Repatriation of the Historic Alan Lomax Mississippi Recordings

Presented by the Association for Cultural Equity
Produced in partnership with Delta State University, the Association for Cultural Equity, and the American Folklife Center at the Library of Congress
Frank de Boef

Notes on Indiana places

Drake - Southern trip, incl.
Nashville, Wabash.

Robert Johnson's mother

Bob Johnson. Father

Four days in Charleston. Turned.

Jesse Johnson. The

white man's leader

in Charlestown. Joe

Williams.

Back to Point

interviews with

Drake, Bill Johnson's mother.

Four days in connection with Joe

Williams. Four days.

Charleston. Turned.

there with Jesse Johnson.

Interview with local blacks

with one named Cool.

Old man reported

old cop or horse servant.
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My name is Anna Lomax Chairetakis Wood, President of the Association for Cultural Equity (ACE), the organization founded by Alan Lomax many years ago. I am the daughter of Alan Lomax and granddaughter of John Avery Lomax, who recorded, filmed and photographed in many towns, then plantations, and country homes in Mississippi and the Delta from the early 1930s to the 1980s. In accordance with the wishes of the Lomax family, and our longtime policy and practice, ACE joins with the American Folklife Center of the Library of Congress and Delta State University in returning this material to its roots in Mississippi, where it belongs. We could find no better home for it than Delta State University in Cleveland, the heart of the Mississippi Delta, and where many of its sons and daughters (and grandchildren and great grandchildren!) are being educated. This material--eventually amounting to a total of more than 1200 recordings, 225 photographs, 25 hours of video, reams of field and recording notes, and a memoir--is your patrimony, a testament to the creativity, strength, and ultimate greatness of the African American population of Mississippi and the Delta. It is a precious remembrance of ancestors who lived, suffered, and created beauty and meaning in the most tragic of circumstances, yet whose voices and message have moved the heart of the world. Some scholars have questioned the Lomaxes decision to seek out prisoners for some of their recordings. In those early days, few community members would perform secular (non sacred) music, “sinful songs” as they might have called them. The men (and women) held captive in the penitentiaries sang and recited all kinds of secular items of great value and interest, which would have been swept away had they not been recorded at the time. These people held on to and cultivated these beautiful emblems of their culture and communities because they gave them courage.

Back then, the technology did not allow for extensive recording of all kinds of music and talk; discs and tape were very scarce, especially during and after World War II. In 1941 and ‘42, Alan Lomax also participated in the first integrated sociological and musical study of the Mississippi Delta, looking at the changes wrought in people’s lives and musical culture due to recent mechanization of the crop system.

In her review of Jesmyn Ward’s book, Sing, Unburied, Sing, Anna Deavere Smith has this to say about the value of such work: “During my travels, I was at first surprised to hear the word “trauma” [as suffered by African Americans in the Parchman Penitentiary system] used by so many different kinds of experts.... I came to appreciate their awareness that both present trauma and historical trauma have a negative impact. And yet, there was something missing: that certain kind of listening that one experiences when listening to music. Among the many recordings Lomax made at Parchman was one of a conversation he had with W.D. Stewart (“Bama”) in late 1947:

Lomax: Do you think it makes work easier when you sing?

Bama: Yes sir. What makes it go so better is when you're singing. You might not forget you see, and the time that's passed on. It look hard for your to make it, see, to make a day, a day be long, it look like. [To] keep your mind. . .devoted on just one thing, why you just practically take up singing, see.
In Mississippi, Lomaxes recorded ballads, play-party songs, children’s ring game songs, games like “All Hid”, juke joint dances, country blues untouched by the musically pat “race” record promoters, sermons, spirituals, church services, lullabies, love songs, sermons, epic compositions about floods and other disasters, moans, field hollers, and jug bands, and many kinds of work songs, many of them made into high art in the penitentiaries. These are the voices of brave, resourceful people who kept their African roots alive in spite of, or because of.

We must not forget the many other scholars, musicians, writers, the heroes and heroines of the Civil Rights movement, and just plain folk who have contributed to the record of Mississippi’s African Americans, and we salute them here: Fannie Lou Hamer and Medgar Evars; Margaret Walker and Richard Wright; Rev. C.L. Franklin and Mavis Staples; and the ‘outsiders’ white and black who also fell in love with the people of Mississippi, and passed on their documentation and their ideas. This is your heritage to remember, appreciate, enjoy, grieve for, and love when you move forward in life. In America, we are all immigrants, all strangers, sufferers, some more than others, but we can and must make something better of it now, knowing and feeling what is behind us.
2. NOTES TO THE REPATRIATION

Opening remarks to the presentation of “An Introduction to the Lomax Mississippi Collections, 1933-1942”
A film produced by Nathan Salsburg, Curator, Association for Cultural Equity - Alan Lomax Archive

Folklorist John A. Lomax made his first recordings in Mississippi in the summer of 1933. He was joined by his 18-year-old son, Alan. Collecting traditional music on behalf of the Library of Congress, the Lomaxes were especially interested in African-American folk song, sacred and secular. John conjectured that they could find songs and performance styles least affected by records or the radio in the Southern penitentiaries. He was right.

Their first stops in Mississippi were at the Oakley Farm in Hinds County, and then the notorious state penitentiary at Parchman.

John wrote of the songs they collected: “The simple directness and power of this primitive music, coupled with its descriptions of life where force and other elemental influences are dominating, impress me more deeply every time I hear it.” 15 years later Alan Lomax would express a similar, if more nuanced, feeling toward the power of the prison work-songs: they “quite literally kept the men alive and normal. Coming out of the filthy darkness of the pen, and touched with the exquisite musicality, they were a testimony to the love of truth and beauty which is a universal human trait.”

John admitted his somewhat naive surprise that the white guards, however, had little interest in this music, standing around, he wrote, “condescendingly, sometimes with amused tolerance.” At Parchman, John and Alan also were able to record spirituals and topical songs performed by female inmates in the women’s camp, in some cases while they worked at their sewing machines.

John A. Lomax returned to Parchman in 1936, this time with his wife Ruby Terrill Lomax. The couple made many recordings that year of sacred songs in the prison’s “tuberculosis and disability camp, along with many more work songs, both group chants with axe and hoe accompaniments, and solo hollers from fields and levee camps.

In his 1937 visit, Lomax focused his attention on the folk culture of younger people, with an emphasis on collecting games and play songs. He and Miss Terrill—which he always called her, even after they were married—made recordings in Jackson, Brandon, and at the renowned Piney Woods School. There they met two of the founding members of the Blind Boys of Mississippi, Lawrence Abrams and Lloyd Woodard.

In 1940, on his last trip to the state, John A. Lomax visited what was then known as the Drew Colored School, in Drew, Mississippi, extensively recording children’s hide-and-seek rhymes and other game songs.
The lion’s share of material in the Lomax Mississippi collection was amassed in 1941 and 1942, under the auspices of a brilliant collaboration between the Library of Congress and Nashville’s Fisk University that was to investigate social and cultural change in the African American communities of Coahoma County, Mississippi, in the heart of the Delta, rapidly modernizing due to increasing agricultural mechanization and the industrial war effort. The key players were Fisk’s John Work, who served as the presiding musicologist; sociologist Lewis W. Jones, also at Fisk, and Lomax, folklorist and recordist, representing the Library. Lomax and Jones collected some 27 hours of it over three weeks in the late summers of 1941 and ’42. As their investigation was into both urban and rural, the black professional to the tenant farmer, the recordings ran the gamut: sacred and secular, old and new.

Of the latter, two of their most fruitful discoveries were two young bluesmen, whose debut recordings they made: David “Honeyboy” Edwards and McKinley Morganfield, or Muddy Water — later, of course, Waters.
These were the first recordings of Muddy. Lomax had one of them—“I Be’s Troubled”—released in the first album of the Library of Congress’ new “Archive of Folk Song” series the following year, and he sent several sets to Muddy. “He brought his stuff down and recorded me right in my house,” Muddy later recalled to Rolling Stone magazine, “and when he played back the first song I sounded just like anybody’s records. Man, you don’t know how I felt that Saturday afternoon when I heard that voice and it was my own voice. Later on he sent me two copies of the pressing and a check for twenty bucks, and I carried that record up to the corner and put it on the jukebox. Just played it and played it and said, ‘I can do it, I can do it.’” Lomax came back in July 1942 to record him again. Morganfield left the Stovall Plantation the following year for Chicago, and the rest is history.

In addition to Muddy and Honeyboy, they made wonderful recordings of the great Delta guitarist and singer Son House, whose influence on Waters and Robert Johnson, among others, left such an indelible mark on popular music. Lomax, Work, and Jones, in both 1941 and 42, managed to record House playing not as he made his commercial records in 1930, solo with a guitar, but leading a that included mandolin and fiddle accompaniment — by Leroy Williams and Fiddlin’ Joe Martin, respectively —, at the Clack Store in Lake Cormorant. Lest we give him short shrift, we need to call attention to the great fiddler Son Sims, too, who backed up Muddy on a few pieces. Not surprisingly, the old-time string-band instrumentation was fast fading from the Delta.

This was the less the case, however, in the Hill Country, where Lomax and Jones finished their 1942 trip to Mississippi. They’d gotten a tip from Turner “Junior” Johnson of the Friendly Five Harmony Singers about the composer, multi-instrumentalist and bandleader Sid Hemphill, from Senatobia in Panola County. Accompanying him and his band to a picnic near Sledge, they made the very first recordings of North Mississippi’s fife and drum music, along with a few of Hemphill’s extraordinary compositions, some of which stretched to over 20 verses. These he sung with his own fiddle accompaniment; his band converting to a string-ensemble with guitar and banjo.

Like the black country string-band, a number of African-American vernacular singing traditions were threatened with extinction, and luckily the team recorded a fascinating diversity of them. Among these were lyric songs and ballads, primarily the provenance of older people whose memories and repertoires stretched much further back than the blues. As John Work later wrote of them, “the folklorist looking for these songs early becomes aware of their rarity.”

Work songs were also fast becoming an endangered species, and by these we mean more than just those in the penitentiary setting. In a particularly rich session, Jones and Lomax interviewed two retired railroad gandy-dancers who sang some of the chants they used to keep time while lining track and tamping ties, in a few cases even striking a bottle to simulate the hammer on the cross-tie.

A body of songs that weren’t at all threatened by technological or cultural change were the children’s game songs, of which both John Lomax, throughout the ‘30s, and Lomax, Work and Jones recorded scores.

There’s a great deal more than what we’ve covered here today, all of which will soon be available through the complete online archive of the Lomax’s Mississippi recordings, presented by DSU and ACE.

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Notes on the ACE-DSU Collaboration
by Scott Barretta

In October of 2017 Delta State University (DSU) and the Association for Cultural Equity (ACE) announced a partnership to promote—and “repatriate”—the extensive fieldwork conducted by Alan Lomax and various associates in the Mississippi Delta. Lomax’s explorations here stretched between 1933 and 1978, with perhaps the most notable body of work being the recordings made (mostly) in Coahoma County in 1941-2. Lomax was at the time working on behalf of the Library of Congress in collaboration with a team from Nashville’s Fisk University led by musicologist John Work III.

That study is famous because it produced the initial recordings of Muddy Waters, aka McKinley Morganfield, including his first issued single—a pairing of the songs “I Be’s Worried” and “Country Blues” on a 78 issued by the Library of Congress’ Archive of American Folk Song. The study is also well known to blues fans because of recordings by Son House and David “Honeyboy” Edwards, but their and Muddy’s contributions add up to just a tiny percentage of the 600+ recordings made by the team.

In addition to blues, the collection includes many recordings made inside churches by preachers, choirs and congregations; the mournful spirituals that stretch back to the days of slavery; pre-blues forms of African American dance music; unaccompanied “field hollers,” sung by agricultural workers in the fields; interviews with local residents about topics including music-making, everyday life in the Delta and the days of slavery; as well as the songs of children playing.

It's a remarkable body of work, rare it how it captures such a wide range of music making and storytelling, and a testament to the indomitable spirit of African American culture.

EDUCATIONAL PROJECTS FOR THE COAHOMA RECORDINGS

A central goal of the DSU-ACE collaboration is the creation of educational materials that can enlighten people in the Delta region as well as across to the world to the riches of the Coahoma study. In my role as Curriculum and Community Engagement Adviser for the DSU’s International Delta Blues Project I’m creating a series of six podcast episodes that explore the rich material from the Coahoma study. The podcasts will stand on their own, to be broadcast over DSU’s WDSW-LP 88.1 FM and otherwise made available via the internet and other platforms.

