYWHERE • 10. GOT JUST WHAT I WANTED • 11. THIS TRAIN • 12. CLIMBING JACOB'S LADDER • 13. I DON'T CARE WHAT SKEPTICS SAY • 14. DEATH AIN'T NOTHING BUT A THIEF AND A ROBBER • 15. GET AWAY JORDAN • 16. I'M SO GLAD, TROUBLE WON'T LAST ALWAYS • 17. AMAZING GRACE • 18. MOTHERLESS CHILDREN • 19. HAVE YOU TRIED JESUS - HE'S ALRIGHT • 20. THIS TRAIN IS A CLEAN TRAIN • total time: 73:00

"Elder Roma Wilson's six unique 1948 sides accompanied by three harmonicas have long been regarded as among the finest postwar gospel. The way the harmonicas weave in counterpoint, alternatively soaring above the line and then underpinning it, was a marvel of almost telepathic ensemble playing and still is - especially considering two of the players (Wilson's sons) were under 13. Wilson is in his eighties now and still as powerful a singer and harmonica player as he was nearly half a century ago. This CD unites those truly amazing early sides with 1994 recordings of Wilson solo, with his wife and a Mississippi church congregation. Breathtaking singing and playing by a true original, although it's the 1948 sides which make this CD truly awesome." (David Harrison – Folk Roots)



To place an order call Toll Free with VISA or MasterCard:
1-888-ARHOOLIE (888-274-6654)

or visit www.arhoolie.com

FOR PRICES SEE OUR CURRENT ORDER FORM.
(CA residents please add sales tax)

CD = available on CD ONLY; **CASS** = available on Cassette ONLY;
CD/CASS = available on CD OR Cassette.



Filmmaker **Les Blank** has made a series of superb documentaries for his own Flower Films Co. Besides “Chulas Fronteras,” “Del Mero Corazón,” and “Jai Ete Au Bal” wich he made with **Chris Strachwitz** under the **Brazos Films** logo, he also distributes selected works from other talented documentary filmmakers and videographers.

Flower Films features several films where music plays a leading role. These films feature artists such as **Lightning Hopkins**, **Mance Lipscomb**, **Clifton Chenier**, **Nathan Abshire**, **Marc and Ann Savoy**, “Bois-Sec” **Ardoin**, **Canray Fontenot**, **Tommy Jarrell**, **Proffesor Longhair**, **Irmgard Farden Aluli**, **Queen Ida**, **Sonny Rhodes**, **The Maestro** (Gerry Gaxiola), **Francisco Aguabella**, and more!

To order or for more details please call or write for a catalog:

Flower Films
10341 San Pablo Ave
El Cerrito, CA 94530
(510) 525-0942

PUBLICATIONS / PERIODICALS

We would like to recognize some of the best publications and their writers – especially:

Blues & Rhythm

34 Waterloo Lane
Skellingthorpe - Lincoln LN6 5SL
England

Dirty Linen

P.O. Box 66600
Baltimore, MD 21239

F Roots (formerly Folk Roots)

P.O. Box 337
London, N41TW
England
0181-340-9651

Living Blues

Hill Hall, Rm 301
University, MS 38677
(601) 232-5518

Sing Out

P.O.Box 5253
Bethlehem, PA 18015
(610) 865-5366

VJM's Jazz & Blues Mart

P.O. Box 4181
Carlsbad, CA 92018-4181
fax: 760-729-1229
www.vjms-jazz-and-blues-mart.com

OLD RECORDS - 78s, 45s, & VINYL LPS

It's hard to believe, but after collecting records for almost 50 years, I am still hunting for more! If you have a collection of 78s or 45s of Blues, Cajun, Jazz, Mexican, Gospel, Country, or other regional or Ethnic musics for sale or if you know of a stash of such records at some distributor, old store, juke box operator, or radio station, please call or write to me: **Chris Strachwitz** 510-525-7471. I am especially hunting for early releases on the Monterrey, N.L. based ORFEO label (as seen here) as well as many two part Corridos from the late 20s and early 30s on major US labels. I also have duplicates to trade or sell. Serious collectors please call for an appointment. (See page 95.)



The Down Home Music Store (phone 510-525-2129) will buy LPs and CDs as well as 78s and 45s, if in excellent condition, good and rare. And don't forget the 78 Swaps the second Sunday of each month in the parking lot at Down Home Music Store (10341 San Pablo Avenue, El Cerrito, CA 94530) starting at 9 AM, weather permitting.

Note: If you wish to make a tax deductible donation rather than sell your interesting collection, the **Arhoolie Foundation** will gladly accept important record collections to supplement our already substantial collection which is especially strong in Mexican-American discs. Early Jazz and Blues, Gospel, Country, or Cajun 78 rpm collections are especially desirable – let us hear from you what you might wish to donate and we can arrange the evaluation and tax deduction for your benefit. See pages 12 & 13 for details on the Arhoolie Foundation.

Budget "100" Series

- 101** 15 COUNTRY BLUES CLASSICS - various artists CD UPC: 0 96297 01012 9
- 102** 15 URBAN BLUES CLASSICS - various artists CD UPC: 0 96297 01022 8
- 104** 15 TEX-MEX CONJUNTO CLASSICS - various artists CD UPC: 0 96297 01042 6
- 106** 15 REGIONAL MUSIC CLASSICS OF MEXICO - various artists CD UPC: 0 96297 01062 4
- 107** 15 WORLD MUSIC CLASSICS - various artists CD UPC: 0 96297 01072 3
- 108** 15 PIANO BLUES & BOOGIE CLASSICS - various artists CD UPC: 0 96297 01082 2
- 109** 15 EARLY TEJANO CLASSICS - various artists CD UPC: 0 96297 01092 1
- 110** 16 DOWN HOME COUNTRY CLASSICS - various artists CD UPC: 0 96297 01102 7
- 111** 15 DOWN HOME GOSPEL CLASSICS - various artists CD UPC: 0 96297 01112 6

