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Theresa Jenoure

THE AFRO-AMERICAN FIDDLER

THERE IS HISTORICAL evidence of black violinists playing in both the European and African idioms from as early as the 1700's in America and Europe. The aim of this paper is to verify the widespread reign of the Afro-American violinist/fiddler in Afro-American music.

The creation of the violin as we know it today is dated somewhere between 1500 and 1550 in Europe. However, it is merely one descendant in the Chordophone family and may be traced back to the Egyptian "Kithara" in Africa. The Roman Cithara was called a "fidicula," which was changed to "fidula," and "fidel" and eventually in the Anglo Saxon and German countries to "fiddle." In Spain, "fidicula" becomes "viguela" and "vihuela"; in France, "vielle" and "viole"; in Italy, "viola," with "violina" referring to the smaller version of the instrument.

The Africans in America even during the early years of their slavery were certainly no strangers to the fiddle as numerous renditions of the bowed/string instrument may be found throughout Africa. One-string fiddles, the most common of the bowed/string instruments are found primarily in Moslem areas in the West, through the region from Lake Chad to Senegal, and in the East throughout the Ethiopia/Somalia region. The fiddle has its variations in appearance but generally consists of a soundbox (wood or a gourd with a nailed skin), horse or goat hair attached to a neck and stretched over a bridge, a hole in the soundbox or skin for maximum resonance, and a bow which may be a curved stick with horeshair attached at both ends. Its use in these countries varies: accompaniment to singers in Niger, Northern Nigeria and Mali; musical newspaper in Ethiopia where fiddlers move through villages reporting local events; "talking fiddle" among the Nago and Yoruba where it simulates linguistical tones and patterns; tool for spiritual invocations in Niger among the Tamaskek, a nomadic people, as well as among the Mauri and Djerma.

From as early as the 1600's Africans in America both in the north and south have demonstrated prowess on the violin. By the middle of the 18th Century they were a common part of the social scene as slave advertisements from that period indicated. These advertisements acted as a means of identifying runaway slaves or those for sale or hire. The

violin is one of the most commonly mentioned instruments in these advertisements.

> RAN-away from Capt. Joseph Hale of Newbury, a Negro Man named Cato, the 16th Instant, about 22 Years of Age, short and small, SPEAKS GOOD ENGLISH AND CAN READ AND WRITE, understands farming Work carry'd with him a striped homespun Jacket and Breeches, and Trousers, and an outer Coat and Jacket of home-made Cloth, two Pair of Shoes, sometimes wears a black Wigg, has a smooth Face, a sly Look, TOOK WITH A VIOLIN, AND CAN PLAY WELL THEREON. Had with him three Linnen Shirts, home-made pretty fine yarn Stockings. Whoever shall bring said Negro to his Master or secure him so that he may have him again shall have five Pounds Reward and all necessary Charges paid by me
>
> Joseph Hale, Newbury, July, 8th, 1745
>
> *(Boston Gazette or Weekly Journal, July 9, 1745)*

> RUN-AWAY from the subscriber in Amelia, in the year 1776, a black Virginia born Negro fellow named Sambo, about 6 ft. high, about 32 years old. He makes fiddles and can play upon the fiddle, and work at the carpenter's trade.
>
> *(Virginia Gazette, August 18, 1768)*

> RUN-AWAY—a Negro Man named Robert, 23 years old, about five feet, ten inches high; speaks good English, is a fiddler and took his fiddle with him. He also took with him a considerable quantity of clothing among which is a blue coat, snuff colored velvet breeches, velvet white jacket, etc.—had also considerable money.
>
> Godfred Wolner
>
> *(Poughkeepsie Journal, November 24, 1791)*

> Five Dollars Reward
>
> Absented himself from the subscriber about the 10th of April, a likely young NEGRO FELLOW named CAROLINA; he has always been accustomed to wait in the house; he was seen in the city about ten days ago, dressed in a sailor jacket and trowsers. CAROLINA plays remarkably well on the violin.
>
> The above reward will be paid to any person delivering him to the Master of the Work-House or at No 11 East Bay.
>
> All Masters of vessels and others are hereby cautioned against carrying said Negro out of the State, as they will, on conviction, be prosecuted to the utmost rigor of the law. June 13
>
> Robert Smith
>
> *(City Gazette and Daily Advertiser, July 30, 1799)*