The podcasts also complement a series of ten educational curricula lessons I’m authoring about the Coahoma study through a grant administered by ACE. In the past ACE-associated projects have resulted in educational resources that address Lomax recordings made across the South and in Michigan, as well as in the Caribbean, the United Kingdom, Spain and Italy.

In creating these resources I’m drawing upon my extensive experience in interpreting Mississippi’s musical culture. Most notably, I’ve served as the cowriter and researcher of 200 Mississippi Blues Trail workers, and, together with Dr. Mark Malone, created an 18-lesson curriculum based on the Trail aimed at 4th grade Mississippi history students, “Mississippi Blues Trail and Beyond.”
Those lessons utilized songs and biographical information to address themes including the meaning of the blues, Civil Rights, transportation, cotton production, and mass media. In this sense they can be seen as template for the interpretation of another body of music with a thematic approach to address issues beyond the music itself.

I've also worked as a folklorist for the Mississippi Arts Commission, as a writer for projects including the B.B. King Museum and Delta Interpretive Center and the Grammy Museum Mississippi, an instructor of blues courses at the University of Mississippi and DSU, and have hosted a radio show, Highway 61, on Mississippi Public Broadcasting for over a decade.

**MATERIALS**

ACE has been in the forefront of developing lesson plans using folk music that can be applied across the K-12 curriculum. The project provides ten lessons plans drawn from representative repertoires within the collection. Each lesson plan will include a title, time and materials required, objectives, and evaluation components, and be reviewed by our educational consultant, Dr. Patricia Campbell.

Hard copies of the Lesson Plans will be offered for distribution to local teachers and students in collaboration with our partners at the Delta Center for Culture and Learning—notably the network of NEH Institute alumni (500+ educators)—and the Mississippi Arts Commission. Digital versions will join the other plans currently offered for free on the DSU Lomax website and the ACE website.

Evaluation of the lesson plans' dissemination and usage will be monitored through the online catalog's usage statistics, and we will also and communicate regularly with our partners about use in their institutions by students, researchers, and library patrons, and in public presentations and exhibitions.

We will also eagerly solicit communication from instructors who use our lesson plans in their constituent communities: what works; what doesn't; how can we improve and expand the accessibility and relevance of primary-source folkloric documentation in the classroom.

The lessons plans address the diversity of the material, including musical and textual examples, and are also structured thematically to address broader cultural and social themes. They will build upon the 1941-2 recordings, which are available to the public via DSU’s Lomax project website [lomaxdeltastate.com]

These thematically organized lessons are built upon the songs and personal narratives recorded during the Coahoma study in 1941-2, and also draw from broader analysis of music by Alan Lomax, John Work III and other folklorists. In addition to presenting the songs themselves we address them in relationship to their broader social context.
Lesson Plans

1. Are the blues sad music? – Muddy Waters’ “I Be’s Troubled,” recorded at Stovall Plantation in 1941, later became a commercial hit for him under the title “I Can’t Be Satisfied.” The notion of blues being sad, hinted at in these titles, is a widely held idea, but a closer look at the lyrics and performance settings for blues demonstrates that it often functions to take away the emotional state of “the blues.”

2. The hidden meanings of spirituals – The spirituals, which preceded the blues, often drew upon stories of struggle in the Old Testament about figures including Moses and David that enslaved African Americans and their descendants saw as having parallels with their own lives. We’ll also examine here how music more generally can serve to express coded messages.

3. Gospel as an expression of social change – African American gospel is a form of music that emerged and grew in the 1920s and 1930s, building upon influences including the blues—Thomas A. Dorsey, the most important early figure in composing gospel songs, started out as a blues pianist and singer—and the Pentecostal movement of the late 1800s. The lesson will draw upon the Coahoma study’s analysis of social changes in the African American community in addressing the rise of popularity of gospel.

4. Religious music in everyday life - Many of the recordings made by Lomax and the team from Fisk were recorded in church, but there are also many informal recordings from people’s homes as well as by professional or semi-professional gospel groups. We’ll examine these by making comparisons with secular music making to gain an understanding of the role of sacred music in daily life.

5. Songs as newspapers - While a large percentage of blues songs are about problems with romantic relationships, there are also many songs that document real life events in the news. In the Coahoma study, for instance, there are multiple songs about World War II, which the U.S. joined shortly after research began. Other songs address events such as tornadoes and fires and the sinking of the Titanic, and demonstrate the role of songs in spreading news events in the pre-electronic media era.

6. Folk Heroes – Blues scholars use this term “blues ballads” to describe secular story songs that describe heroic or “bad” men use this term. They are thought to have emerged just before the blues, and are often based on real events/people. The most famous of these include “John Henry,” “Frankie and Johnnie,” and “Stagger Lee,” which all developed from local stories into songs recorded by a wide variety of artists.

7. Dance music before the blues – There’s a common perception that African American music prior to the blues and gospel consisted largely of spirituals and work songs, but African Americans also entertained themselves by in string bands—which featured instruments such as fiddles and mandolins now largely associated with “white” folk music—and the fife and drum tradition that remains vibrant today in North Mississippi.

8. “Mister Frog Went a Courtin’” - Children’s Game Songs - One of the most interesting if sometimes overlooked bodies of folk
song is songs for children. These might include lullabies, songs children sing to pass the time, parodies of adult songs, or songs that accompany activities such as jump roping. Children’s game songs are particularly interesting in the sense that they are continually passed on from older to younger children, often without the supervision of adults.

9. Oral Histories - Our understanding of the history of African American communities in North America is limited because of issues of illiteracy, which is tied to slavery and segregation practices. During the 1930s and 1940s many researchers began recording oral histories of ordinary people, in the process gaining a rich understanding of topics including memories of slavery, popular jokes, explanations of work skills, and thoughts on politics and social life that were otherwise not captured in books or newspapers.

10. Work songs - In traditional African communities bodies of specific songs are tied to a wide range of social, labor and religious activities. In African American culture we can see this very clearly through songs accompanying labor such as the field holler, songs that individual workers performed without musical accompaniment in the fields, and collective work songs used for tasks such as straightening railway lines or loading steamboats.

Podcasts

The podcasts, which complement the lessons, are audio programs that are structured to create an enjoyable balance between content from the body of 500+ recordings from the Coahoma study, and interpretations that place the material in a broader social context

1. Introduction – This episode will provide listeners with an overview of 1) the various projects associated with DSU’s International Blues Project (the Blues Studies program, the International Conference on the Blues, and its Leadership Incubator program), 2) ACE and the Alan Lomax Archive, 3) the collaboration between DSU and ACE, and 4) a broad overview of the contents of the Coahoma recordings and how they will be utilized in the podcasts and the lesson plans

2. The Mississippi world of Muddy Waters - This episode will feature Muddy Waters’ early solo recordings as well as those of his mentor, Son House, House’s associate Willie Brown, and Waters’ contemporaries David “Honeyboy” Edwards and Fiddlin’ Joe Martin. In addition to recordings of their music it will also feature contemporary interviews with Waters and Edwards

3. Before the Blues – This episode will feature non-blues secular music including field hollers, work songs, fife and drum bands and string bands. Folklorists including Alan Lomax were particularly interested in documenting musical forms that predated the blues, and often prompted musicians to play the oldest forms of music that they knew, even if they no longer played this music actively.

4. Let the Church Roll On - This episode will feature recordings made in church settings, featuring gospel and spiritual songs as well as sermons, testimonials from the congregation, and interviews with church musicians and preachers. It will demonstrate the wide variety of songs across different denominations.

5. Why Don’t You Live So God Can Use You– this podcast will feature religious music that individuals and groups perform outside
of the church setting, and includes songs a version of the title song by Muddy Waters accompanying himself on guitar. This podcast will also feature forms such hymns, spirituals and shouts performed at people's homes, as well performances by gospel quartets.

6. Listen to Our Story – this episode will feature selections from the wide range of tall tales, jokes, oral histories and children's game songs collected during the Coahoma study, allowing an insight into the everyday lives and thoughts of residents of the Delta.

ABOUT THE COAHOMA COUNTY STUDY

The 1941 and 1942 recording trip to Coahoma County was collaboration between the Library of Congress, represented by Alan Lomax, and Nashville's Fisk University, whose John Work III brought along his colleagues Lewis Wade Jones and Samuel C. Adams, Jr.
The collaboration reflected both parties interest in a “community study”—a deep exploration of the dynamics of a particular community that addressed, in addition to sacred and secular music, issues concerning people’s thoughts on religion, the changing nature of work, race relations, and the impact of new technologies on daily life.

The study almost didn’t take place in Coahoma County. There was an initial discussion to visit Natchez, where researchers would analyze the aftermath of a fire at the Rhythm Club on April 23, 1940 that resulted in the deaths of 209 attendees, including ten members of the Chicago-based jazz band of Walter Barnes and His Royal Creolians. The Coahoma study did include a song composed in memory of that fire.

The richness of the material collected during the study is illustrated by the long unpublished reports written by the Fisk researchers, which first appeared in the 2005 book Lost Delta Found: Rediscovering the Fisk University–Library of Congress Coahoma County Study, 1941–1942.

A long report by Work, whose father and grandfather were also music scholars, included nearly 100 pages of musical transcriptions of sacred and secular music. He also includes commentary on musical change, notably the relative decline of unaccompanied spirituals and ascendance of gospel accompanied by organs and other instruments.

Work also addresses changes in secular music, and one of the most interesting parts of the study is of the contents of local jukeboxes, where the featured records appeared to be the same one might find in Chicago or New York.

An essay by Lewis Wade Jones addressed how the Delta had changed over time as it transitioned between different modes of transportation—the river era, the railway era, and the highway era—associated with different forms of labor production and social relationships.

A report by Adams addresses the impact of urbanization—of people moving from the farm to the city—on African American life, and notably of the relative decline of traditional forms of culture as people sought out popular entertainment. The study is also interesting in its commentary on how religious attitudes were changing—while people remained religious; there was indication that they had become more cynical about the church as an institution and the authority of older leaders in the community.

Alan Lomax’s commentary on the Coahoma studies came in the form of liner notes to multiple recordings issued over the subsequent half-century, the lively descriptions found in his award-winning memoir The Land Where the Blues Began, multiple presentations across the world, and multiple documentary films. The work of ACE continues Lomax’s mission of educating the world on the music and culture of this very special place.
### 2. 1933-1940 Archive of Folk Song - Mississippi Recordings

All recordings made by John A. Lomax on behalf of the Library of Congress’ Archive of Folk Song. 1933 recordings assisted by Alan Lomax; 1936–1940 recordings by Ruby Terrill Lomax.

### Brandon, Rankin County

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**Genre:** sacred song  
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**Date:** 3/9/37

**Recording:** I'll Move If the Spirit Says Move  
**Performer:** Branch, Bessie May; Unidentified children  
**Genre:** sacred song  
**Reference Number:** 0940B2  
**Date:** 3/9/37

**Recording:** If You're Talking About Jesus  
**Performer:** Branch, Bessie May; Unidentified children  
**Genre:** sacred song  
**Reference Number:** 0943A1  
**Date:** 3/9/37

**CANTON, MADISON COUNTY**

**Recording:** Casey Jones  
**Performer:** Steen, Cornelius  
**Genre:** lyric song  
**Reference Number:** 1866A  
**Date:** 8/5-7/1933

**DREW COLORED SCHOOL, SUNFLOWER COUNTY**

**Recording:** All Hid (#1)  
**Performer:** Whitehead, Walter  
**Genre:** game song; play song  
**Reference Number:** 4013B1  
**Date:** 10/24/40

**Recording:** Chariot Jubilee  
**Performer:** Unidentified children  
**Genre:** game song; play song  
**Reference Number:** 4014A1  
**Date:** 10/24/40

**Recording:** Satisfied  
**Performer:** Unidentified children  
**Genre:** game song; play song  
**Reference Number:** 4014A2  
**Date:** 10/24/40

**Recording:** Hey, Pretty One  
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**Genre:** game song; play song  
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**Date:** 10/24/40

**Recording:** John the Rabbit  
**Performer:** Unidentified children  
**Genre:** game song; play song  
**Reference Number:** 4014A4  
**Date:** 10/24/40

**Recording:** Mazoo from Alabama  
**Performer:** Unidentified children  
**Genre:** game song; play song  
**Reference Number:** 4014A5  
**Date:** 10/24/40

**Recording:** Hoodi-Cat  
**Performer:** Hughes, Earline; Unidentified children  
**Genre:** game song; play song  
**Reference Number:** 4014B1  
**Date:** 10/24/40

**Recording:** Shoo Fly  
**Performer:** Unidentified children  
**Genre:** game song; play song  
**Reference Number:** 4014B2  
**Date:** 10/24/40