Arhoolie, AlmaCriolla, Arhoolie/Ace, Lirio Azul

- 001** MANCE LIPSCOMB "Texas Blues Guitar" CD UPC: 0 96297 00012 0
- 301** CLIFTON CHENIER "60 Minutes with The King of Zydeco" CD UPC: 0 96297 03012 7
- 302** LIGHTNING HOPKINS "The Texas Bluesman" CD UPC: 0 9629 703022 6
- 303** CHARLIE MUSSELWHITE "Memphis Charlie" CD UPC: 0 9629 703032 5
- 304** MISSISSIPPI FRED MCDOWELL "You Got To Move" CD UPC: 0 9629 703042 4
- 305** BIG MAMA THORNTON "Ball And Chain" CD UPC: 0 96297 03052 3
- 306** MANCE LIPSCOMB "Texas Songster" CD UPC: 0 96297 03062 2
- 307** ZYDECO "The Early Years" - various artists CD UPC: 0 96297 03072 1
- 308** BEAUSOLEIL w/ Michael Doucet "Allons A Lafayette & More!" CD UPC: 0 96297 03082 0
- 309** THE KLEZMORIM "Early Recordings 1976-78" CD UPC: 0 96297 03092 9
- 310** SONNY BOY WILLIAMSON "King Biscuit Time" CD UPC: 0 96297 03102 5
- 311** LOS PINGUINOS DEL NORTE & TRIO SAN ANTONIO "Conjuntos Norteños" CD UPC: 0 96297 03112 4
- 312** MARC SAVOY, DEWEY BALFA, D.L. MENARD "Under A Green Oak Tree" CD UPC: 0 96297 03122 3

- 313** CLIFTON CHENIER "Live At St. Mark's" CD UPC: 0 96297 03132 2
- 315** BIG JOE WILLIAMS "Shake Your Boogie" CD UPC: 0 96297 03152 0
- 316** SAVOY-DOUCET CAJUN BAND "Two-Step D'Amede" CD UPC: 0 96297 03162 9
- 317** SANTIAGO JIMÉNEZ JR. "El Mero, Mero De San Antonio" CD UPC: 0 96297 03172 8
- 318** FLACO JIMÉNEZ "Ay Te Dejo En San Antonio" CD UPC: 0 96297 03182 7
- 319** ESTEBAN "STEVE" JORDAN "The Many Sounds of Steve Jordan" CD UPC: 0 96297 03192 6
- 320** "HUAYNO MUSIC OF PERU" - Vol. 1 - various artists CD UPC: 0 96297 03202 2
- 321** MICHAEL DOUCET "Beau Solo" CD UPC: 0 96297 03212 1
- 322** BEAUSOLEIL w/ Michael Doucet "Parlez-Nous a Boire & More" CD UPC: 0 96297 03222 0
- 323** BUKKA WHITE "Sky Songs" CD UPC: 0 96297 03232 9
- 324** EARL HOOKER "Two Bugs and a Roach" CD UPC: 0 96297 03242 8
- 325** JOHNNY YOUNG "Chicago Blues" CD UPC: 0 96297 03252 7
- 326** "EARLY CANTE FLAMENCO" - various artists CD UPC: 0 96297 03262 6
- 327** "CAJUN CHAMPS" - various artists CD UPC: 0 96297 03272 1
- 328** "ZYDECO CHAMPS" - various artists CD UPC: 0 96297 03282 1
- 330** LIGHTNING HOPKINS "The Gold Star Sessions - Vol 1" CD UPC: 0 96297 03302 9
- 331** J'AI ETE AU BAL - Vol. 1 - various artists CD UPC: 0 96297 03312 8
- 332** J'AI ETE AU BAL - Vol. 2 - various artists CD UPC: 0 96297 03322 7
- 333** JOE TURNER "Tell Me Pretty Baby" CD UPC: 0 96297 03332 6
- 335** JOHN DELAFOSE "Joe Pete Got Two Women" CD UPC: 0 96297 03352 4
- 336** VALERIO LONGORIA "Caballo Viejo" CD UPC: 0 96297 03362 3
- 337** LIGHTNING HOPKINS "The Gold Star Sessions - Vol. 2" CD UPC: 0 96297 03372 2