> Ran Away
>
> On the 25th ultimo, from the subscriber, living near Culpepper Court-house, A Negro Man named Jack, about 30 years old, 5 feet 10 or 11 inches high, very muscular, full faced, wide nostrils, large eyes, a down look, speaks slowly and wore his hair cued; had on when he eloped, a white shirt, grey broadcloth coat, mixed cassimere waistcoat and breeches, a brown hat, faced underneath with

> green, and a pair of boots. He formerly belonged to Mr. Augustin Baughan, of Fredericksburg, now of Baltimore, and I am told was seen making for Alexandria, with the intention of taking the stage thither: he is artful and can both read and write and is a good fiddler; it is therefore probable that he may attempt a forgery and pass as a free man.
> . . . Masters of Vessels and stage drivers are forewarned carrying him out of the State, under penalty of the law.
>
> Carter Beverley
>
> *(Virginia Herald* (Fredericksburg), *January 21, 1800)*[1]

During the 1700's and until the middle of the 1800's, the fiddle is mentioned as one of the essential elements of dance music. On slave plantations in the south, it was the center of social activities during the evenings for relaxation as well as during holiday festivities, providing music not only for blacks but for the white slave owners on holidays and for their private parties. The violins were both homemade and store-bought, sometimes purchased by the slave, but usually by their owners who occasionally provided lessons (although most slaves played by ear), considering this a sound investment in their own entertainment.

The richest sources describing the role of the fiddle, the fiddler, and the accompanying dances during this period have come from slave narratives:

> *C. B. Burton* (Newberry, South Carolina)
> We danced and had jigs, some played de fiddle and some made whistles from canes, having different lengths for different notes, and blowed 'em like mouth organs.
>
> *Peggy Grigsby* (Newberry, South Carolina)
> The old folk had corn-shuckings, frolics, pender pullings, and quiltings. . . . When dey danced, dey always used fiddles to make the music.
>
> *Andy Brice* (Winnsboro, South Carolina)
> One day I see Marce Thomas a twistin' de ears on a fiddle and rosenin' de bow. Then he pull dat bow 'cross de belly of dat fiddle. Something buy loose in me and sing all thru my head and tingle in my fingers. I made up my mind, right then and dere, to save and buy me a fiddle. I got one dat Christmas, bless God! I learned and been playin' de fiddle ever since. I pat one foot while I'm playin'. I kept on playin' and pattin' dat foot for 30 years. I lose dat foot in a smash-up wid a highway accident, but (when) I play de old tunes on dat fiddle at night, dat foot seem to be dere at de end of dat leg and pats just de same. Sometime I ketch myself lookin' down to see if it have come back and joined itself up to dat leg, from de very charm of de music I makin' wid de fiddle and de bow. . . . What church I belong to? None. Dat fiddle draws down from heaven all de sermons dat I understand. I sings de hymns in de way I praise and glorify de Lord.[2]

Other sources are novels and personal letters written by European Americans, some of whom were hearing this music for the first time. They provide detailed accounts of what they saw, heard, and interpreted.

Although the use of drums among blacks had been outlawed in North America because of its association among uninitiated whites with a means of communication for the slave and slave rebellion, the rhythmic element of the music was maintained by the percussive manner in which other instruments were played and through the use of body percussion or "Patting Juba."

> Someone calls for a fiddle—but if one is not to be found, someone "pats juber." This is done by placing one foot a little in advance of the other, raising the ball of the foot from the ground, and striking it in regular time, while, in connection, the hands are struck slightly together, and then upon the thighs. In this way they make the most curious noise, yet in such perfect order, it furnishes music to dance by. . . . It is really astonishing to witness the rapidity of their motions, their accurate time, and the precision of their music and dance. I have never seen it equalled in my life.[3]
>
> Now the dancing began in good earnest. . . . As they were disappointed about the violin they had expected, one of the negroes stood . . . to "pat juber." This is much the same thing we have seen among the negroes of Nubia and the Upper Nile. One foot, resting on the heel, is brought a little in advance of the other, and the ball is made to strike, or pat in regular time, while, as an accompaniment, the hands are struck smartly together, and then upon the thighs. In all the sounds, and the motions that respond to them, there is such perfect time as only the negro could preserve, with these simple means.[4]

Another dance which called for the violin was the Jig, and although the word has been used to describe the dancing of both blacks and whites in North America and the Caribbean, the origin of the movements to which many of these early writers referred is African.