**Recording:** Going Over the Mountain Two by Two  
**Performer:** Unidentified children  
**Genre:** game song; play song  
**Reference Number:** 4014B3
Date: 10/24/40

Recording: Old Speckled Lady, Jump Over Yonder
Performer: Unidentified children
Genre: game song; play song
Reference Number: 4017B1
Date: 10/24/40

Recording: Shortenin' Bread
Performer: Graham, Ora Dell; Unidentified children
Genre: game song; play song
Reference Number: 4017B2
Date: 10/24/40

J.E. GRANT PLANTATION
ROME, SUNFLOWER COUNTY

Recording: Old Grampus Is Dead
Performer: Williams, Irene
Genre: play song
Reference Number: 4009A1
Date: 10/23/40

Recording: Have You Been to the Barn
Performer: Williams, Irene
Genre: lullaby
Reference Number: 4009A2
Date: 10/23/40

Recording: Chickasaw Indian
Performer: Williams, Irene
Genre: lullaby
Reference Number: 4009B1
Date: 10/23/40

Recording: Story of an Indian raid
Performer: Williams, Irene
Genre: story
Reference Number: 4009B2
Date: 10/23/40

Recording: Tom's love call to Lena
Performer: Williams, Irene
Genre: holler
Reference Number: 4010B1
Date: 10/23/40

Recording: In God's Chariot
Performer: Williams, Irene
Genre: spiritual; sacred song
Reference Number: 4010B2
Date: 10/23/40
Recording: Monologue on plantation experiences  
Performer: Williams, Irene  
Genre: spoken  
Reference Number: 4011A1  
Date: 10/23/40

Recording: Keep Your Lamp Trimmed and Burning  
Performer: Williams, Irene  
Genre: sacred song  
Reference Number: 4011A2  
Date: 10/23/40

Recording: Come, Butter, Come  
Performer: Williams, Irene  
Genre: work song  
Reference Number: 4011A3  
Date: 10/23/40

Recording: Plantation moans  
Performer: Williams, Irene  
Genre: lyric song  
Reference Number: 4011A4  
Date: 10/23/40

Recording: Monologue  
Performer: Grant, John  
Genre: spoken  
Reference Number: 4016A1  
Date: 10/23/40

Recording: Got to Bundle Up and Go  
Performer: Grant, Jean  
Genre: blues; popular song  
Reference Number: 4011B4  
Date: 10/23/40

Recording: Monologue  
Performer: Williams, Irene  
Genre: spoken  
Reference Number: 4016A1  
Date: 10/23/40

Recording: Old Lady Goose  
Performer: Williams, Irene  
Genre: game song; play song  
Reference Number: 4018A1  
Date: 10/23/40

Recording: Swing Little Cora Lee  
Performer: Williams, Irene  
Genre: game song; play song  
Reference Number: 4018A2  
Date: 10/23/40

Recording: Bird In the Cage  
Performer: Williams, Albert; Williams, Myrtle Lee  
Genre: lyric song  
Reference Number: 4015A1  
Date: 10/24/40

Recording: Keep Your Hand On the Throttle  
Performer: Lomax, John A.  
Genre: spoken  
Reference Number: 4015B1  
Date: 10/24/40

Recording: Announcement of Keep Your Hand On the Throttle  
Performer: Lomax, John A.  
Genre: spoken  
Reference Number: 4015B2  
Date: 10/24/40

Recording: Oh Lordy, Won't You Come By Here  
Performer: Mosley, Velma; Dawson, Washington (Wash) D.; Williams, Albert  
Genre: spiritual; sacred song  
Reference Number: 4015B3  
Date: 10/24/40

Recording: Old Ship of Zion  
Performer: Unidentified group  
Genre: spiritual; sacred song  
Reference Number: 4016A2  
Date: 10/23/40

Recording: I Want to Go Where Jesus Is  
Performer: Unidentified group  
Genre: spiritual; sacred song  
Reference Number: 4016B1  
Date: 10/23/40

Recording: When My Name Is Called In Glory, I'll Be There  
Performer: Unidentified group  
Genre: spiritual; sacred song  
Reference Number: 4016B2  
Date: 10/23/40

JACKSON, HINDS COUNTY
Recording: As We Go Merrily On
Performer: Baymore, Georgia; Harrell, Alice; Bradford, Mary; Leffridge, Mary; Nicholson, Mary (a group of midwives)
Genre: topical song
Reference Number: 0880A
Date: 3/9/37

Recording: Why Does the Midwife?
Performer: Harrell, Alice; Leffridge, Mary; Nicholson, Mary; Proctor, Annie
Genre: topical song
Reference Number: 0880B1
Date: 3/9/37

Recording: Go to Sleepy, Little Baby
Performer: Ketchings, Mary
Genre: lullaby
Reference Number: 0880B2
Date: 3/9/37

Recording: Rockabye Baby (#1)
Performer: Myers, Fanny
Genre: lullaby
Reference Number: 0880B3
Date: 3/9/37

Recording: Rockabye Baby (#2)
Performer: Baymore, Georgia
Genre: lullaby
Reference Number: 0880B4
Date: 3/9/37

Recording: Oh Logan, Come Ashore
Performer: Leffridge, Mary; Nicholson, Mary; Proctor, Annie
Genre: play song
Reference Number: 0880B5
Date: 3/9/37

Recording: We'll Understand It Better Bye and Bye
Performers: Stephens, Helen; Golden, Ruth; Dortch, Gladys; Cole, Helen; Johnson, Clara
Genre: sacred song
Reference Number: 0882A1
Date: 3/10/37

Recording: Lost My Handkerchief
Performer: Harrell, Alice; Leffridge, Mary; Myers, Fanny; Johnson, Clara
Genre: play song
Reference Number: 0882A2
Date: 3/10/37

Recording: Run, Nigger, Run
Performer: Baymore, Georgia
Genre: lyric song
Reference Number: 0882A3
Date: 3/10/37

Recording: Go to Sleepy, Mother’s Baby
Performer: Leffridge, Mary
Genre: lullaby
Reference Number: 0882B1
Date: 3/10/37

Recording: Learning Her Letters
Performer: Nicholson, Mary
Genre: children's song; alphabet song
Reference Number: 0882B2
Date: 3/10/37

Recording: Let Your Light Shine
Performer: Richardson, Alice (Judge)
Genre: sacred song; shout; spiritual
Reference Number: 4001A1
Date: 10/18/40

Recording: Roll, Jordan, Roll
Performer: Richardson, Alice (Judge)
Genre: sacred song; shout; spiritual
Reference Number: 4001B1
Date: 10/18/40

Recording: I Done Got Over
Performer: Richardson, Alice (Judge)
Genre: sacred song; shout; spiritual
Reference Number: 4005A1
Date: 10/18/40

Recording: Bye-O Baby
Performer: Richardson, Alice (Judge)
Genre: lullaby
Reference Number: 4005A2
Date: 10/18/40

Recording: Little David, Play On Your Harp / Discussion of slavery-time and the paterollers
Performer: Richardson, Alice (Judge)
Genre: sacred song; shout
Reference Number: 4005B1
Date: 10/18/40

Recording: Mournin’
Performer: Richardson, Alice (Judge)
Genre: sacred song
Reference Number: 4005B2
Date: 10/18/40

Recording: Join in this Song, I'll Freely Call
Performers: Richardson, Alice (Judge)

Performer: Richardson, Alice (Judge)
Genre: sacred song; lining hymn
Reference Number: 4006A1
Date: 10/18/40
Recording: The Lord's Prayer
Performer: Richardson, Alice (Judge)
Genre: prayer
Reference Number: 4006A2
Date: 10/18/40
Recording: Amazing Sight the Savior Stands
Performer: Richardson, Alice (Judge)
Genre: lining hymn; sacred song
Reference Number: 4006A3
Date: 10/18/40
Recording: Yonder Comes Lord Jesus
Performer: Richardson, Alice (Judge)
Genre: sacred song; shout; spiritual
Reference Number: 4006B1
Date: 10/18/40
Recording: Lord Have Mercy
Performer: Richardson, Alice (Judge)
Genre: sacred song
Reference Number: 4006B2
Date: 10/18/40
Recording: Old Sheep, You Know the Way
Performer: Richardson, Alice (Judge)
Genre: sacred song; shout; spiritual
Reference Number: 4006B3
Date: 10/18/40
Recording: Lonesome Highway Blues
Performer: Curtis, Lucious; Ford, Willie
Genre: blues
Reference Number: 4002A1
Date: 10/19/40
Recording: Guitar Picking Song
Performer: Curtis, Lucious
Genre: instrumental
Reference Number: 4002A2
Date: 10/19/40
Recording: High Lonesome Hill
Performer: Curtis, Lucious; Ford, Willie
Genre: blues
Reference Number: 4002B
Date: 10/19/40
Recording: Pay Day
Performer: Ford, Willie
Genre: blues
Reference Number: 4003A1
Date: 10/19/40
Recording: Santa Field Blues
Performer: Ford, Willie
Genre: blues
Reference Number: 4004B1
Date: 10/19/40
Recording: Guitar tuning
Performer: Curtis, Lucious
Reference Number: 4004B2
Date: 10/19/40
Recording: Sto’ Gallery Blues
Performer: Ford, Willie; Curtis, Lucious
Genre: blues
Reference Number: 4007A1
Date: 10/19/40
Recording: Rubber Ball Blues
Performer: Curtis, Lucious; Ford, Willie
Genre: blues
Reference Number: 4007B1
Date: 10/19/40
Recording: Country Girl Blues
Performer: Baldwin, George
Genre: lyric song; blues
Reference Number: 4007B2
Date: 10/19/40
Recording: Time Is Getting Hard
Performer: Curtis, Lucious; Ford, Willie
Genre: lyric song
Reference Number: 4013A1
Date: 10/19/40
Recording: I'm Packing Up, Getting Ready to Go
Performer: Ellis, Beatrice; Ellis, Rev. Cornelius; Crist, John
Genre: sacred song
Reference Number: 4007A2
Date: 10/20/40
Recording: Let Us March Down to Jordan
Performer: Ellis, Beatrice; Ellis, Rev. Cornelius; Crist, John
Genre: sacred song; hymn
Reference Number: 4008A2
Date: 10/20/40
Recording: I Was Standing At the Bedside
Performer: Crist, Rev. Cornelius
Genre: sacred song; hymn
Reference Number: 4008A3
Date: 10/20/40
Recording: There's A Mansion Over Yonder
Performer: Crist, John; Ellis, Rev. Cornelius; Ellis, Beatrice; Ellis, Herman
Genre: sacred song; hymn
Reference Number: 4008B1
Date: 10/20/40
Recording: I'm Goin' to Tell My Lord When I Go Home
Performer: Crist, John; Ellis, Rev. Cornelius; Ellis, Beatrice; Ellis, Herman
Genre: sacred song; hymn
Reference Number: 4008B2
Date: 10/20/40
Recording: If I'm Faithful to My Savior
Performer: Crist, John; Ellis, Rev. Cornelius; Ellis, Beatrice; Ellis, Herman
Genre: sacred song
Reference Number: 4012A1
Date: 10/20/40
Recording: Every Time I Feel the Spirit
Performer: Crist, John; Ellis, Rev. Cornelius; Ellis, Beatrice; Ellis, Herman
Genre: sacred song; hymn
Reference Number: 4012A2
Date: 10/20/40
Recording: Going On Up the Shiny Way
Performer: Crist, John; Ellis, Rev. Cornelius; Ellis, Beatrice; Ellis, Herman
Genre: sacred song
Reference Number: 4012A3
Date: 10/20/40
Recording: His Love Just Bubbles Over In My Heart
Performer: Ellis, Beatrice; Ellis, Herman
Genre: sacred song
Reference Number: 4013A2
Date: 10/20/40
Recording: Stewball
Performer: Unidentified men
Genre: work song
Reference Number: 1855A
Date: 8/6/33
Recording: Rosie
Performer: Unidentified men
Genre: work song
Reference Number: 1855B1
Date: 8/6/33
Recording: Great God A'Mighty
Performer: Unidentified men
Genre: work song
Reference Number: 1855B2
Date: 8/6/33
Recording: Tie-Shuffling Chant
Performer: Unidentified men
Genre: work song
Reference Number: 1867A1
Date: 8/6/33
Recording: I've Been 'Buked and I've Been Scorned
Performer: Unidentified men
Genre: sacred song
Reference Number: 1867A2
Date: 8/6/33
Recording: John Henry
Performer: Unidentified men
Genre: work song
Reference Number: 1867B1
Date: 8/6/33
Recording: Stewball
Performer: Unidentified men
Genre: work song  
Reference Number: 1867B2  
Date: 8/6/33