- 338** HUAYNO MUSIC OF PERU - Vol. 2 - various artists CD UPC: 0 96297 03382 1
- 339** CLIFTON CHENIER "King Of The Bayous" CD UPC: 0 96297 03392 0
- 340** THE HOPKINS BROTHERS "Texas Country Blues" CD UPC: 0 96297 03402 6
- 341** "TEJANO ROOTS" - various artists CD UPC: 0 96297 03412 5
- 342** "ACCORDION CONNUNTO CHAMPS" - various artists CD UPC: 0 96297 03422 4
- 343** "TEJANO ROOTS - THE WOMEN" - various artists CD UPC: 0 96297 03432 3
- 345** CLIFTON CHENIER "Bon Ton Roulet" CD UPC: 0 96297 03452 1
- 347** CLIFTON CHENIER "Bogalusa Boogie" CD UPC: 0 96297 03472 9
- 348** SNOOKS EAGLIN "Country Boy Down in New Orleans" CD UPC: 0 96297 03482 8
- 349** JOSEPH SPENCE "Good Morning Mr. Walker" CD UPC: 0 96297 03492 7
- 350** CLIFTON CHENIER "Out West" CD UPC: 0 96297 03502 3
- 352** TEXAS BLUES - various artists CD UPC: 0 96297 03522 1
- 353** "THE CHARLES FORD BAND" with Robben, Mark & Pat Ford CD UPC: 0 96297 03532 0
- 354** CONJUNTO ALMA JAROCHA "Sones Jarochos" CD UPC: 0 96297 03542 9
- 355** CLIFTON CHENIER "The King of Zydeco Live at Montreux Switzerland" CD UPC: 0 96297 03552 8
- 356** THE CALIFORNIA CAJUN ORCHESTRA "Not Lonesome Anymore" CD UPC: 0 96297 03562 7
- 358** VALERIO LONGORIA "Texas Conjunto Pioneer" CD UPC: 0 96297 03582 5
- 359** FOLKSONGS OF THE LOUISIANA ACADIANS - various artists CD UPC: 0 96297 03592 4
- 360** JESSE FULLER "Frisco Bound" CD UPC: 0 96297 03602 0
- 361** NARCISO MARTINEZ "Father of the Texas-Mexican Conjunto" CD UPC: 0 96297 03612 9
- 365** OMAR SHARRIFF "The Raven" CD UPC: 0 96297 03652 5
- 366** FREDDIE FENDER "Canciones de Mi Barrio" CD UPC: 0 96297 03662 4
- 368** ORQUESTAS TEJANAS - various artists CD UPC: 0 96297 03682 2
- 369** MERCY DEE (WALTON) "Troublesome Mind" CD UPC: 0 96297 03692 1
- 370** FLACO JIMÉNEZ with Los Caminantes "Flaco's First" CD UPC: 0 96297 03702 7
- 371** DR. ROSS "Boogie Disease" CD UPC: 0 96297 03712 6
- 372** COUNTRY NEGRO JAM SESSION - various artists CD UPC: 0 96297 03722 5
- 373** NATHAN ABSHIRE & the Pine Grove Boys "French Blues" CD UPC: 0 96297 03732 4
- 374** BLACK ACE "I'm The Boss Card In Your Hand" CD UPC: 09626-703742 3
- 375** "JUKE BOY" BONNER "Life Gave Me a Dirty Deal" CD UPC: 0 96297 03752 2
- 376** SAN ANTONIO'S CONJUNTOS in the 1950s - various artists CD UPC: 0 96297 03762 1
- 377** ROBERT SHAW "The Ma Grinder" CD UPC: 0 96297 03772 0
- 378** JOHN JACKSON "Don't Let Your Deal Go Down" CD UPC: 0 96297 03782 9
- 379** PIANO RED "Atlanta Bounce" CD UPC: 0 96297 03792 8
- 380** HARRY CHOATES "Fiddle King of Cajun Swing" CD UPC: 0 96297 03802 4
- 381** CANRAY FONTENOT "Louisiana Hot Sauce Creole Style" CD UPC: 0 96297 03812 3
- 382** PARAMOUNT SINGERS "Work and Pray On" CD UPC: 0 96297 03822 2
- 383** CHATUYE "Heartbeat in the Music" CD UPC: 0 96297 03832 1
- 384** JOHNNY OTIS & HIS ORCHESTRA "Spirit Of The Black Territory Bands" CD UPC: 0 96297 03842 0
- 385** MISSISSIPPI DELTA BLUES JAM IN MEMPHIS - Volume 1 - various artists CD UPC: 0 96297 03852 9
- 386** MISSISSIPPI DELTA BLUES JAM IN MEMPHIS - Volume 2 - various artists CD UPC: 0 96297 03862 8
- 388** IVAN CUESTA y sus Baltimore Vallenatos "A Ti, Colombia" CD UPC: 0 96297 03882 6
- 389** SAVOY-DOUCET CAJUN BAND "Home Music with Spirits" CD UPC: 0 96297 03892 5
- 390** LIGHTNING HOPKINS "Lightnin'!" CD UPC: 0 96297 03902 1
- 391** THE MADDOX BROTHERS AND ROSE "America's Most Colorful Hillbilly Band"- Vol.1, CD UPC: 0 9626 703912 0
- 392** LYDIA MENDOZA "First Queen of Tejano Music" CD UPC: 0 96297 03922 9

- 393** KATIE WEBSTER "I Know That's Right"
CD UPC: 0 96297 03932 8
- 394** ROBERT PETE WILLIAMS
"Vol. 1 - I'm Blue as a Man Can Be"
CD UPC: 0 96297 03942 7
- 395** ROBERT PETE WILLIAMS
"Vol. 2 - When a Man Takes the Blues"
CD UPC: 0 96297 03952 6
- 396** FLACO JIMÉNEZ "Un Mojado Sin Licencia"
CD UPC: 0 96297 03962 5
- 397** MICHAEL DOUCET & BEAUSOLEIL
"The Mad Reel" CD UPC: 0 96297 03972 4
- 398** MANCE LIPSCOMB "You Got to Reap
What You Sow" CD UPC: 0 96297 03982 3
- 399** HACKBERRY RAMBLERS "Jolie Blonde"
CD UPC: 0 96297 03992 2
- 400** MUSIC OF PERU The 1960's - various
artists, "From The Mountains To The Sea" CD
UPC: 0 96297 04002 7
- 403** LIGHTNING HOPKINS "Po' Lightnin'"
CD UPC: 0 96297 04032 4
- 404** CLIFTON CHENIER "Live! At the Long
Beach and San Francisco Blues Festivals"
CD UPC: 0 96297 04042 3
- 405** CLAUDE WILLIAMS "Live at J's - Part1"
CD UPC: 0 96297 04052 2
- 406** CLAUDE WILLIAMS "Live at J's - Part 2"
CD UPC: 0 96297 04062 1
- 407** JUAN LOPEZ "El Rey De La Redova"
CD UPC: 0 96297 04072 0
- 408** "WHISTLING" ALEX MOORE
"From North Dallas to the East Side"
CD UPC: 0 96297 04082 9
- 409** MELVIN "LIL' SON" JACKSON
"Blues Come to Texas"
CD UPC: 0 96297 04092 8
- 410** LOS PAVOS REALES "Early Hits"
CD UPC: 0 96297 04102 4
- 411** THE CARTER FAMILY
"On Border Radio - 1939: Vol. 1"
CD UPC: 0 96297 04112 3
- 412** THE CARTER FAMILY
"On Border Radio - 1939: Vol.2"
CD UPC: 0 96297 04122 2
- 413** THE CARTER FAMILY
"On Border Radio - 1939: Vol.3"
CD UPC: 0 96297 04132 1
- 414** DON SANTIAGO JIMÉNEZ
"First and Last Recordings"
CD UPC: 0 96297 04142 0
- 415** WALLACE "CHEESE" READ
"Cajun House Party"
CD UPC: 0 96297 04152 9
- 416** CAJUN FAIS DO-DO - various artists
CD UPC: 0 96297 04162 8
- 417** THE TREMÉ BRASS BAND "Gimme My
Money Back" CD UPC: 0 96297 04172 7
- 418** SAVOY-DOUCET CAJUN BAND
"Live! At The Dance"
CD UPC: 0 96297 04182 6
- 419** ANGOLA PRISONERS' BLUES -
various artists CD UPC: 0 6297 04192 5
- 420** THE NEW ORLEANS RAGTIME
ORCHESTRA "Creole Belles"
CD UPC: 0 96297 04202 1
- 421** MASTERS OF THE BANJO - various artists
CD UPC: 0 96297 04212 0
- 422** BIG JOE DUSKIN "Cincinnati Stomp"
CD UPC: 0 96297 04222 9
- 423** CHELO SILVA "La Reina Tejana del Bolero"
CD UPC: 0 96297 04232 8
- 424** MISSISSIPPI FRED MCDOWELL
"Good Morning Little School Girl"
CD UPC: 0 96297 04242 7
- 425** CHULAS FRONTERAS & DEL MERO
CORAZÓN - various artists
CD UPC: 0 96297 04252 6
- 426** CONJUNTO ALMA DE APATZINGAN
"¡Arriba Tierra Caliente!"
CD UPC: 0 96297 04262 5
- 427** CAJUN HONKY TONK - various artists
CD UPC: 0 96297 04272 4
- 428** ROSE MADDOX " \$35 And A Dream"
CD UPC: 0 96297 04282 3
- 429** ELDER ROMA WILSON "This Train"
CD UPC: 0 96297 04292 2
- 430** LAS HERMANAS MENDOZA
"Juanita y María" CD UPC: 0 96297 04302 8
- 431** LOS CAIMANES & LOS CAPORALES DE
PANUCO "Huapangos y Sones Huastecos"
CD UPC: 0 96297 04312 7
- 432** I HAVE TO PAINT MY FACE -
various artists CD UPC: 0 96297 04322 6
- 433** ANY OLD TIME STRING BAND
"I Bid You Goodnight"
CD UPC: 0 96297 04332 5
- 434** MASTERS OF THE FOLK VIOLIN -
various artists CD UPC: 0 96297 04342 4
- 435** LOS CENZONTLES "Con su permiso
Señores" CD UPC: 0 96297 04352 3
- 436** THE CALIFORNIA CAJUN ORCHESTRA
"Nonc Adam Two - Step"
CD UPC: 0 96297 04362 2
- 437** THE MADDOX BROTHERS AND ROSE
Vol. 2 "America's Most Colorful Hillbilly Band"
CD UPC: 0 96297 04372 1