> Towards the close of an evening when the company are pretty well tired with country-dances, it is usual to dance jigs; a practice originally borrowed, I am informed, from the Negroes.[5]

The following description is provided by Henry W. Ravenel of South Carolina from the Ravenel plantation in 1876. It is interesting to note that the description of the fiddle accompaniment is reminiscent of a one-string fiddle style:

> The jig was an African dance and a famous one in old times, before more refined notions began to prevail. However, it was always called for by some of the older ones who had learned its steps, and never failed to raise the shouts of laughter, with applause

> of the performers. For the jig the music would be changed. The fiddle would assume a low monotonous tone the whole tune running on three or four notes only (when it could be heard) the stick-knocker changed his tune, and beat a softer and slower measure. Indeed, only a few could give the "knock" for proper effect. . . . It was strictly a dance for two, one man and one woman on the floor at a time. It was opened by a gentleman leading out the lady of his choice and presenting her to the musicians. She always carried a handkerchief held at arms length over her head, which was waved in a graceful motion to and fro as she moved. The step, it may be so called, was simply a slow shuffling gait in front of the fiddler, edging along by some unseen exertion of the feet, from one side to the other—sometimes courtseying down and remaining in that posture while the edging motion from one side to the other continued.
>
> Whilst this was going on, the man danced behind her, shuffling his arms and legs in artistic style, and his whole soul and body thrown into the dance. The feet moved about in the most grotesque manner stamping, slamming, and banging the floor, not unlike the pattering of hail on the housetop. The conflict between brogan and the sanded floor was terrific. It was hard work, and at intervals of five or ten minutes, he was relieved by another jumping into the ring with a shout, and shuffling him out. . . . When there was a relay of fiddlers the dancing would be kept up night and day with intermissions for meals and rest. . . . This was rather the Christmas of 30 or 40 years ago.[6]

In addition to the African dances for which the fiddler played, European folk dances were also performed, usually at the same social function. Exposure to these dances, and their acculturation with African elements (to varying degrees at different periods in history) is as old as the initial meeting of the two cultures almost four hundred years ago. In 1791 on the island of St. Vincent, the opening dance at the Christmas Ball was a "minuet" attended by eighteen couples and accompanied by

> . . . two excellent fiddles . . . and (a) tambourine . . . a new party of musicians are arrived with an African Balafo, an instrument composed of pieces of hard wood of different diameters, laid in a row over a sort of box; they beat on one or the other so as to strike out a musical tune. They played two or three African tunes; and about a dozen girls, hearing it sound, came from the huts to the great court (where the dance was held), and began a most curious and lascivious dance, with much grace and action. . . .[7]
>
> Griffin was a fiddler whose reputation extended far beyond the boundaries of his master's plantation. Not only did he furnish music for his own people at their annual "cake-walks" but he helped often to furnish music at the dances of the white race. That fact . . . made him an aristocrat. . . .[8]

By the 1800's, the black fiddler had become a celebrated figure, essential to the success of social events.

> As soon as the table is cleared the girls give a wink; and in a trice the room is stripped of everything but the bed. Two or three men take hold of this, and set it out of the room. The negro fiddler then walks in; and the dance commences. After they have enjoyed their sport sufficiently, they give way to the negroes, who have already supplied themselves with torch-lights, and swept the yard. The fiddler walks out, and strikes up a tune; and at it they go in a regular tear-down dance; for here they are at home. The sound of a fiddle. makes them crazy; and I do believe that if they were in the height of an insurrection, and any one should go among them, and play on a violin, they would all be dancing in five minutes. I never saw a slave in my life but would stop as if he were shot at the sound of a fiddle. . . . [9]
>
> In the middle of one side of the room a shammy platform is erected, with a trembling railing, and this is the "orchestra" of the establishment. Sometimes a single black fiddler answers the purpose; but on Saturday nights the music turns out strong, and the house entertains, in addition, a trumpet and a bass drum. With these instruments you may imagine that the music at Dickens' Place is of no ordinary kind.[10]
>
> This fiddler is the presiding deity on such occasions, and although a tawny one, is not the less fervently invoked on that account. In fine, he is leader of the band at all balls, public and private; sole director of all serenades, acceptable and not acceptable; inventor-general of cotillions; to which add, a remarkable taste in distorting a sentimental, simple, and beautiful song, into a reel, jig, or country-dance. . . . [11]

In spite of the valuable status of the fiddle, its association with dancing evoked condemnation among the religiously strict, evangelical sects, both black and white. Among some, fiddling was thought to be a skill of which only Satan was capable, hence its playing implied some level of communication with the Devil. Concerning Clarinda, born in 1730;

> She learned to play on the violin, and, usually, on the first day of the week, sallied forth with her instrument, in order to draw persons of both sexes together, who, not having the fear of God before their eyes, delighted like herself, in sinful and pernicious amusement. . . .