PARCHMAN FARM  
(MISSISSIPPI STATE PENITENTIARY)  
PARCHMAN, SUNFLOWER COUNTY

Recording: Thank You Master  
Performer: Unidentified women  
Genre: sacred song  
Reference Number: 1869A1  
Date: 8/9/33

Recording: Little David, Play On Your Harp  
Performer: Unidentified women  
Genre: sacred song  
Reference Number: 1869A2  
Date: 8/9/33

Recording: I Just Stand, Wring My Hands and Cry  
Performer: Unidentified women  
Genre: sacred song  
Reference Number: 1869A3  
Date: 8/9/33

Recording: Were You There When They Crucified My Lord  
Performer: Unidentified women  
Genre: sacred song  
Reference Number: 1869B1  
Date: 8/9/33

Recording: The Dangerous Blues  
Performer: Unidentified woman  
Genre: holler  
Reference Number: 1869B2  
Date: 8/9/33

Recording: Prison Rider Blues  
Performer: Unidentified woman  
Genre: holler  
Reference Number: 1869B3  
Date: 8/9/33

Recording: So Soon I'll Be At Home  
Performer: Barnes, M.B.; Dade, Louella; Buckner, Passion; Turner, Alberta; Riley, Bertha; Mallard, Lily; Shannon, Christine; Douglas, Josephine  
Genre: spiritual; sacred song  
Reference Number: 0559B1  
Date: 4/13/36

Recording: Hand Me Down the Silver Trumpet  
Performer: Barnes, M.B.; Dade, Louella; Buckner, Passion; Turner, Alberta; Riley, Bertha; Mallard, Lily; Shannon, Christine; Douglas, Josephine  
Genre: sacred song  
Reference Number: 0559B2  
Date: 4/13/36

Recording: Some Folks Say the Devil Was Dead  
Performer: Barnes, M.B.; Dade, Louella; Buckner, Passion; Turner, Alberta; Riley, Bertha; Mallard, Lily; Shannon, Christine; Douglas, Josephine  
Genre: lyric song  
Reference Number: 0559A1  
Date: 4/13/36

Recording: Oh Freedom  
Performer: Barnes, M.B.; Dade, Louella; Buckner, Passion; Turner, Alberta; Riley, Bertha; Mallard, Lily; Shannon, Christine; Douglas, Josephine  
Genre: spiritual; sacred song  
Reference Number: 0559A2  
Date: 4/13/36

Recording: Going On Up the Shiny Way  
Performer: Daniels, Andrew; White, Willie J.; Bee, Charlie; Glen, Taylor; Cain, Wiley  
Genre: sacred song  
Reference Number: 0598A1  
Date: 4/13/36

Recording: Field hollers  
Performer: Unidentified men  
Genre: work song; holler  
Reference Number: 0598A2  
Date: 4/13/36

Recording: Alphabet toast (“Alphabet of Parchman”)  
Performer: Unidentified men  
Genre: spoken  
Reference Number: 0598A3  
Date: 4/13/36

Recording: Way High Up  
Performer: Jordan, Sid  
Genre: lyric song  
Reference Number: 0598B1  
Date: 4/13/36

Recording: Did You Hear About the Water Boy Getting Drowned  
Performer: Unidentified men  
Genre: work song; holler  
Reference Number: 0598B2  
Date: 4/13/36

Recording: I'm Working My Way Back Home  
Performer: Watson, Walter; Jenkins, Hezekiah; Richardson, Theodore (Brownskin); Carson, Robert Lee (Highway)  
Genre: work song; holler  
Reference Number: 0600A1  
Date: 4/13/36
Recording: Can't Pick Cotton, Can't Pull Corn
Performer: Watson, Walter; Jenkins, Hezekiah; Richardson, Theodore (Brownskin); Carson, Robert Lee (Highway)
Genre: work song; holler
Reference Number: 0600A2
Date: 4/13/36

Recording: Them Long Hot Summer Days
Performer: Watson, Walter; Jenkins, Hezekiah; Richardson, Theodore (Brownskin); Carson, Robert Lee (Highway)
Genre: work song; holler
Reference Number: 0600B1
Date: 4/13/36

Recording: If You White Folks Wanna Learn to Play Poker
Performer: Watson, Walter; Jenkins, Hezekiah; Richardson, Theodore (Brownskin); Carson, Robert Lee (Highway)
Genre: work song; holler
Reference Number: 0600B2
Date: 4/13/36

Recording: Mobile Bay
Performer: Evans, Frank; Heywood, Robert; Barnes, Ben
Genre: work song
Reference Number: 0610A1
Date: 4/13/36

Recording: There Was A Man
Performer: Prowell, D.B.; Dennis, Wash; Sims, Charlie
Genre: children's song; cumulative song
Reference Number: 0610B
Date: 4/13/36

Recording: Lord Have Mercy When I Come to Die
Performer: Glen, Taylor; Cain, Wiley; Scott, Nathaniel; Holloway, Charlie
Genre: sacred song
Reference Number: 0616A1
Date: 4/13/36

Recording: I'm Troubled All About My Soul
Performer: Knight, James; Unidentified men
Genre: sacred song
Reference Number: 0616A2
Date: 4/13/36

Recording: Captain George Got the Record
Performer: McKinley, Charles; Holloway, Charlie; Scott, Nathaniel; Maynard, W.J.
Genre: work song
Reference Number: 0616B
Date: 4/13/36

Recording: Everybody Got to Reap What You Sow
Performer: Unidentified men
Genre: sacred song
Reference Number: 0621A1
Date: 4/13/36

Recording: Got No Traveling Shoes
Performer: Unidentified men
Genre: sacred song
Reference Number: 0621A2
Date: 4/13/36

Recording: Be Ready When He Comes
Performer: Unidentified men
Genre: sacred song
Reference Number: 0621A3
Date: 4/13/36

Recording: Milk Cow Blues
Performer: Unidentified woman
Genre: blues

Recording: When I Lay My Burden Down
Performer: Scott, Nathaniel; Maynard, W.J.; Glen, Taylor; Holloway, Charlie; McKinley, Charlie; Cain, Wiley; Smith, Eldridge
Genre: sacred song
Reference Number: 0622A2
Date: 4/13/36

Recording: Trouble In My Home
Performer: Scott, Nathaniel; Maynard, W.J.; Glen, Taylor; Holloway, Charlie; McKinley, Charlie; Cain, Wiley; Smith, Eldridge
Genre: sacred song
Reference Number: 0622B1
Date: 4/13/36

Recording: Hallelu
Performer: Scott, Nathaniel; Maynard, W.J.; Glen, Taylor; Holloway, Charlie; McKinley, Charlie; Cain, Wiley; Smith, Eldridge
Genre: sacred song
Reference Number: 0622B2
Date: 4/13/36

Recording: French Blues
Performer: Evans, Frank
Genre: blues
Reference Number: 0664A1
Date: 4/13/36

Recording: Red River Blues
Performer: Evans, Frank
Genre: blues
Reference Number: 0664A2
Date: 4/13/36

Recording: Calling trains (#1)
Performer: Boyd, Luther
Genre: work song; holler
Reference Number: 0599A1
Date: 4/13/36
Recording: Calling trains (#2)
Performer: Boyd, Luther
Genre: work song; holler
Reference Number: 0599A2
Date: 4/14/36
Recording: Lining track
Performer: Boyd, Luther
Genre: work song; holler; track-lining song
Reference Number: 0599A3
Date: 4/14/36
Recording: The Badman (Pretty Sadie)
Performer: Griffin, James
Genre: lyric song
Reference Number: 0599B1
Date: 4/14/36
Recording: Levee camp holler
Performer: Boyd, Luther; Unidentified man
Genre: work song; holler
Reference Number: 0599B2
Date: 4/14/36
Recording: It Makes A Long Time Man Feel Bad
Performer: Unidentified men
Genre: work song
Reference Number: 0610A2
Date: 4/14/36
Recording: Oh Lord Gal, I Got A Lifetime Sentence
Performer: Duncan, Major
Genre: holler
Reference Number: 0611A1
Date: 4/14/36
Recording: I've Been Working for Mister Charley
Performer: Stewart, William D. (Bama)
Genre: holler
Reference Number: 0611A2
Date: 4/14/36
Recording: Just A Few Days Longer
Performer: Gray, Robert
Genre: holler
Reference Number: 0611A3
Date: 4/14/36
Recording: Outshine the Sun
Performer: Williams, Steen; Broadnax, Will; Elliott, J.D.; Green, Madison; Caraway, Tom; Hills, Mark; Little, Willie; Williams, J.W.
Genre: sacred song
Reference Number: 0613A
Date: 4/14/36
Recording: He's A Dying Bed-Maker
Performer: Williams, Steen; Broadnax, Will; Elliott, J.D.; Green, Madison
Genre: sacred song
Reference Number: 0613B
Date: 4/14/36
Recording: I'm Goin' Wake Up In the Mornin'
Performer: Brown, Henry
Genre: holler
Reference Number: 0619A
Date: 4/14/36
Recording: Oh Now Lord, Don't You Leave Me
Performer: Murray, Amos; Hopkins, Ernest
Genre: sacred song
Reference Number: 0619B1
Date: 4/14/36
Recording: Roxie
Reference Number: 0621A2
Date: 4/14/36
Recording: Shepherd, Shepherd, Where Did You Leave Your Lamb?
Performer: Unidentified men
Genre: sacred song
Reference Number: 0621B2
Date: 4/14/36
Recording: I Am A Pilgrim and A Stranger
Performer: Adams, M.L.
Genre: sacred song
Reference Number: 0649B2
Date: 4/14/36
Recording: Unidentified blues
Performer: Unidentified men
Genre: blues
Reference Number: 0664B1
Date: 4/14/36
Recording: High-Rolling Sergeant
Performer: Carter, Sam; Nichols, Jim; Miles, Eddie; Rogers, Jack
Genre: work song
Reference Number: 0664B2
Date: 4/14/36
Recording: I Shall Not Be Moved
Performer: Unidentified men
Genre: sacred song
Reference Number: 0615A1
Date: 4/15/36
Recording: Prayer
Performer: Unidentified man
Genre: spoken; religious speech
Reference Number: 0615A2
Date: 4/15/36

Recording: I'm In His Care
Performer: Unidentified men
Genre: sacred song
Reference Number: 0615B
Date: 4/15/36

Recording: Field hollers
Performer: Henry, Jim; Winters, Lewis; Taylor, Jim (Dobie Red); Robertson, Lonnie
Genre: hollers
Reference Number: 0623B
Date: 4/15/36

Recording: I Got My Pistol
Performer: Gooch, Bennie
Genre: work song
Reference Number: 0602A1
Date: 4/16/36

Recording: I'll Pack My Suitcase
Performer: Unidentified man
Genre: holler
Reference Number: 0602A2
Date: 4/16/36

Recording: Stewball
Performer: Unidentified men
Genre: work song
Reference Number: 0602B1
Date: 4/16/36

Recording: Written Down My Name On High
Performer: Unidentified men
Genre: sacred song
Reference Number: 0602B2
Date: 4/16/36

Recording: Oh Come Here, Dog, And Get Your Bone
Performer: Robertson, Lonnie; Taylor, Jim (Dobie Red); Unidentified men
Genre: work song
Reference Number: 0608A1
Date: 4/16/36

Recording: Howling Wolf Blues
Performer: Henry, Jim; Robertson, Lonnie
Genre: blues
Reference Number: 0606B1
Date: 4/17/36

Recording: Unidentified blues
Performer: Unidentified men; Robertson, Lonnie
Genre: blues
Reference Number: 0606B2
Date: 4/17/36

Recording: Golden Circle Around the Sun
Performer: Shepherd, Henry; Unidentified men
Genre: sacred song
Reference Number: 0608B1
Date: 4/17/36

Recording: I Won't Be Uneasy 'Bout My Dyin'
Performer: Bargie, Lewis
Genre: sacred song
Reference Number: 0608B2
Date: 4/17/36

Recording: Midnight Special
Performer: Jordan, Frank; Unidentified men
Genre: work song
Reference Number: 0618A1
Date: 4/17/36

Recording: When I Went to Leland
Performer: Robertson, Lonnie
Genre: blues
Reference Number: 0606A2
Performer: Jordan, Frank; Unidentified men  
Genre: work song  
Reference Number: 0618A2  
Date: 4/17/36

Recording: Captain George  
Performer: Taylor, Jim (Dobie Red); Unidentified men  
Genre: work song  
Reference Number: 0618B  
Date: 4/17/36

Recording: I’ll Be So Glad When I Get Home  
Performer: Hayes, John; Craig, James; Green, Harry  
Genre: sacred song  
Reference Number: 0883A1  
Date: 3/8/37