- 438** BLIND JAMES CAMPBELL
"And His Nashville Street Band"
CD UPC: 0 96297 04382 0
- 439** MAGNOLIA SISTERS "Prends Courage"
CD UPC: 0 96297 04392 9
- 440** SMOKY BABE & HERMAN E. JOHNSON
"Louisiana Country Blues"
CD UPC: 0 96297 04402 5
- 441** MISSISSIPPI FRED MCDOWELL
"This Ain't No Rock N' Roll"
CD UPC: 0 96297 04412 4
- 442** REV. LOUIS OVERSTREET
CD UPC: 0 96297 04422 3
- 443** LOWELL FULSON "My First Recordings"
CD UPC: 0 96297 04432 2
- 444** LOS CENZONTLES "De Una Bonita"
CD UPC: 0 96297 04442 1
- 445** ALPHONSE "BOIS SEC" ARDOIN with
CANRAY FONTENOT "La Musique Creole"
CD UPC: 0 96297 04452 0
- 446** BOUA XOU MUA
"Music of the Hmong People of Laos"
CD UPC: 0 96297 04462 2
- 447** THE MADDOX BROTHERS AND ROSE
"On the Air" CD UPC: 0 96297 04472 8
- 448** PRISON WORKSONGS - various artists
CD UPC: 0 96297 04482 7
- 450** "SACRED STEEL" - various artists
CD UPC: 0 96297 04502 2
- 451** BARBARA DANE & LIGHTNING
HOPKINS "Sometimes I Believe She Loves Me"
CD UPC: 0 96297 04512 1
- 452** AUSTIN PITRE "Opelousa Waltz"
CD UPC: 0 96297 04522 0
- 453** L.C. GOOD ROCKIN' ROBINSON
"Mojo In My Hand"
CD UPC: 0 96297 04532 9
- 456** J.E. MAINER'S MOUNTAINEERS
"Run Mountain" CD UPC: 0 96297 04562 6
- 457** THE SAVOY-SMITH CAJUN BAND
"Now & Then" CD UPC: 0 96297 04572 5
- 458** BEAUSOLEIL "The Best of Beausoleil"
CD UPC: 0 96297 04582 4
- 459** JOE FALCON "Cajun Music Pioneer"
CD UPC: 0 96297 04592 3
- 460** GUITAR SLIM and JELLY BELLY
"Carolina Blues" CD UPC: 0 96297 04602 9
- 461** CAMPBELL BROTHERS "Pass Me Not"
CD UPC: 0 96297 04612 8
- 462** SONNY TREADWAY "Jesus Will Fix It"
CD UPC: 0 96297 04622 7
- 463** AUBREY GHENT & Friends
"Can't Nobody Do Me Like Jesus"
CD UPC: 0 96297 04632 6
- 464** BRIAN MARSHALL & His Tex-Slavik
Playboys "Texas Polish Roots"
CD UPC: 0 96297 04642 5
- 465** MANCE LIPSCOMB "Captain Captain!"
CD UPC: 0 96297 04652 4
- 466** SANTIAGO JIMÉNEZ JR.
"Purely Instrumental"
CD UPC: 0 96297 04662 3
- 467** MADDOX BROTHERS & ROSE
"Live on the Radio"
CD UPC: 0 96297 04672 2
- 468** EARL HOOKER "The Moon Is Rising"
CD UPC: 0 96297 04682 1
- 469** CSÓKOLOM "May I Kiss Your Hand"
CD UPC: 0 96297 04692 0
- 470** HOWARD ARMSTRONG
"Louie Bluye Film Soundtrack"
CD UPC: 0 96297 04702 6
- 471** JOHN JACKSON
"Country Blues & Ditties"
CD UPC: 0 96297 04712 5
- 472** "SACRED STEEL - LIVE!" - various artists
CD UPC: 0 96297 04722 4
- 473** CHUCK GUILLORY "Grand Texas"
CD UPC: 0 96297 04732 3
- 474** CLIFTON CHENIER
"The Best of Clifton Chenier"
CD UPC: 0 96297 04742 2
- 475** K.C. DOUGLAS "Mercury Blues"
CD UPC: 0 96297 04752 1
- 476** WADE FRUGÉ "Old Style Cajun Music"
CD UPC: 0 96297 04762 0
- 477** ELIZABETH COTTEN "Live!"
CD UPC: 0 96297 04772 9
- 478** FLACO JIMÉNEZ
"The Best Of Flaco Jiménez"
CD UPC: 0 96297 04782 8
- 479** SLIM CRITCHLOW COWBOY SONGS
"The Crooked Trail To Holbrook"
CD UPC: 0 96297 04792 7
- 480** THE DEVIL'S SWING - various artists
CD UPC: 0 96297 04802 3
- 481** SAVOY-DOUCET CAJUN BAND
"Sam's Big Rooster" CD UPC: 0 96297 04812 2
- 482** MANCE LIPSCOMB "LIVE! - at the Cabale"
CD UPC: 0 96297 04822 1
- 483** SONNY SIMMONS "Manhattan Egos"
CD UPC: 0 96297 04832 0
- 484** LIVE! AT THE 1966 BERKELEY BLUES
FESTIVAL - various artists
CD UPC: 0 96297 04842 9