Once while dancing she was

> . . . seized with fits, and convulsively fell to the ground. From that moment she lost her love of dancing, and no more engaged in this vain amusement.[12]

Or Griffin, the previously mentioned fiddler;

> When he left home . . . for the Smyrna camp meeting, Griffin was in a jolly, good humor. He called back to one of his fellows: "I don't mind camp meetin' ef day des let me play my fiddle." In two hours Griffin was picked up at the foot of Crosby's Hill on Rocky River in an unconscious condition and minus one ear. Regaining consciousness, he declared: "Dis is de judgement ob de Lord; I'll nuver tech dat fiddle ag'in." And he didn't.[13]

Among the early famous fiddlers for which there remains historical verification, is **Sy Gilliat** who was regularly employed by the Governor's Palace in Williamsburg and was the most popular fiddler in Richmond, Virginia for almost two generations. The city's newspaper published the following notice at the time of his death in 1820:

> . . . a man of color, very celebrated as a Fiddler, and much caressed by polished society who will long deplore the loss.[14]

and in 1856 in his book *Richmond in By-Gone Days,* historian Samuel Mordecai describes Gilliat and a particular occasion on which he played.

> The most prominent member of the black aristocracy of my early years was Sy Gilliat (Probably Simon, or Cyrus), the leading violinist (fiddler was then the word), at the Balls and dancing parties. He traced his title to position to the days of vice royalty, having held office under Lord Botetourt, when governor, but whether behind his chair or his coach, in the midst of obscurity.
>
> Sy Gilliat flourished in Richmond in the first decade of this century, and I know not how many of the last. He was tall, and even in his old age (if he ever grew old) erect and dignified. When he appeared officially in the orchestra, his dress was an embroidered silk coat and vest of faded lilac, small clothes (he would not say breeches), and silk stockings (which rather betrayed the African prominence of the shin-bone), terminating in shoes fastened or decorated with large buckles. This court-dress being of the reign of Lord Boutetourt, and probably part of the fifty suits which, according to the inventory he made, constituted his wardrobe; to complete this court costume, Sy wore a brown wig, with side curls, and a long cue appended. His manners were as courtly as his dress, and he elbowed himself and his fiddle-stick through the world with great propriety and harmony. . . .[15]

Fiddler, **Solomon Northup,** a free man from Saratoga, New York, was kidnapped into slavery as a young man. His narrative, a common source of descriptive information for the historian, includes references to the role of music and the violin in his life as well as his status within his community on the plantations. As a young married man in New York he made his living as a musician, usually playing during the winter season.

His income combined with that of his wife provided them with a small piece of land and a rather prosperous existence. He was often called upon to perform in nearby villages. After his kidnapping and sale to a plantation in the south until his rescue twelve years later, his violin prowess was discovered and he soon acquired respectability upon the plantation and surrounding ones.

> I met with other good fortune, for which I was indebted to my violin, my constant companion, the source of profit and soother of my sorrows during years of servitude. There was a grand party of whites assembled at Mr. Yarneys in Centreville, a hamlet in the vicinity of Turners plantation. I was employed to play for them, and so well pleased were the merry-makers with my performance, that a contribution was taken for my benefit, which amounted to seventeen dollars. With this sum in my possession, I was looked upon by my fellows as a millionaire. . . . [16]
>
> Alas! Had it not been for my beloved violin, I scarcely can conceive how I could have endured the long years of bondage. It introduced me to great houses—relieved me of many days' labor in the field—supplied me with conveniences for my cabin—with pipes and tobacco, and extra pairs of shoes, and oftentimes led me away from the presence of a hard master, to witness scenes of jollity and mirth.[17]

In 1808, U.S. laws restricted the import of slaves although the practice did not actually cease until well after the Civil War when the plantations were broken down into small farms. Blacks then sought employment on these farms as share-croppers. As the century came to an end, freedom, as had been anticipated before legal emancipation, was tested as many whites fought to maintain their "supremacy." This was a period of increased lynchings, the legal disfranchisement of blacks, and increased laws requiring segregated living. This period in history witnessed changes in the lives of blacks, and these changes were naturally manifested in the music. There was a gradual movement between the late 1800's and the early 1900's from rural to urban living as blacks sought work from the growing industrial centers.