Recording: I’m Troubled, Lord  
Performer: McGee, Luke; Craig, James; Green, Harry  
Genre: sacred song  
Reference Number: 0883A2  
Date: 3/8/37

Recording: Wouldn’t Mind Dying If Dying Was All  
Performer: McGee, Luke; Pittman, Arnold; Harper, Gus; Jackson, Herman  
Genre: sacred song  
Reference Number: 0883A3  
Date: 3/8/37

Recording: John Henry  
Performer: Harper, Gus; Unidentified men  
Genre: lyric song  
Reference Number: 0883B  
Date: 3/8/37

Recording: It Makes A Long Time Man Feel Bad  
Performer: Harper, Gus; Unidentified men  
Genre: work song  
Reference Number: 0884A1  
Date: 3/8/37

Recording: Rosie  
Performer: Webb, Jeff; Harper, Gus; Jackson, Herman; Newell, Arthur; Green, Harry; Smith, Robert  
Genre: work song  
Reference Number: 0884A2  
Date: 3/8/37

Recording: Midnight Special  
Performer: Harper, Gus; Henry, Jim; Jackson, Herman  
Genre: lyric song  
Reference Number: 0885A1  
Date: 3/8/37

Recording: Lost John  
Performer: Green, Harry; Unidentified men  
Genre: lyric song  
Reference Number: 0885A2  
Date: 3/8/37

Recording: Three Night’s Drunk  
Performer: Henry, Jim  
Genre: lyric song; comic song  
Reference Number: 0885B1  
Date: 3/8/37

Recording: Jesus, Hold My Hand  
Performer: McGee, Luther; Nixon, James; Phillips, Henry  
Genre: sacred song  
Reference Number: 0885B2  
Date: 3/8/37

Recording: Big Leg Rosie  
Performer: Brooks, George; Wilson, Jeff; Unidentified men  
Genre: lyric song; work song  
Reference Number: 0892A  
Date: 3/8/37

Recording: Little Baby Franklin  
Performer: Harper, Gus; Unidentified men  
Genre: lyric song; work song  
Reference Number: 0892B1  
Date: 3/8/37

Recording: I Don’t Mind the Weather If the Wind Don’t Blow  
Performer: Henry, Jim  
Genre: holler  
Reference Number: 0892B2  
Date: 3/8/37

Recording: Black Eagle Blues  
Performer: Wise, Eugene; Lewis, Oscar; Byrd, Amzie  
Genre: blues  
Reference Number: 0935A1  
Date: 3/8/37

Recording: All Night Long  
Performer: Wise, Eugene; Lewis, Oscar; Byrd, Amzie  
Genre: blues  
Reference Number: 0935A2  
Date: 3/8/37

Recording: What’s It to Me, Mama?  
Performer: Henry, Jim; Lewis, Oscar; Byrd, Amzie  
Genre: blues  
Reference Number: 0935B1  
Date: 3/8/37

Recording: The Fox and the Hounds  
Performer: Jackson, Herman  
Genre: animal imitation  
Reference Number: 0935B2  
Date: 3/8/37
<table>
<thead>
<tr>
<th>Date</th>
<th>Recording</th>
<th>Performer</th>
<th>Genre</th>
<th>Reference Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/8/37</td>
<td>You Don’t Seem to Care</td>
<td>Butler, Charlie (Big Charlie); Unidentified man</td>
<td>holler</td>
<td>0941A1</td>
</tr>
<tr>
<td>3/8/37</td>
<td>I Was Workin’ On the Levee, Sleepin’ On the Ground</td>
<td>Henry, Jim; Unidentified man</td>
<td>holler</td>
<td>0941A2</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Diamond Joe</td>
<td>Butler, Charlie (Big Charlie); Unidentified man</td>
<td>holler</td>
<td>0941B1</td>
</tr>
<tr>
<td>3/8/37</td>
<td>I Don’t Want Another Woman Like Mary Sinclair</td>
<td>Henry, Jim</td>
<td>holler</td>
<td>0941B2</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Freight Train</td>
<td>Jackson, Herman</td>
<td>train imitation</td>
<td>0942A1</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Oh I Ain’t Got Much Longer To Be Worried Down Here</td>
<td>Henry, Jim; Jewell, Arthur</td>
<td>holler</td>
<td>0942A2</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Have You Ever Been to Nashville?</td>
<td>Butler, Charlie (Big Charlie); Adams, Frank; Harper, Gus</td>
<td>work song</td>
<td>0942B1</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Stewball</td>
<td>Harper, Gus; Unidentified men</td>
<td>work song</td>
<td>0942B2</td>
</tr>
<tr>
<td>3/8/37</td>
<td>The Eaton Clan</td>
<td>Garrett, Roger (Burn Down)</td>
<td>ballad</td>
<td>2675B2</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Lighthouse Blues</td>
<td>Garrett, Roger (Burn Down)</td>
<td>blues</td>
<td>2677A2</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Ain’t That Berta</td>
<td>Smith, Norman (Blue Steel); Jackson, John Henry; Williams, Alexander (Neighborhood); Tucker, Judge (Bootmouth)</td>
<td>work song</td>
<td>2677B2</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Birmingham Jail</td>
<td>Garrett, Roger (Burn Down)</td>
<td>blues</td>
<td>2677A1</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Sic Those Dogs On Me</td>
<td>White, Booker T. Washington (Barrelhouse)</td>
<td>holler</td>
<td>2678A1</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Po’ Boy</td>
<td>White, Booker T. Washington (Barrelhouse)</td>
<td>blues</td>
<td>2678B1</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Early In the Morning</td>
<td>Smith, Johnny; Unidentified men</td>
<td>work song</td>
<td>2679A1</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Dollar Mamie</td>
<td>Williams, Alexander (Neighborhood); Tucker, Judge (Bootmouth)</td>
<td>work song</td>
<td>2679A2</td>
</tr>
<tr>
<td>3/8/37</td>
<td>It Makes A Long Time Man Feel Bad</td>
<td>Smith, Johnny; Unidentified men</td>
<td>work song</td>
<td>2679B1</td>
</tr>
<tr>
<td>3/8/37</td>
<td>Roxie</td>
<td>Unidentified men</td>
<td>work song</td>
<td>2676A1</td>
</tr>
<tr>
<td>5/23/39</td>
<td>Early In the Morning</td>
<td>Washington, Hollis (Fat Head)</td>
<td>blues</td>
<td>2677A2</td>
</tr>
<tr>
<td>5/23/39</td>
<td>Po’ Boy</td>
<td>White, Booker T. Washington (Barrelhouse)</td>
<td>blues</td>
<td>2678B1</td>
</tr>
<tr>
<td>5/23/39</td>
<td>Birmingham Jail</td>
<td>Garrett, Roger (Burn Down)</td>
<td>blues</td>
<td>2677A1</td>
</tr>
<tr>
<td>5/23/39</td>
<td>Dollar Mamie</td>
<td>Williams, Alexander (Neighborhood); Tucker, Judge (Bootmouth)</td>
<td>work song</td>
<td>2679A1</td>
</tr>
<tr>
<td>5/23/39</td>
<td>It Makes A Long Time Man Feel Bad</td>
<td>Smith, Johnny; Unidentified men</td>
<td>work song</td>
<td>2679A2</td>
</tr>
<tr>
<td>5/23/39</td>
<td>Roxie</td>
<td>Unidentified men</td>
<td>work song</td>
<td>2676A1</td>
</tr>
<tr>
<td>5/24/39</td>
<td>Early In the Morning</td>
<td>Washington, Hollis (Fat Head)</td>
<td>blues</td>
<td>2677A2</td>
</tr>
</tbody>
</table>
Reference Number: 2676A2
Date: 5/24/39
Recording: Got A Woman Up the Bayou
Performer: Williams, Ross (Po' Chance)
Genre: holler
Reference Number: 2676B1
Date: 5/24/39
Recording: If She Don’t Come On the Big Boat
Performer: Stewart, Willie D. (Bama)
Genre: holler
Reference Number: 2676B2
Date: 5/24/39
Recording: Yon’ Comes the Sergeant
Performer: Williams, Alexander (Neighborhood)
Genre: holler
Reference Number: 2677A1
Date: 5/24/39
Recording: Everybody’s Down On Me
Performer: Black Eagle; Byrd, Amzie; Williams, Ross (Po’ Chance); Snowball
Genre: blues
Reference Number: 2680A1
Date: 5/24/39
Recording: Big-Leg Rosie
Performer: Unidentified men
Genre: work song
Reference Number: 2681A1
Date: 5/24/39
Recording: Big-Leg Rosie
Performer: Mixon, Frank (Gulfport Red); Unidentified men
Genre: work song
Reference Number: 2681A2
Date: 5/24/39
Recording: Diamond Joe (#1)
Performer: Butler, Big Charlie
Genre: holler
Reference Number: 2681B1
Date: 5/24/39
Recording: It’s Better to Be Born Lucky
Performer: Butler, Big Charlie
Genre: holler
Reference Number: 2681B2
Date: 5/24/39
Recording: They’ve Taken My Lord Away
Performer: Goodwin, Otis; Lomax, Ezell; Unidentified men
Genre: sacred song
Reference Number: 0611B1
Date: 4/13-17/36
Recording: It’s A-Leaking In This Old Building
Performer: Lomax, Ezell; Goodwin, Otis; Unidentified men
Genre: sacred song
Reference Number: 0611B2
Date: 4/13-17/36
Recording: Sermon
Performer: Unidentified man
Genre: spoken; religious speech
Reference Number: 0619B2
Date: 4/13-17/36
Recording: Stewball
Performer: Unidentified men
Genre: work song
Reference Number: 2677B1
Date: 5/23-24/1939
Recording: All I Want
Performer: Unidentified man
Genre: work song
Reference Number: 1856A1
Date: 8/9-10/1933
Recording: Hush Your Mouth
Performer: Unidentified man
Genre: work song
Reference Number: 1856A2
Date: 8/9-10/1933
Recording: And He Never Said A Mumblin’ Word (#1)
Performer: Unidentified men
Genre: sacred song
Reference Number: 1856B1
Date: 8/9-10/1933
Recording: The Gulf Is A Long Railroad
Performer: Lifetime; Happy Head; Christmas; Doc; Double Head; Jack; Bootmouth
Genre: work song
Reference Number: 1856B2
Date: 8/9-10/1933
Recording: All I Need
Performer: Bowlegs; Tennessee; Little Bob
Genre: work song
Reference Number: 1857A1
Date: 8/9-10/1933
Recording: Sis Joe
Performer: Bowlegs
Genre: work song; track-lining song
Reference Number: 1857A2
Date: 8/9-10/1933
Recording: You Kicked and Stomped and Beat Me
Performer: Unidentified men
Genre: work song
Reference Number: 1857A3
Date: 8/9-10/1933
Recording: Rosie
Performer: Unidentified men
Genre: work song
Reference Number: 1858A
Date: 8/9-10/1933

Recording: Black Gal
Performer: Unidentified men
Genre: work song
Reference Number: 1858B1
Date: 8/9-10/1933

Recording: Waterworks In Georgia
Performer: Unidentified men
Genre: work song
Reference Number: 1858B2
Date: 8/9-10/1933

Recording: Bad Man Ballad
Performer: Baker, Joe (Seldom Scene)
Genre: bad man ballad
Reference Number: 1859A1
Date: 8/9-10/1933

Recording: Rosie
Performer: Unidentified men
Genre: work song
Reference Number: 1859B
Date: 8/9-10/1933

Recording: Poor Lazarus (#1)
Performer: Unidentified men
Genre: work song
Reference Number: 1860A1
Date: 8/9-10/1933

Recording: Poor Lazarus (#2)
Performer: Unidentified men
Genre: work song
Reference Number: 1860A2
Date: 8/9-10/1933

Recording: Strange Things Happening In the Land
Performer: Unidentified men
Genre: work song
Reference Number: 1860B1
Date: 8/9-10/1933

Recording: And He Never Said A Mumblin’ Word (#2)
Performer: Unidentified men
Genre: sacred song
Reference Number: 1860B2
Date: 8/9-10/1933

Recording: Take This Hammer
Performer: Unidentified man
Genre: work song
Reference Number: 1860B3
Date: 8/9-10/1933

Recording: Little Billy Marie (fragment)
Performer: Tappin’ Head
Genre: blues ballad; bad man ballad
Reference Number: 1860B4
Date: 8/9-10/1933

Recording: This Train (#1)
Performer: McDonald, Walter (Tight Eye)
Genre: sacred song; train imitation
Reference Number: 1861A1
Date: 8/9-10/1933