- 485** MASTERS OF THE STEEL STRING
GUITAR - various artists
CD UPC: 0 96297 04852 8
- 486** THE SOULFUL WOMEN DUETS OF
SOUTH TEXAS - various artists
CD UPC: 0 96297 04852 7
- 487** CLIFTON CHENIER
"Live! At Grant Street"
CD UPC: 0 96297 04872 6
- 488** BILLIE & DE DE PIERCE
"Gulf Coast Blues" CD UPC: 0 96297 04882 5
- 489** "TRAIN DON'T LEAVE ME" -
various artists CD UPC: 0 96297 04892 4
- 490** LYDIA MENDOZA
"La Alondra De La Frontera - Live!"
CD UPC: 0 96297 04902 0
- 491** ARHOOLIE RECORDS,
40TH ANNIVERSARY BOX SET,
"The Journey of Chris Strachwitz" -
various artists, 5 CD set
UPC: 0 96297 04912 9
- 496** BILL NEELY - "Texas Law & Justice"
CD UPC: 0 96297 04962 4
- 497** J.C. BURRIS - "Blues Professor"
CD UPC: 0 96297 04972 3
- 498** CSÓKOLOM - "Ludo Luda"
CD UPC: 0 96297 04982 2
- 499** LIGHTNING HOPKINS
"The Best of Lightning Hopkins"
CD UPC: 0 96297 04992 1
- 500** THE SAVOY-DOUCET CAJUN BAND
"The Best of The Savoy-Doucet Cajun Band"
CD UPC: 0 96297 05002 6
- 501** FRED MCDOWELL
"The Best of Mississippi Fred McDowell"
CD UPC: 0 96297 05012 5
- 502** "RECORDED LIVE AT THE SECOND
ANNUAL SACRED STEEL CONVENTION" -
various artists CD UPC: 0 96297 05022 4
- 503** CAMPBELL BROTHERS -
"Sacred Steel On Tour!"
CD UPC: 0 96297 05032 3
- 504** CAMPBELL BROTHERS -
"Sacred Steel for the Holidays"
CD UPC: 0 96297 05042 2
- 505** JOAQUÍN DIAZ - "Merengue Alegre"
CD UPC: 0 96297 05052 1
- 506** A/B SONNY SIMMONS TRIO -
"Live - in Paris" CD UPC: 0 96297 05062 0
- 508** THE SAVOY FAMILY BAND -
"Cajun Album" CD UPC: 0 96297 05082 8
- 509** JUAN REYNOSO -
"Genius of Mexico's Tierra Caliente"
CD UPC: 0 96297 05082 7
- 510** "BLUES WITH A MESSAGE" -
various artists CD UPC: 0 96297 05102 3
- 511** ROBERT PETE WILLIAMS -
"Poor Bob's Blues" CD UPC: 0 96297 05112 2
- 512** THE CARRIÈRE BROTHERS -
"Musique Creole" CD UPC: 0 96297 05122 1
- 513** LYDIA MENDOZA -
"La Alondra de la Frontera con Orquesta Falcon"
CD UPC: 0 96297 05122 0
- 514** THE VERN WILLIAMS BAND -
"Traditional Bluegrass"
CD UPC: 0 96297 05142 9
- 515** "SACRED STEEL INSTRUMENTALS" -
various artists CD UPC: 0 96297 05152 8
- 516** THE LEE BOYS - "Say Yes!"
CD UPC: 0 96297 05162 7
- 517** SUZY THOMPSON - "Stop & Listen"
CD UPC: 0 96297 05172 6
- 520** THE PINE LEAF BOYS - "La Musique"
CD UPC: 0 96297 05202 0
- 521** NO SPEED LIMIT - "Sweet Virginia"
CD UPC: 0 96297 05212 9
- 522** THE WHITETOP MOUNTAIN BAND -
"Bull Plus 10%" CD UPC: 0 96297 05222 8
- 523** CSÓKOLOM - "Dog Daze"
CD UPC: 0 96297 05232 7
- 524** VERN & RAY with Herb Pedersen - "San
Francisco - 1968" CD UPC: 0 96297 05242 6
- 529** LES AMIS CREOLE - "Les Amis Creole"
CD UPC: 0 96297 05292 1
- 530** GRUPO MONO BLANCO - "Soneros
Jarochos" CD UPC: 0 96297 05302 7
- 531** STEVIE BARR - "Along the Crooked Road"
CD UPC: 0 96297 05312 6
- 533** PINE LEAF BOYS - "Blues de Musicien"
CD UPC: 0 96297 05332 4
- 1040** GEORGE "BONGO JOE" COLEMAN
"Bongo Joe," CD UPC: 0 96297 10402 6
- 1098** C. J. CHENIER & the Red Hot Louisiana
Band "My Baby Don't Wear No Shoes"
CD UPC: 0 96297 10982 3
- 3012** LYDIA MENDOZA "La Gloria de Texas"
CD UPC: 0 96297 30122 7
- 3027** FLACO JIMÉNEZ "Flaco's Amigos"
CD UPC: 0 96297 30272 9
- 5040** BEAUSOLEIL w/ Michael Doucet
"Hot Chili Mama" CD UPC: 0 96297 50402 4
- 5041** ERIC & SUZY THOMPSON
"Adam & Eve Had The Blues"
CD UPC: 0 96297 50412 3
- 6001** BANDA SALVATIERRA
"Esta Noche Tu Vendras"
CD UPC: 0 96297 60012 2