A style of music called "blues" was evolving, and by the early 1900's the banjo and fiddle combination were gradually substituted by the guitar and harmonica, possibly as Paul Oliver claims in *The Story of the Blues,* since the blues, primarily a vocal music was more effectively accompanied by the resonance and warmth of the guitar than the stacatto sound of the banjo.

The String bands and Jug bands of this period utilized the fiddle and such combinations as multiple guitarists, harmonicas, washboards, ban-

joes, gourds, quills, jugs, slide whistles, kettles, mandolins, bass fiddles, often mixing home-made with storebought instruments. A few of the more popular fiddlers in this idiom include **Ezzell and Ferdinand Chatman** (The Mississippi Sheiks), **Sid Hemphill** (The Mississippi Delta), **Clifford Hayes** (Old Southern Jug Band, Dixieland Jug Blowers, and Hayes' Louisville Stompers), **Milton Robbie, Julia Lee** (later a vocalist with Jay McShann's Kansas City Stompers), **Will Batts** (Jack Kelly's Jug Busters), **Earl McDonald,** and **Henry Miles**. Found in both rural and urban areas, these dance and entertainment bands incorporated the popular styles of the period. "They made the link between the Saturday night dance, the medicine show pitch and the minstrel troupe, by bringing the blues to all of them."[18]

The simultaneously emerging "jazz" in urban areas also made use of "blues" forms and folk themes, but with more extensive instrumental soloing and the less frequently heard violin (as it began competing with wind and brass instruments for volume). The violin declined in popularity and many of its players became proficient on other instruments as well, most commonly doubling on banjo, mandolin, guitar, piano, and clarinet. New Orleans, then the center of this evolving musical style, produced many of these violinists and multi-instrumentalists including the names of **Emile Bigard** (New Orleans, 1872), **Jack Blount** (New Orleans), **Charles Elgar** (New Orleans, 1879), **Wendell MacNeil** (New Orleans, 1872), **Herb Linsay** (New Orleans, 1888), **Oscar Marcour** (New Orleans, 1895), **J. Eblen Rau** (New Orleans, 1898), **Boyd Atkins, Peter Bocage, Braud Wellman, Sidney Brown, Willie Darensburg, Clarence Desdunes, Eddie Edwards, E. H. Ferrer, F. W. Ferrer, Willie Foster, B. C. Hays,** and **Freddie Keppard.**

In addition, the following violinists have been sidemen (as have the above) in the bands of Jimmy Wade, Erskine Tate, James P. Johnson, King Oliver, Earl Hines, Teddy Weatherford, Fletcher Henderson, Louis Armstrong, Chick Webb, Jay McShann, Lionell Hampton, Duke Ellington, Rahsaan Roland Kirk, and Archie Shepp to name a few, but have led their own groups as well and are recognized as the major violinists of the 20th century: **Albert Baptiste** (1872), **Alcide Frank** (1875), **Armand J. Piron** (1888), **Darnell Howard** (Illinois, 1892), **Eddie South** (Louisiana, Missouri, 1904), **Juice Wilson** (St. Louis, Missouri, 1904), **Edgar Sampson** (New York, New York, 1907), **Ray Perry** (Boston, Massachusetts, 1915), **Stuff Smith** (Portsmouth, Ohio, 1909), **Ray Nance** (1913), **Claude Williams, Papa John Creach, Clarence Gatemouth Brown, Joe Kennedy, John Blair, Michael White, John Blake** and **Leroy Jenkins** (1931).

The music of black Americans through the centuries has been categorized by historians and the Music Industry alike as—worksongs, field hollars, jigs, spirituals, shouts, blues, ballads, ragtime, boogie-woogie, New Orleans jazz, Dixieland, swing, be-bop, cool/hard bop, gospel, rhythm and blues, rock and roll, latin-jazz, free jazz, and so forth. However, these labels are overlapping—as the movement from one style to another does not imply the disappearance of earlier ones; any number of styles may be played in a given area, and a musician might play in more than one style. These labels merely represent the intelligent adaptations of a people to the predominant life styles, be they personal relationships, response to labor conditions, political climate, spiritual affirmation, contact with new cultures, or creative innovations of the master musicians.