Recording: This Train (#2)
Performer: McDonald, Walter (Tight Eye); Unidentified men
Genre: sacred song; train imitation
Reference Number: 1861A2
Date: 8/9-10/1933

Recording: I Heard A Mighty Rumblin’
Performer: Young, Willie
Genre: sacred song; train imitation
Reference Number: 1861A3
Date: 8/9-10/1933

Recording: Little Billy Marie
Performer: Tappin’ Head
Genre: blues ballad; bad man ballad
Reference Number: 1862A
Date: 8/9-10/1933

Recording: My Baby Sister Keeps On Writin’
Performer: Christmas; Tappin’ Head; Lifetime
Genre: work song
Reference Number: 1862B
Date: 8/9-10/1933

Recording: T for Texas
Performer: Bowlegs
Genre: holler
Reference Number: 1863A1
Date: 8/9-10/1933

Recording: Drink My Morning Tea
Performer: Bowlegs
Genre: holler
Reference Number: 1863A2
Date: 8/9-10/1933

Recording: Roxie
Performer: Bowlegs
Genre: holler
Reference Number: 1863A3
Date: 8/9-10/1933

Recording: East Colorado
Performer: Bowlegs; Unidentified men
Genre: work song
Reference Number: 1863A4
Date: 8/9-10/1933

Recording: Let Your Bangs Hang Down
Performer: Bowlegs
Genre: holler
Reference Number: 1863B1
Date: 8/9-10/1933
Recording: Alabama Bound
Performer: Bowlegs
Genre: lyric song
Reference Number: 1863B2
Date: 8/9-10/1933
Recording: Stewball
Performer: Bowlegs
Genre: work song
Reference Number: 1863B3
Date: 8/9-10/1933
Recording: Alabama Bound
Performer: Scrap Iron
Genre: lyric song
Reference Number: 1864A
Date: 8/9-10/1933
Recording: One Mornin’ at the Break of Day
Performer: Scrap Iron
Genre: holler
Reference Number: 1864B1
Date: 8/9-10/1933
Recording: Levee Camp Holler
Performer: Scrap Iron
Genre: holler
Reference Number: 1864B2
Date: 8/9-10/1933
Recording: John Henry
Performer: Scrap Iron
Genre: holler
Reference Number: 1864B3
Date: 8/9-10/1933
Recording: Brady, Brady
Performer: Unidentified men
Reference Number: 1865B1
Date: 8/9-10/1933
Recording: Rosie
Performer: Unidentified men
Genre: work song
Reference Number: 1865B2
Date: 8/9-10/1933
Recording: Thelma
Performer: Unidentified men
Genre: work song
Reference Number: 1865B3
Date: 8/9-10/1933
Recording: Bad Man Ballad
Performer: Unidentified men
Genre: ballad
Reference Number: 1865B4
Date: 8/9-10/1933

PINEY WOODS SCHOOL
PINEY WOODS, RANKIN COUNTY

Recording: Knock Along, Brother Rabbit
Performer: Abrams, Lawrence M.; Woodard, Lloyd Lee; Patterson, Alzea
Genre: children’s song; play song
Reference Number: 0879A2
Date: 3/9/37
Recording: Oh Brother Rabbit, Shake It
Performer: Abrams, Lawrence M.; Woodard, Lloyd Lee; Patterson, Alzea
Genre: children’s song; play song
Reference Number: 0879A3
Date: 3/9/37
Recording: Golden Boy
Performer: Abrams, Lawrence M.; Woodard, Lloyd Lee; Patterson, Alzea
Genre: play song
Reference Number: 0879A4
Date: 3/9/37

Recording: Little Baby Frenchman (fragment)
Performer: Unidentified men
Genre: work song
Reference Number: 0649A
Date: 8/9-10/1933
Recording: I Been 'Buked and I Been Scorned  
Performer: Abrams, Lawrence M.; Woodard, Lloyd Lee; Patterson, Alzea; Ford, Joseph  
Genre: sacred song  
Reference Number: 0879B1  
Date: 3/9/37

Recording: Getting Late In the Evening  
Performer: Oliver, Ernestine; Gibson, Alberta; Johnson, Cleo; Howell, Hattie May  
Genre: sacred song  
Reference Number: 0879B2  
Date: 3/9/37

Recording: Old Cold 'Tater  
Performer: Fairley, Lester; Thomas, J.B.; Smith, Clyde; Smith, Theodore  
Genre: comic song; popular song  
Reference Number: 0881A1  
Date: 3/9/37

Recording: Done Got Over At Last  
Performer: Gibson, Alberta; Unidentified women  
Genre: sacred song  
Reference Number: 0881A2  
Date: 3/9/37

Recording: Mary Mack  
Performer: Carter, Ella Jane; Unidentified girls  
Genre: play song  
Reference Number: 0881A3  
Date: 3/9/37

Recording: This World Is No Place for Sinners  
Performer: Carter, Ella Janes; Unidentified men  
Genre: sacred song  
Reference Number: 0881B1  
Date: 3/9/37

Recording: What the Engine Done  
Performer: Mikel, Tommy  
Genre: train song  
Reference Number: 0881B2  
Date: 3/9/37

Recording: Way Down Yonder on Simpson Ridge  
Performer: Mikel, Tommy  
Genre: train song  
Reference Number: 0881B3  
Date: 3/9/37

Recording: Big Boy, Can't You Line 'Em  
Performer: Mikel, Tommy  
Genre: work song; track-lining song  
Reference Number: 0881B4  
Date: 3/9/37
4. 1941–1942 FISK UNIVERSITY-LIBRARY OF CONGRESS MISSISSIPPI RECORDINGS

All recordings made by Alan Lomax on behalf of the Library of Congress’ Archive of Folk Song and Lewis Jones on behalf of Fisk University; assisted by Elizabeth Lyttleton Harold Lomax. Both Muddy Waters sessions recorded by Lomax and Jones with John W. Work III.

Mount Ararat Missionary Baptist Church, King and Anderson Plantation, Friars Point, Coahoma, MS

Recording: I'm So Glad I Got My Religion In Time
Performer: Unidentified
Genre: sacred song; hymn; spiritual
Reference Number: 4764A1
Date: 8-29/30-1941

Recording: I’ll Be Waiting Up There
Performer: Unidentified
Genre: sacred song; hymn; spiritual
Reference Number: 4764A2
Date: 8-29/30-1941

Recording: Oh, Freedom!
Performer: Unidentified
Genre: sacred song; hymn; spiritual
Reference Number: 4764A3
Date: 8-29/30-1941

Recording: Daniel
Performer: Unidentified
Genre: sacred song; hymn; spiritual
Reference Number: 4764A4
Date: 8-29/30-1941

Recording: Announcements and collection
Performer: Unidentified
Genre: sacred song; hymn; spiritual; religious speech
Reference Number: 4764B
Date: 8-29/30-1941

Recording: Rock, Daniel
Performer: Savage, Rev. C.H.; Stith, Joycie; Joiner, Caroline; Jones, Hester; Anderson, Annie; Jackson, Fannie; Smith, Louise; Joiner, Henry; Clark, James; Drakes, Charlie; Jones, Tom
Genre: sacred song; hymn; spiritual
Reference Number: 4765A1
Date: 8-29/30-1941

Recording: Hallelu, Hallelu
Performer: Anderson, Annie; Joiner, Henry
Genre: sacred song; shout; spiritual
Reference Number: 4765A2
Date: 8-29/30-1941

Recording: Testimony on conversion experience
Performer: Joiner, Henry
Genre: religious speech
Reference Number: 4765B1
Date: 8-29/30-1941

Recording: This Is My Burying Ground
Performer: Savage, Rev. C.H.; Stith, Joycie; Joiner, Caroline; Jones, Hester; Anderson, Annie; Jackson, Fannie; Smith, Louise; Joiner, Henry; Clark, James; Drakes, Charlie; Jones, Tom
Genre: sacred song; shout; spiritual
Reference Number: 4766A1
Date: 8-29/30-1941

Recording: O David
Performer: Savage, Rev. C.H.; Stith, Joycie; Joiner, Caroline; Jones, Hester; Anderson, Annie; Jackson, Fannie; Smith, Louise; Joiner, Henry; Clark, James; Drakes, Charlie; Jones, Tom
Genre: sacred song; shout; spiritual
Reference Number: 4766A2
Date: 8-29/30-1941

Recording: I Know the Lord Will Fix A Way for Me
Performer: Jones, Hester; Savage, Rev. C.H.; Stith, Joycie; Joiner, Caroline; Anderson, Annie; Jackson, Fannie; Smith, Louise; Joiner, Henry; Clark, James; Drakes, Charlie; Jones, Tom
Genre: sacred song; shout; spiritual
Reference Number: 4766A3
Date: 8-29/30-1941

Recording: I'm No Way Worried (Glory Hallelujah)
Performer: Savage, Rev. C.H.; Stith, Joycie; Joiner, Caroline; Jones, Hester; Anderson, Annie; Jackson, Fannie; Smith, Louise; Joiner, Henry; Clark, James; Drakes, Charlie; Jones, Tom
Genre: sacred song; shout; spiritual
Reference Number: 4766A4
Date: 8-29/30-1941

Recording: I Couldn't Hear Nobody Pray
Performer: Savage, Rev. C.H.; Stith, Joycie; Joiner, Caroline; Jones, Hester; Anderson, Annie; Jackson, Fannie; Smith, Louise; Joiner, Henry; Clark, James; Drakes, Charlie; Jones, Tom
Genre: sacred song; shout; spiritual
Reference Number: 4766B1
Date: 8-29/30-1941

Recording: Calvary
Performer: Savage, Rev. C.H.; Stith, Joycie; Joiner, Caroline; Jones, Hester; Anderson, Annie; Jackson, Fannie; Smith, Louise; Joiner, Henry; Clark, James; Drakes, Charlie; Jones, Tom
Genre: sacred song; spiritual
Reference Number: 4766B2
Date: 8-29/30-1941

Recording: I'm Goin' to Stay On the Battlefield Till I Die
Performer: Savage, Rev. C.H.; Stith, Joycie; Joiner, Caroline; Jones, Hester; Anderson, Annie; Jackson, Fannie; Smith, Louise; Joiner, Henry; Clark, James; Drakes, Charlie; Jones, Tom
Genre: sacred song; spiritual
Reference Number: 4767A1
Date: 8-29/30-1941

Recording: Moaning
Performer: Savage, Rev. C.H.; Stith, Joycie; Joiner, Caroline; Jones, Hester; Anderson, Annie; Jackson, Fannie; Smith, Louise; Joiner, Henry; Clark, James; Drakes, Charlie; Jones, Tom
Genre: sacred song; spiritual
Reference Number: 4767A2
Date: 8-29/30-1941

Recording: Country Blues
Performer: Morganfield, McKinley (Muddy Waters)
Genre: blues
Reference Number: 4769A1
Date: 8/30/41

Recording: I Be's Troubled
Performer: Morganfield, McKinley (Muddy Waters)
Genre: religious speech; sacred song
Reference Number: 477A4A
Date: 8/31/41

Recording: I Be's Troubled (duplicate)
Performer: Morganfield, McKinley (Muddy Waters)
Genre: blues
Reference Number: 477A4B
Date: 8/31/41

Recording: I Be's Troubled (duplicate)
Performer: Morganfield, McKinley (Muddy Waters)
Genre: religious speech; sacred song
Reference Number: 477A4B
Date: 8/31/41

CHURCH OF GOD IN CHRIST, MOHEAD PLANTATION, MOON LAKE, LULA, COAHOMA, MS

Recording: I Got A Hiding Place
Performer: Williams, Wineleg; Brown, Doodlum, Sister Turner, Sister Richardson, Sister Johnson; Mother Vickson
Genre: religious speech; sacred song
Reference Number: 477B1
Date: 8/31/41
Recording: No Condemnation
Performer: Williams, Wineleg; Brown, Doodlum, Sister Turner, Sister Richardson, Sister Johnson; Mother Vickson
Genre: sacred song
Reference Number: 4774B2
Date: 8/31/41

Recording: Testimonials
Performer: Williams, Wineleg; Brown, Doodlum, Sister Turner, Sister Richardson, Sister Johnson; Mother Vickson
Genre: religious speech
Reference Number: 4774B3
Date: 8/31/41

Recording: Singing
Performer: Williams, Wineleg; Brown, Doodlum, Sister Turner, Sister Richardson, Sister Johnson; Mother Vickson
Genre: sacred song
Reference Number: 4774B4
Date: 8/31/41

Recording: Build Up A Building for the Lord
Performer: Williams, Wineleg; Brown, Doodlum, Sister Turner, Sister Richardson, Sister Johnson; Mother Vickson
Genre: religious speech
Reference Number: 4774B5
Date: 8/31/41