Lirio Azul

- LA501** LAURITA Y RAY
"El Nacimiento De La Canción Ranchera"
CD UPC: 6 66239 05012 6

Arhoolie/Ace,

- ACE527** SHAKE 'EM ON DOWN -
various artists CD UPC: 0 29667 15272 3
- ACE590** LET'S HAVE A BLUES BALL! -
various artists CD UPC: 0 29667 15902 9
- ACE643** HILLBILLY JAMBOREE -
various artists CD UPC: 0 29667 15912 8

Arhoolie/Folklyric

- 7001** MEXICAN-AMERICAN BORDER
MUSIC - various artists Vol 1
CD UPC: 0 96297 70012
- 7002** LYDIA MENDOZA "Mal Hombre"
CD UPC: 0 96297 70022
- 7003** SEXTETOS CUBANOS -
Sones Vol. 1 - various artists 1930
CD UPC: 0 96297 70032 7
- 7004** CALYPSOS from Trinidad - 1930s -
various artists CD UPC: 0 96297 70042
- 7005** GREEK-ORIENTAL REBETICA SONGS
& DANCES - various artists
CD UPC: 0 96297 70052
- 7006** SEXTETOS CUBANOS - Sones Vol. II -
various artists CD UPC: 0 96297 70062 4
- 7007** AMÉDÉ ARDOIN
"I'm Never Comin' Back"
CD UPC: 0 96297 70072
- 7008** LYDIA MENDOZA "Vida Mia"
CD UPC: 0 96297 70082 2
- 7009** BIG MACEO MERRIWEATHER
"The King Of Chicago Blues Piano"
CD UPC: 0 96297 70092
- 7010** WILMOTH HOUDINI
"Poor But Ambitious"
CD UPC: 0 96297 70102
- 7011** MARIACHI COCULENSE DE CIRILO
MARMOLEJO Mexico's Pioneer Mariachis -
Vol.1, CD UPC: 0 96297 70112
- 7012** MARIACHI TAPATIO DE JOSE
MARMOLEJO Mexico's Pioneer Mariachis -
Vol.2, CD UPC: 0 96297 70122
- 7013** AU BAL ANTILLAIS -
various artists, Franco-Creole Biguines from
Martinique - 1930's, CD UPC: 0 96297 70132
- 7014** CAJUN STRING BANDS: the 1930s -
various artists CD UPC: 0 96297 70142 3
- 7015** MARIACHI VARGAS DE TECALITLÁN
"Their First Recordings: 1937-1947"
CD UPC: 0 96297 70152
- 7016** NORTEÑO & TEJANO ACCORDION
PIONEERS - various artists,
CD UPC: 0 96297 70162
- 7017** ORQUESTAS TÍPICAS - Pioneer Mexican
American Dance Orchestras (1926-38) -
various artists, UPC: 0 96297 70172
- 7018** ORQUESTAS DE CUERDAS -
The String Bands - various artists
CD UPC: 0 96297 70182
- 7019-20** CORRIDOS Y TRAGEDIAS DE LA
FRONTERA - various artists 2 CD set
CD UPC: 0 96297 70192
- 7023** SANTIAGO JIMÉNEZ, SR. "Viva Seguin"
CD UPC: 0 96297 70232 1
- 7024** OSCAR "PAPA" CELESTIN'S TUEXDO
JAZZ BAND "1950's Radio Broadcasts"
CD UPC: 0 96297 70242
- 7025** PAWLO HUMENIUK "King of the
Ukrainian Fiddlers" CD UPC: 0 96297 70252
- 7026** TEXAS-CZECH BOHEMIAN -
MORAVIAN BANDS - various artists
CD UPC: 0 96297 70262
- 7027** HAWAIIAN STEEL GUITAR CLASSICS -
various artists CD UPC: 0 96297 70272
- 7028** KALAMA'S QUARTET
"Early Hawaiian Classics"
CD UPC: 0 96297 70282
- 7029** ADOLPH HOFNER "South Texas Swing"
CD UPC: 0 96297 70292
- 7030** "UKRAINIAN VILLAGE MUSIC" -
various artists CD UPC: 0 96297 70302
- 7031** "POLISH VILLAGE MUSIC" -
various artists CD UPC: 0 96297 70312
- 7032** "THE CUBAN DANZÓN" - various artists
CD UPC: 0 96297 70322 9
- 7033** FRANK QUINN "If You are Irish"
CD UPC: 0 96297 70332 8
- 7034** "EARLY KLEZMER" - various artists
CD UPC: 0 96297 70342 7
- 7035** LOS MADRUGADORES "1931-1937"
CD UPC: 0 96297 70352 6
- 7036** CUARTETO COCULENSE
"The Very First Recorded Mariachis: 1908-1909"
CD UPC: 0 96297 70362 5
- 7037** "LAMENTO BORINCANO"
Pureto Rican Lament - various artists,
2 CD set UPC: 0 96297 70372 4
- 7039** CLIFF CARLISLE
"Blues Yodeler and Steel Guitar Wizard"
CD UPC: 0 96297 70392