In this paper, I have attempted to present fundamental information verifying the existence and popularity of the violin in Afro-American music. This therefore has excluded any mention of either those white players in this idiom, or black players in other idioms. I intend for this to serve as the foundation for further research that will provide biographies, interviews, a comparative analysis of styles, and address the social/economic implications of this music.

DISCOGRAPHY

LIL HARDIN ARMSTRONG
Riverside RLP-401

LOUIS ARMSTRONG
Okeh 8482 *Alligator Crawl*
Okeh 8482 *Melancholy Blues/Keyhole Blues*
Columbia 36376 *Chicago Breakdown*

JIMMY BERTRAND
Vocalion 1280 *Isabella/I Won't Give You None*

CLARENCE GATEMOUTH BROWN
Charly CR 30169 *San Antonio Ballbuster/Just Before Dawn*

ORNETTE COLEMAN
Blue Note *The Empty Foxhole*

THE COUNTRY FIDDLERS
Roots (Aus) *RL 316*

DUKE ELLINGTON
Reprise *Concert in the Virgin Islands*
Atlantic SD 1688 *Jazz Violin Session* (Ray Nance)

EARL HINES
Brunswick 6541 *Cavernism* (violin)
Decca 182 *Sweet Georgia Brown*
Decca 183 *Cavernism* (Darnell Howard)
Decca 337 *Copenhagen*
Decca 577 *Wolverine Blues*
Decca DL 9221 *South Side Swing*
Design for Jivin' (Ray Nance)

DARNELL HOWARD
Jazz Man 33 *St. Louis Blues/Pretty Baby*
Jazz Man 34 *Some of These Days/Dippermouth Blues*
Hot Jazz Club of America A73 *Sweet Feet/Wild Man Stomp*
(Memphis N.H. RIs)

ALBERTA HUNTER WITH LORIE AUSTIN AND HER BLUES SERENADERS
Riverside RLP-418 *(recorded in 1961)*

LEROY JENKINS
Red Records VPA 147 *Straight Ahead—Free At Last*
Horizon/AM SP-708 *The Revolutionary Ensemble/The People's Republic*
India Navigation IN 1023 *The Revolutionary Ensemble/Manhattan Cycles*

RICHARD M. JONES
Session 12006 *New Orleans Hop Scop Blues/29th & Dearborn*
Session 12007 *Jazzin' Babies Blues/Canal Street Blues*
Pax 6010 *Jazz Wizards*

THE JUG BANDS
RF Records 6 (Clifford Hayes)

MEMPHIS NIGHT HAWKS
Perfect 0205 *Georgia Grind*
Vocalion 1736 *Jockey Stomp/Sweet Feet*
Vocalion 1744 *Biscuit Roller/Come On In, Baby*
Vocalion 2593 *Shanghai Honeymoon/Wild Man Stomp*

KING OLIVER
Vocalion 1049 *Tack Annie*

KID ORY
Good Time Jazz 70 *Down Home Rag/1919 Rag*
Jazz Man 26 *Original Dixieland One-Step/Ory's Creole Trombone*

TINY PARHAM
Decca 7780 *Frogtown Blues/Spo-De-O-Dee*
Decca 7801 *Moving Day*

LUIS RUSSELL
Okeh 8424 *Plantation Joys/Please Don't Turn Me Down*
Okeh 8454 *Sweet Mumtaz/Dolly Mine*

BOB SCOBEY
Good Time Jazz 12032 *Vol. I, The Scobey Story*

ARCHIE SHEPP
Impulse AS 9231 *The Cry of My People* (Leroy Jenkins; John Blake)
Impulse AS 9222 *Attica Blues* (Jenkins; Blake)

STUFF SMITH
Vocalion 3169 *I'se a-Muggin'* (1&2)
Vocalion 3170 *I'm Putting All My Eggs in One Basket/I Hope Gabriel Likes My Music*
Vocalion 3200 *'Tain't No Use/I Don't Want To Make History*
Vocalion 3234 *Robbins and Roses/I've Got a Heavy Date*
Decca 1279 *Onyx Club Spree/Twilight in Turkey*
Decca 1287 *Upstairs/Where Is the Sun?*
Varsity 8081 *My Thoughts/My Blue Heaven*
Asch 353-1 *Look At Me/Midway*
Asch 353-2 *Stop Look/Skip It*
Asch 353-3 *Don't You Think/Desert Sands*