Recording: Worship service (testimonials and prayers) / Amen Amen Amen
Performer: Williams, Wineleg; Brown, Doodlum, Sister Turner, Sister Richardson, Sister Johnson; Mother Vickson
Genre: religious speech
Reference Number: 4776A
Date: 8/31/41

Recording: Worship service (preaching and Bible reading)
Performer: Williams, Wineleg; Brown, Doodlum, Sister Turner, Sister Richardson, Sister Johnson; Mother Vickson
Genre: religious speech
Reference Number: 4776B
Date: 8/31/41

Recording: Recollections of Jefferson Davis’ slaves band and dances; settlement and bands in Mound Bayou
Performer: Johnson, George
Genre: oral history
Reference Number: 4777B
Date: 9/02/41

Recording: Recollections of church at Hurricane; field hollers and blues; dances and church songs; Davis Bend excursions; cotton-pickings and community celebrations
Performer: Johnson, George
Genre: oral history
Reference Number: 4778A
Date: 9/02/41

Recording: Recollections of bands at Davis Bend; studying music at Alcorn; contemporary musicians in Mound Bayou
Performer: Johnson, George
Genre: oral history
Reference Number: 4778B
Date: 9/02/41

Recording: Recollections of learning music; reels, blues and march music; mother’s Creole origins
Performer: Johnson, George
Genre: oral history
Reference Number: 4779A
Date: 9/02/41

Recording: Recollections of slavery-time conditions and activities at Hurricane Plantation
Performer: Johnson, George
Genre: oral history
Reference Number: 4779B
Date: 9/02/41

MOUND BAYOU, BOLIVAR, MS

Recording: Stories of Jefferson Davis and Isaiah T. Montgomery
Performer: Johnson, George
Genre: story; oral history
Reference Number: 4777A
Date: 9/02/41

AT THE CLACK STORE
LAKE CORMORANT, DESOTO COUNTY

Recording: Guitar tuning
Performer: House, Eddie (Son)
Genre: instrumental
Reference Number: 4780A1
Date: 9/03/41

Recording: Levee Camp Blues
Performer: House, Eddie (Son); Martin, Fiddlin’ Joe; Brown, Willie; Williams, Leroy
Genre: blues
Reference Number: 4780A2
Date: 9/03/41

Recording: Government Fleet Blues
Performer: House, Eddie (Son); Martin, Fiddlin’ Joe; Brown, Willie; Williams, Leroy
Genre: blues
Reference Number: 4780B1
Date: 9/03/41

Recording: Walking Blues
Performer: House, Eddie (Son); Martin, Fiddlin’ Joe; Brown, Willie; Williams, Leroy
Genre: blues
Reference Number: 4780B2
Date: 9/03/41

Recording: Shetland Pony Blues
Performer: House, Eddie (Son)
Genre: blues
Reference Number: 4781A1
Date: 9/03/41

Recording: Four O’Clock Flower Blues
Performer: Martin, Fiddlin’ Joe; Brown, Willie; House, Eddie (Son)
Genre: blues
Reference Number: 4781A2
Date: 9/03/41

SILENT GROVE BAPTIST CHURCH
CLARKSDALE, COAHOMA COUNTY

Recording: Opening announcement
Performer: Unidentified minister
Genre: religious speech
Reference Number: 6604A8
Date: 7/11/42

Recording: I Love the Lord, He Heard My Cry
Performer: Silent Grove Baptist Church congregation
Genre: lining hymn, sacred song
Reference Number: 6604B1
Date: 7/11/42

Recording: Prayer
Performer: Unidentified minister; Silent Grove Baptist Church congregation
Genre: religious speech
Reference Number: 6604B2
Date: 7/11/42

Recording: Announcement
Performer: Unidentified minister
Genre: spoken
Reference Number: 6604B3
Date: 7/11/42

Recording: I’ll Fly Away
Performer: Silent Grove Baptist Church congregation
Genre: spiritual; sacred song; hymn
Reference Number: 6604B4
Date: 7/11/42

Recording: Use Me, My Lord, Use Me
Performer: Unidentified jubilee quartet
Genre: spiritual; sacred song; hymn
Reference Number: 6604B5
Date: 7/11/42

Recording: Uncle Sam Done Called
Performer: Williams, Leroy; Brown, Willie; Martin, Fiddlin’ Joe
Genre: spiritual; sacred song; hymn
Reference Number: 6604B6
Date: 7/11/42

Recording: Uncle Sam Done Called
Performer: Williams, Leroy; Brown, Willie; Martin, Fiddlin’ Joe
Genre: spiritual; sacred song; hymn
Reference Number: 6604B7
Date: 7/11/42

Recording: Make Me A Pallet On the Floor
Performer: Brown, Willie

Performer: Blackwell, Willie; Brown, William
Genre: blues
Reference Number: 6605A1
Date: 7/16/42

Recording: Interview about making music for a living
Performer: Blackwell, Willie; Lomax, Alan
Genre: spoken
Reference Number: 6605A2
Date: 7/16/42

Recording: Junior, A Jap Girl’s Christmas for His Santa Claus
Performer: Blackwell, Willie
Genre: blues
Reference Number: 6605B
Date: 7/16/42

Recording: Mississippi Blues
Performer: Brown, William
Genre: blues
Reference Number: 6606A1
Date: 7/16/42

Recording: East St. Louis Blues
Performer: Brown, William
Genre: blues
Reference Number: 6606A2
Date: 7/16/42

Recording: Ragged and Dirty
Performer: Brown, William
Genre: blues
Reference Number: 6606A3
Date: 7/16/42

AT THE HOME OF DAVE ROLAND, SADIE BECK’S PLANTATION, ARKANSAS

Recording: World is Goin’ to Destruction

Performer: Blackwell, Willie; Brown, William
Genre: blues
Reference Number: 6605A1
Date: 7/16/42

Recording: Interview about making music for a living
Performer: Blackwell, Willie; Lomax, Alan
Genre: spoken
Reference Number: 6605A2
Date: 7/16/42

Recording: Junior, A Jap Girl’s Christmas for His Santa Claus
Performer: Blackwell, Willie
Genre: blues
Reference Number: 6605B
Date: 7/16/42

Recording: Mississippi Blues
Performer: Brown, William
Genre: blues
Reference Number: 6606A1
Date: 7/16/42

Recording: East St. Louis Blues
Performer: Brown, William
Genre: blues
Reference Number: 6606A2
Date: 7/16/42

Recording: Ragged and Dirty
Performer: Brown, William
Genre: blues
Reference Number: 6606A3
Date: 7/16/42

ROBINSONVILLE, COAHOMA COUNTY

Recording: Song fragment
Performer: House, Eddie (Son)
Genre: blues
Reference Number: 6606B1
Date: 7/17/42

Recording: Special Rider Blues
Performer: House, Eddie (Son)
Genre: blues
Reference Number: 6606B2
Date: 7/17/42

Recording: Low Down Dirty Dog Blues
Performer: House, Eddie (Son)
Genre: blues
Reference Number: 6606B3
Date: 7/17/42

Recording: Depot Blues
Performer: House, Eddie (Son)
Genre: blues
Reference Number: 6607A1
Date: 7/17/42

Recording: American Defense
Performer: House, Eddie (Son)
Genre: lyric song; topical song
Reference Number: 6607B1
Date: 7/17/42

Recording: Am I Right Or Wrong
Performer: House, Eddie (Son)
Genre: lyric song
Reference Number: 6607B2
Date: 7/17/42

Recording: When I Lay My Burden Down
Performer: Johnson, Jr., Turner S. (Turner Junior Johnson)
Genre: sacred song
Reference Number: 6608B1
Date: 7/19/42

CLARKSDALE, COAHOMA COUNTY

Recording: Meet Me In Jerusalem
Performer: Johnson, Jr., Turner S. (Turner Junior Johnson)
Genre: sacred song
Reference Number: 6608B2
Date: 7/19/42

Recording: The Jinx Blues (#1)
Performer: House, Eddie (Son)
Genre: blues
Reference Number: 6608A2
Date: 7/17/42

Recording: The Jinx Blues (#2)
Performer: House, Eddie (Son)
Genre: blues
Reference Number: 6608A3
Date: 7/17/42

Recording: Walking Blues
Performer: House, Eddie (Son)
Genre: blues
Reference Number: 6607B3
Date: 7/17/42

Recording: County Farm Blues
Performer: House, Eddie (Son)
Genre: blues
Reference Number: 6608A1
Date: 7/17/42

Recording: The Pony Blues
Performer: House, Eddie (Son)
Genre: blues
Reference Number: 6608A2
Date: 7/17/42
Date: 7/19/42
Recording: Sweet Lamb of God
Performer: Johnson, Jr., Turner S. (Turner Junior Johnson)
Genre: sacred song
Reference Number: 6609A1
Date: 7/19/42
Recording: Preacher Let Your Heart Catch On Fire
Performer: Johnson, Jr., Turner S. (Turner Junior Johnson)
Genre: sacred song
Reference Number: 6609A2
Date: 7/19/42
Recording: In New Jerusalem
Performer: Johnson, Jr., Turner S. (Turner Junior Johnson)
Genre: sacred song
Reference Number: 6609A3
Date: 7/19/42
Recording: In New Jerusalem
Performer: Johnson, Jr., Turner S. (Turner Junior Johnson)
Genre: sacred song
Reference Number: 6609A4
Date: 7/19/42
Recording: Traveling On
Performer: Johnson, Jr., Turner S. (Turner Junior Johnson)
Genre: sacred song
Reference Number: 6609A5
Date: 7/19/42
Recording: The Buzzard Eats the Rabbit
Performer: Johnson, Jr., Turner S. (Turner Junior Johnson)
Genre: joke, story
Reference Number: 6609B1
Date: 7/19/42
Recording: The Hawk and the Buzzard
Performer: Johnson, Jr., Turner S. (Turner Junior Johnson)
Genre: joke, story
Reference Number: 6609B2
Date: 7/19/42
Recording: Sitting On Top of the World
Performer: Johnson, Jr., Turner S. (Turner Junior Johnson)
Genre: blues, popular song
Reference Number: 6609B3
Date: 7/19/42
Recording: Minglewood Blues
Performer: Johnson, Jr., Turner S. (Turner Junior Johnson)
Genre: blues, popular song
Reference Number: 6609B4
Date: 7/19/42
Recording: Stagolee
Performer: Edwards, David (Honeyboy)
Genre: reel; dance tune; blues
Reference Number: 6610B4
Date: 7/20/42
Recording: Just A Spoonful
Performer: Edwards, David (Honeyboy)
Genre: reel; dance tune; blues
Reference Number: 6610B5
Date: 7/20/42
Recording: I Love My Jelly Roll
Performer: Edwards, David (Honeyboy)
Genre: lyric song
Reference Number: 6611A1
Date: 7/20/42
Recording: Interview about Spread My Raincoat Down and the meaning and origins of the blues
Performer: Edwards, David (Honeyboy); Lomax, Alan
Genre: spoken
Reference Number: 6610B1
Date: 7/20/42
Recording: You Got To Roll (I)
Performer: Edwards, David (Honeyboy)
Genre: holler; blues
Reference Number: 6610B2
Date: 7/20/42
Recording: You Got To Roll (II)
Performer: Edwards, David (Honeyboy)
Genre: holler; blues
Reference Number: 6610B3
Date: 7/20/42
Recording: Interview about Edwards’ interest in music, his music-making father, and sinful music
Performer: Edwards, David (Honeyboy); Lomax, Alan
Genre: spoken
Reference Number: 6611A2
Date: 7/20/42
Friars Point, Coahoma County

Recording: Near the Cross
Performer: McGhee, Rev. John; Johnson, Jr., Turner S. (Turner Junior Johnson); Bemford; unidentified
Genre: sacred song
Reference Number: 6612B3
Date: 7/20/42

Recording: There's No Grave Can Hold My Body Down
Performer: McGhee, Rev. John; Johnson, Jr., Turner S. (Turner Junior Johnson); Bemford; unidentified
Genre: sacred song
Reference Number: 6612B4
Date: 7/20/42

Recording: I Thank the Lord I'm In His Care
Performer: McGhee, Rev. John; Johnson, Jr., Turner S. (Turner Junior Johnson); Bemford; unidentified
Genre: sacred song
Reference Number: 6613A5
Date: 7/20/42

Delta Tourist Camp*

Clarksdale, Coahoma County

Recording: Toasts, folk tale, and interview (part 1)
Performer: Edwards, David (Honeyboy)
Genre: spoken
Reference Number: 6614A
Date: 7/22/42