- 7041-44** CORRIDOS OF THE MEXICAN REVOLUTION - various artists 4 CD set CD UPC: 0 96297 70412 7
- 7045** EL CIEGO MELQUIADES "San Antonio House Party" CD UPC: 0 96297 70452 3
- 7048** BANDAS SINOLOEENSES, "Musica Tambora" - various artists CD UPC: 0 96297 70482 0
- 7049** AMALIA! "Old Greek Songs In The New Land, 1923-1950" CD UPC: 0 96297 70492 9
- 7050** THE HACKBERRY RAMBLERS "Early Recordings" CD UPC: 0 96297 70502 5
- 7051-52** TAMBURITZA! - various artists 2 CDs CD UPC: 0 96297 70412 7
- 7053** "ROOTS OF THE NARCOCORRIDO" - various artists CD UPC: 0 96297 70532 2

Arhoolie Mid Priced Series

- 9001** CLIFTON CHENIER "Zydeco Sont Pas Sale" CD UPC: 0 96297 900126
- 9002** REBIRTH JAZZ BAND "Here To Stay" CD UPC: 0 96297 90022 2
- 9003** STRANGE CREEK SINGERS CD UPC: 0 96297 90032 1
- 9004** "LOUISIANA BLUES - 1970" - various artists CD UPC: 0 96297 90042 0
- 9005** "SOUTH TEXAS POLKA PARTY!" - various artists CD UPC: 0 96297 90052 9
- 9006** DONALD THIBODEAUX "Fred's Hot Step" CD UPC: 0 96297 90062 8
- 9007** JOHNNIE LEWIS "Alabama Slide Guitar" CD UPC: 0 96297 90072 7
- 9008** BEE HOUSTON & His High Steppers "The Hustler" CD UPC: 0 96297 90082 6
- 9009** SAM MCGEE "Grand Dad of the Country Guitar Pickers" CD UPC: 0 96297 90092 5
- 9010** CONJUNTO BERNAL (Paulino Bernal) "16 Early Hits" CD UPC: 0 96297 90102 1
- 9011** JERRY HAHN and his Quintet CD UPC: 0 96297 90112 0
- 9012** LAWRENCE "BLACK" ARDOIN "Tradition Creole" CD UPC: 0 96297 90122 9
- 9013** MAYA Y CANTÚ "El Primero Conjunto Norteño Famoso" CD UPC: 0 96297 90132 8
- 9014** JOSÉ "EL PATRULLERO" MORENO "El Fidelerero Del Valle" CD UPC: 0 96297 90142 7
- 9015** BIG JOE WILLIAMS and Friends "Going Back To Crawford" CD UPC: 0 96297 90152 6

- 9016** SANTIAGO JIMÉNEZ JR. "El Corrido De Esequiel Hernández" CD UPC: 0 96297 90162 5
- 9017** CHRIS SANDOVAL "Pioneer of Tejano Music" CD UPC: 0 96297 90172 4
- 9018** OCTA CLARK & HECTOR DUHON "Old Time Cajun Music" CD UPC: 0 96297 90182 3
- 9019** JOHN LITTLEJOHN "Slidin' Home" CD UPC: 0 96297 90192 2
- 9020** CHRIS THOMAS KING "It's A Cold Ass World" CD UPC: 0 96297 90202 8
- 9021** CONJUNTO BERNAL "Mi Humilde Corazon" CD UPC: 0 96297 90212 7
- 9022** PEDRO AYALA "El Monarca Del Acordeon" CD UPC: 0 96297 90222 6
- 9023** LOS ALACRANES DE DURANGO "En Vivo!" CD UPC: 0 96297 90232 5
- 9024** LOS PINGÜINOS DEL NORTE "Travadores De La Frontera" CD UPC: 0 96297 90242 4
- 9025** REV. PEARLY BROWN "You're Gonna Need That Pure Religion" CD UPC: 0 96297 90242 4
- 9026** MANCE LIPSCOMB "Texas Country Blues" CD UPC: 0 96297 90262 2
- 9027** SNUFFY JENKINS "Pioneer of the Bluegrass Banjo" CD UPC: 0 96297 90272 1
- 9028** LAS HERMANAS SEGOVIA "Puñaladas de Amor" CD UPC: 0 96297 90282 0
- 9029** RAUL "EL RUCO" MARTÍNEZ "Duetto Alegre" CD UPC: 0 96297 90292 9
- 9030** DEL MCCOURY "I Wonder Where You Are Tonight" CD UPC: 0 96297 90302 5
- 9031** JESSE LEGÉ & EDWARD POUILLARD "Live! at the Isleton Crawdad Festival" CD UPC: 0 96297 90312 4
- 9032** JIM SMOAK and the Louisiana Honeydrippers "Bayou Bluegrass" CD UPC: 0 96297 90322 3
- 9033** SMILEY WINTERS "Smiley Etc." CD UPC: 0 96297 90332 2
- 9034** ALICE STUART "All The Good Times" CD UPC: 0 96297 90342 1
- 9035** LOS CAMPESINOS DE MICHOACÁN "de Salvador Baldovinos" CD UPC: 0 96297 90372 0