STUFF SMITH
Everest FS-238(S) *Stuff Smith*
Commodore Music Shop (10") FL-20028 (one side) (RIs)
Verve MGV-8206 *Stuff Smith*
Verve MGV-8282 *Have Violin, Will Swing*
EmArcy MGE-26008 *Swingin' Stuff*
Prestige 7691 *Memorial Album* (RIs)
Archive FS-238 (RIs)

HERB ELLIS-STUFF SMITH
Epic BA-17039 *Together!*

DIZZY GILLESPIE-STUFF SMITH (one side each)
Verve MGV-8214

EDDIE SOUTH
Victor 21151 *La Rosita/By the Waters of Minnetonka*
Victor 21155 *Voice of the Southland/My Ohio Home*
Victor 21605 *That's What I Call Keen*
Victor 24324 *Old Man Harlem/No More Blues*
Victor 24343 *Gotta Go/My Oh My*
Swing (Fr) 8 *Eddie's Blues/Sweet Georgia Brown*
Swing (Fr) 31 *Somebody Loves Me/I Can't Believe That You're In Love with Me*

Columbia 35634 *Zigeuner/Melodie In A*
Columbia 35636 *Hejre Kati/Praeludium and Allegro*
Columbia 36193 *Oh, Lady Be Good/Stompin' at the Savoy*

GINNY SIMS WITH THE EDDIE SOUTH ORCHESTRA
Okeh 5990 *These Things You Left Me/I'm Out of Style*
Okeh 6087 *Sighs and Tears/I Danced with Dynamite*

EDDIE SOUTH
Pathe (Fr) CCTX-240853 (RIs, mostly Swing)
Remington (10") 1033 (one side) *Modern American Musicians*
Mercury MG-20401 *The Distinguished Violin of Eddie South*
Chess 415 (1951-8 unissued masters)

EDDIE SOUTH-MIKE SIMPSON
Mercury-Wing MGW-12225 *Music for the Birds*

EDDIE SOUTH-STEPHANE GRAPELLY
His Master's Voice (E) 7EG8324 (RIs)

JIMMY WADE
Paramount 20295 *Mobile Blues/Someday Sweetheart*
Puritan 11363 *You've Got Ways I'm Crazy About*

MICHAEL WHITE
Impulse *Go with the Flow*
Impulse AS-9215 *Spirit Dance*

AL WYNN
Riverside RKP-426 *And His Gut Bucket Seven*

FOOTNOTES

[1] Eighteenth-Century Newspapers: Slave Advertisements in Eileen Southern, ed., *Readings in Black American Music,* pp. 31-35.

[2] B. A. Botkin, "The Library of Congress Slave Narrative Collection," in Southern, *Readings,* pp. 116-21.

[3] Lewis W. Paine, "Six Years in a Georgia Prison," in Epstein, *Sinful Tunes,* p. 143.

[4] Frances H. G. McDougall, "Shahman in Pursuit of Freedom" in Epstein, *Sinful Tunes,* pp. 143-44.

[5] James Franklin, "The Philosophical and Political History of the Thirteen States of America," in Epstein, *Sinful Tunes,* p. 121.

[6] Henry W. Ravenel, "Recollections of Southern Plantation Life," in Epstein, *Sinful Tunes,* pp. 123-24.

[7] Bryan Edwards, "The History, Civil and Commercial, of the British West Indies," in Epstein, *Sinful Tunes,* pp. 57-58.

[8] John G. Clinkscales, "On the Old Plantation: Reminiscences of His Childhood," in Epstein, *Sinful Tunes,* p. 211.

[9] Lewis W. Paine, "Six Years in a Georgia Prison," in Southern, *Readings,* p. 91.

[10] George G. Foster, "New York by Gas Light," in Southern, *Readings,* p. 129.

[11] Robert Waln, "The Hermit in America," in Southern, *Readings,* p.123.

[12] A. Mott, "Biographical Sketches," in Epstein, *Sinful Tunes,* pp. 114-15.

[13] J. G. Clinkscales, "On the Old Plantation: Reminiscences of His Childhood," in Epstein, *Sinful Tunes,* p. 211.

[14] Samuel Mordecai, "Richmond in By-gone Days; Being Reminiscences of an Old Citizen," in Epstein, *Sinful Tunes,* p. 116.

[16] Northup, *Twelve Years,* p. 196.

[17] *Ibid.,* p. 217.

[18] Paul Oliver, *The Story of the Blues,* p. 55.

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