- 9036** "ANGOLA PRISON SPIRITUALS" various artists CD UPC: 0 96297 90372 9
- 9037** THE HODGES BROTHERS "Bogue Chitto Flingding" CD UPC: 0 96297 90372 8
- 9038** FREDDY FENDER "Rock 'N Roll" CD UPC: 0 96297 90382 7
- 9039** FREDDY FENDER "Interpreta El Rock" CD UPC: 0 96297 90392 6
- 9040** JUKE BOY BONNER "Ghetto Poet" CD UPC: 0 96297 90402 2
- 9041** CLIFTON CHENIER "Sings the Blues" CD UPC: 0 96297 90412 1
- 9042** ISIDRO LOPEZ "15 Orginal Hits" CD UPC: 0 96297 90422 0
- 9043** BIG MAMA THORNTON - "with the Muddy Waters Blues Band - 1966" CD UPC: 0 96297 90432 9
- 9044** SAM BROTHERS 5 - "SAM (Get Down)" CD UPC: 0 96297 90442 8
- 9045** BUTCH CAGE & WILLIE B. THOMAS - "Old Time Black Southern String Band Music" CD UPC: 0 96297 90452 7
- 9046** THE ARMSTRONG TWINS - "Mandolin Boogie" CD UPC: 0 96297 90462 6
- 9047** ISIDRO LOPEZ "15 More Orginal Hits" CD UPC: 0 96297 90472 5
- 9048** LOS ALEGRES DE TERAN - "Original Recordings: 1952-54" CD UPC: 0 96297 90482 4
- 9049** BANDA SALVATIERRA - "Asi Es La Vida" CD UPC: 0 96297 90492 3
- 9050** Mariachi Los GAIVELANES De OAKLAND "Corrido Del Mono" CD UPC: 0 96297 90502 9
- 9051** LOS PINGÜINOS DEL NORTE "Corridos de la Frontera" CD UPC: 0 96297 90512 8
- 9052** TRIO SAN ANTONIO - CD UPC: 0 96297 90522 7
- 9053** CLIFTON CHENIER - "Louisiana Blues and Zydeco" CD UPC: 0 96297 90532 6
- 9055** TOM McFARLAND - "Travelin' with the Blues" CD UPC: 0 96297 90552 4
- 9056** BIG MAMA THORNTON - "In Europe" CD UPC: 0 96297 90562 3
- 9057** LOS DONNEÑOS - "Grabaciones Originales: 1950-1954" CD UPC: 0 96297 90572 2
- 9058** ROSE MADDOX with the Vern Williams Band "Beautiful Bouquet" CD UPC: 0 96297 90582 1
- 9060** CONJUNTO BERNAL "Mi Unico Camino" CD UPC: 0 96297 90602 6

- 9062** ROSE MADDOX with the Vern Williams Band "This is Rose Maddox" CD UPC: 0 96297 90622 4

DVDs

Arhoolie DVD

- ARH DVD 401** CLIFTON CHENIER "The King of Zydeco" UPC - 0 96297 04019 5

Arhoolie Foundation DVD

- AF DVD 203** SACRED STEEL - various artists UPC - 0 96297 02039 5

Brasos Films DVDs

- BF DVD 103** "J'AI ETE AU BAL" - various artists ("I Went To The Dance") UPC - 7 94819 01039 7
- BF DVD 104** "CHULAS FRONTERAS" and "DEL MERO CORAZÓN" 2 Tex-Mex Classic films on one DVD UPC - 7 94819 01049 6

VIDEOS

Arhoolie Videos

- ARV401** CLIFTON CHENIER "The King of Zydeco" UPC - 0 96297 04013 3
- ARV402** ARHOOLIE'S 25TH ANNIVERSARY - various artists "It's Got to Be Rough & Sweet" UPC - 0 96297 04023 2

Arhoolie Foundation Videos

- AFV201** EVERYTHING BUT THE SQUEAK A Cajun Boucherie and other Louisiana Traditions. UPC - 0 96297 02013 5
- AFV202** ROBERT "RED" ALEXANDER Shipwright and Folk Artist UPC - 0 96297 02023 4
- AFV203** SACRED STEEL - various artists UPC - 0 96297 02033 3

Brasos Films Videos

- BF103** J'AI ETE AU BAL - various artists ("I Went To The Dance") UPC - 0 96297 01043-4
- BF104** "CHULAS FRONTERAS" and "DEL MERO CORAZÓN" 2 Tex-Mex Classic films on one video UPC - 7 94819 01043 4

BOOK

- Book** LYDIA MENDOZA - A Family Autobiography, compiled and introduced by Chris Strachwitz and James Nicolopoulos

ARHOOIE RECORDS
40TH ANNIVERSARY COLLECTION: 1960-2000
 THE JOURNEY OF CHRIS STRACHWITZ

Arhoolie CD 491

- **5 Compact Discs**
(over 6 hours of music!)
- **106 Songs** from **96 Artists**
recorded by Chris Strachwitz
over the past 40 years
- 12 inch X 12 inch Box set
with **68 page color book**
- Over **120 photos** from the
Arhoolie Archives
- 41,000 word history of
Arhoolie Records by music
writer Elijah Wald with
descriptions of each selection
detailing Chris Strachwitz'
fascinating journey through
America's musical landscape
- 40+ years of authentic, raw,
down home, roots music

See page 15 for a detailed track listing



Clifton Chenier • Flaco Jiménez • BeauSoleil • Fred McDowell • Big Mama Thornton
 • Lydia Mendoza • Mance Lipscomb • Lightnin' Hopkins • Rose Maddox • Savoy-
 Doucet Cajun Band • The Klezmerim • The Campbell Brothers • Don Santiago
 Jiménez Sr. • Bongo Joe • Booker White • Charlie Musselwhite • Tremè Brass Band
 • Narciso Martínez • Nathan Abshire • Valerio Longoria • Jesse Fuller • John Delafosse
 • John Jackson • Del McCoury • and many more...

see page 15 for complete artist and track listing...

The Arhoolie Mug!



Black ceramic mug with
 the famous
 Arhoolie Records guitar
 logo silkscreened red.
 One size fits all!!!
Only \$8 each.
 (+ shipping, CA residents add sales tax)

Fashion Deluxe.

The Arhoolie Hat!



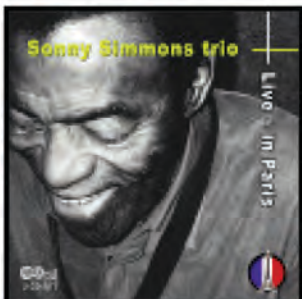
100% washed cotton,
 Black hat with the famous
 Arhoolie Records
 guitar logo embroidered red.
 One size fits all.
Only \$13 each.
 (+ shipping, CA residents add sales tax)

The Arhoolie T-Shirt!



100% cotton Beefy-T,
 Black T-shirt with
 the famous
 Arhoolie Records
 guitar logo in red.
 Please specify Large,
 X-Large, or XX-Large.
Only \$13 each.
 (+ shipping, CA residents add sales tax)

ARHOOLIE PRODUCTIONS INC.



10341 San Pablo Ave
El Cerrito, CA 94530 – USA
www.arhoolie.com