Recording: Toasts, folk tale, and interview (part 2)
Performer: Edwards, David (Honeyboy)
Genre: spoken
Reference Number: 6614B
Date: 7/22/42

Recording: Stories of a conjure man and blue-gummed people / Toast
Performer: Edwards, David (Honeyboy)
Genre: spoken
Reference Number: 6615A1

*This was Lomax’s identification. Researcher Chris Smith suggests this was the Delta Tourist Courts, 1600 N. State St. in Clarksdale.
Date: 7/22/42
Recording: Do You Want A Little Bit of This?
Performer: Edwards, David (Honeyboy)
Genre: game song; bawdy song
Reference Number: 6615A2
Date: 7/22/42
Recording: Test (Unidentified blues)
Performer: Edwards, David (Honeyboy)
Genre: blues
Reference Number: 6615B1
Date: 7/22/42
Recording: Wind Howlin’ Blues
Performer: Edwards, David (Honeyboy)
Genre: blues
Reference Number: 6615B2
Date: 7/22/42
Recording: Roamin’ and Ramblin’ Blues
Performer: Edwards, David (Honeyboy)
Genre: blues
Reference Number: 6615B3
Date: 7/22/42

MISSISSIPPI MISSIONARY BAPTIST CONVENTION AT THE FIRST AFRICAN BAPTIST CHURCH
CLARKSDALE, COAHOMA COUNTY

Recording: At the Cross
Genre: sacred song; hymn
Reference Number: 6616A1
Date: 7/23/42
Recording: When I Can Read My Title Clear
(part 1)
Genre: spoken
Reference Number: 6616A2
Date: 7/23/42
Recording: Prayer
Performer: Davis, Rev. H.L.
Genre: spoken
Reference Number: 6616A3
Date: 7/23/42
Recording: Sermon
Performer: Unidentified
Genre: spoken
Reference Number: 6616A4
Date: 7/23/42
Recording: I’ll Fly Away
Genre: sacred song; hymn
Reference Number: 6616B1
Date: 7/23/42
Recording: Prayer after the sermon (part 1)
Performer: Whiting, J.H.
Genre: spoken
Reference Number: 6616B2
Date: 7/23/42
Recording: Prayer after the sermon (part 2)
Performer: Whiting, J.H.
Genre: spoken
Reference Number: 6616B3
Date: 7/23/42
Recording: Announcement of recording
Performer: Unidentified
Genre: spoken
Reference Number: 6617A1
Date: 7/23/42
Recording: Take My Hand, Precious Lord, Lead Me On
Genre: sacred song; hymn
Reference Number: 6617A2
Date: 7/23/42
Recording: Sermon on “Kingdom Unity”
(part 1)
Performer: Richardson, Rev. H.F.
Genre: spoken
Reference Number: 6617A3
Date: 7/23/42
Recording: Sermon on “Kingdom Unity”
(part 2)
Performer: Richardson, Rev. H.F.
Genre: spoken
Reference Number: 6617A4
Date: 7/23/42
Recording: Sermon on “Kingdom Unity”
(part 3)
Performer: Richardson, Rev. H.F.
Genre: spoken
Reference Number: 6617B
Date: 7/23/42
Recording: Scripture lesson
Performer: Brown, Rev. T.B.
Genre: spoken
Reference Number: 6618A2
Date: 7/23/42
Recording: Just A Little Talk With Jesus
Genre: sacred song; hymn
Reference Number: 6619A2
Date: 7/23/42
Recording: Missionary sermon (part 1)
Performer: Terrell, Rev. J.W.
Genre: spoken
Reference Number: 6619B1
Date: 7/23/42
Recording: Missionary sermon (part 2)
Performer: Terrell, Rev. J.W.
Genre: spoken
Reference Number: 6619B2
Date: 7/23/42
Recording: Missionary sermon (part 3)
Performer: Terrell, Rev. J.W.
Genre: spoken
Reference Number: 6620A
Date: 7/23/42
Recording: Missionary sermon (part 4)
Performer: Terrell, Rev. J.W.
Genre: spoken
Reference Number: 6620B1
Date: 7/23/42
Recording: Missionary sermon (conclusion)
Performer: Terrell, Rev. J.W.
Genre: spoken
Reference Number: 6621A1
Date: 7/23/42
Recording: Ambience
Performer: Unidentified
Genre: spoken
Reference Number: 6621A2
Date: 7/23/42
Recording: Interview about sacred songwriting and old-time reels and songs
Performer: Haffer, Jr., Charles; Lomax, Alan
Genre: spoken
Reference Number: 6622A1
Date: 7/23/42
Recording: Interview about old-time reels

**BACK ROOM OF NELSON’S FUNERAL HOME CLARKSDALE, COAHOMA COUNTY**

Recording: Just A Closer Walk With thee
Performer: Martin, Rev. E.M.
Genre: sacred song; hymn
Reference Number: 6621A5
Date: 7/23/42
Recording: Crying Holy Unto the Lord (Woe Unto Your Soul)
Performer: Martin, Rev. E.M.
Genre: sacred song; hymn
Reference Number: 6621A6
Date: 7/23/42
Recording: Hold the Wind (#1)
Performer: Martin, Rev. E.M.
Genre: sacred song; hymn
Reference Number: 6621B1
Date: 7/23/42
Recording: Hold the Wind (#2)
Performer: Martin, Rev. E.M.
Genre: sacred song; hymn
Reference Number: 6621B2
Date: 7/23/42
Recording: Interview about sacred songwriting and old-time reels and songs
Performer: Haffer, Jr., Charles; Lomax, Alan
Genre: spoken
Reference Number: 6622A1
Date: 7/23/42
Recording: Interview about old-time reels
and levee camps
Performer: Haffer, Jr., Charles; Lomax, Alan
Genre: spoken
Reference Number: 6622A2
Date: 7/23/42

Recording: Interview about sinful instruments; levee camp incidents; work songs; old-time dances and reels; banjos, guitars, and tent shows.
Performer: Haffer, Jr., Charles; Lomax, Alan
Genre: spoken
Reference Number: 6622B
Date: 7/23/42

Recording: These Days Got Everybody Troubled
Performer: Haffer, Jr., Charles
Genre: topical song
Reference Number: 6623A
Date: 7/23/42

Recording: Interview about geopolitics and race relations
Performer: Haffer, Jr., Charles; Lomax, Alan
Genre: spoken
Reference Number: 6623B1
Date: 7/23/42

Recording: The Natchez Theater Fire Disaster
Performer: Haffer, Jr., Charles
Genre: topical song
Reference Number: 6623B2
Date: 7/23/42

Recording: What A Storm (Storm of ’42)
Performer: Haffer, Jr., Charles
Genre: topical song
Reference Number: 6624A1
Date: 7/23/42

Recording: I'll Be Glad to See the Son When He Comes
Performer: Haffer, Jr., Charles
Genre: sacred song
Reference Number: 6624A2
Date: 7/23/42

Recording: I'll Be Glad to See the Son When He Comes (conclusion)
Performer: Haffer, Jr., Charles
Genre: sacred song
Reference Number: 6624A3
Date: 7/23/42

Recording: Where Shall I Be When the First Trumpet Sounds
Performer: Martin, Rev. E.M.; Johns, Pearline
Genre: sacred song
Reference Number: 6624B1
Date: 7/23/42

Recording: Motherless Children
Performer: Martin, Rev. E.M.; Johns, Pearline
Genre: sacred song
Reference Number: 6624B2
Date: 7/23/42

Recording: I'm Going Home On the Morning Train
Performer: Martin, Rev. E.M.; Johns, Pearline
Genre: sacred song
Reference Number: 6624B3
Date: 7/23/42

Recording: A Charge to Keep I Have
Performer: Martin, Rev. E.M.; Johns, Pearline; Boyd, Willie Dale
Genre: lining hymn; long meter hymn; sacred song
Reference Number: 6624B4
Date: 7/23/42

Recording: Discussion of funeral customs
Performer: Martin, Rev. E.M.
Genre: spoken
Reference Number: 6625A1
Date: 7/23/42

Recording: Sermon on Job
Performer: Martin, Rev. E.M.
Genre: spoken; religious speech
Reference Number: 6625A2
Date: 7/23/42

Recording: Shine On Me
Performer: Martin, Rev. E.M.; Johns, Pearline
Genre: sacred song; hymn; lining hymn
Reference Number: 6625B1
Date: 7/23/42

Recording: Discussion of funeral customs (continued)
Performer: Martin, Rev. E.M.
Genre: spoken
Reference Number: 6625B2
Date: 7/23/42

Recording: Interview about songwriting and song-peddling
Performer: Haffer, Jr., Charles; Lomax, Alan
Genre: spoken
Reference Number: 6626A1
Date: 7/23/42

Recording: The Titanic
Performer: Haffer, Jr., Charles
Genre: topical song
Reference Number: 6626A2
Date: 7/23/42

Recording: Strange Things Happening In the Land
Performer: Haffer, Jr., Charles
Genre: topical song
<table>
<thead>
<tr>
<th>Reference Number</th>
<th>Date</th>
<th>Recording</th>
<th>Performer</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>6626A3</td>
<td>7/23/42</td>
<td>Tent-show monologue</td>
<td>Orr, M.C.</td>
<td>spoken</td>
</tr>
<tr>
<td>6626B2</td>
<td>7/23/42</td>
<td>The Ugliest Animal, the Baboon</td>
<td>Orr, M.C.</td>
<td>spoken; story; joke</td>
</tr>
<tr>
<td>6626B3</td>
<td>7/23/42</td>
<td>Big Mosquitos</td>
<td>Orr, M.C.</td>
<td>spoken; story; joke</td>
</tr>
<tr>
<td>6626B4</td>
<td>7/23/42</td>
<td>The Man Who Walked On the Water Like Christ</td>
<td>Orr, M.C.</td>
<td>spoken; story; joke</td>
</tr>
<tr>
<td>6626B5</td>
<td>7/23/42</td>
<td>The White Doctor and His Servant</td>
<td>Orr, M.C.</td>
<td>spoken; story; joke</td>
</tr>
<tr>
<td>6626B6</td>
<td>7/23/42</td>
<td>John Loses the Race</td>
<td>Jefferson, Ulisses (Buck Asa)</td>
<td>spoken; Jack story</td>
</tr>
<tr>
<td>6627A1</td>
<td>7/23/42</td>
<td>John Guesses What's Under the Pot</td>
<td>Jefferson, Ulisses (Buck Asa)</td>
<td>spoken; story; joke</td>
</tr>
<tr>
<td>6627A2</td>
<td>7/23/42</td>
<td>The Lady and Her Three Daughters</td>
<td>Orr, M.C.</td>
<td>spoken; story; joke</td>
</tr>
<tr>
<td>6627A3</td>
<td>7/23/42</td>
<td>The Ox and the Mule</td>
<td>Orr, M.C.</td>
<td>spoken; story; joke</td>
</tr>
<tr>
<td>6627A4</td>
<td>7/23/42</td>
<td>The Jew and the Irishman at the Cemetery</td>
<td>Orr, M.C.</td>
<td>spoken; story; joke</td>
</tr>
<tr>
<td>6627A5</td>
<td>7/23/42</td>
<td>White Man, Jew, and a Negro Go to Heaven</td>
<td>Orr, M.C.</td>
<td>spoken; story; joke</td>
</tr>
<tr>
<td>6627B1</td>
<td>7/23/42</td>
<td>The Preacher Who Could Always Be Trapped By Pussy</td>
<td>Jefferson, Ulisses (Buck Asa)</td>
<td>spoken</td>
</tr>
<tr>
<td>6627B2</td>
<td>7/23/42</td>
<td>The Preacher and His Hogs (part 1)</td>
<td>Jefferson, Ulisses (Buck Asa)</td>
<td>spoken; story</td>
</tr>
<tr>
<td>6627B3</td>
<td>7/23/42</td>
<td>The Preacher and His Hogs (part 2)</td>
<td>Jefferson, Ulisses (Buck Asa)</td>
<td>spoken; story</td>
</tr>
<tr>
<td>6627B4</td>
<td>7/23/42</td>
<td>Discussion of the Swift Peter (the dog killer)</td>
<td>Jefferson, Ulisses (Buck Asa)</td>
<td>spoken</td>
</tr>
<tr>
<td>6627B5</td>
<td>7/23/42</td>
<td>Bring Me My Duck</td>
<td>Jefferson, Ulisses (Buck Asa)</td>
<td>spoken; story; joke</td>
</tr>
<tr>
<td>6627B6</td>
<td>7/23/42</td>
<td>Ramblin' Kid Blues (fragment)</td>
<td>Jefferson, Ulisses (Buck Asa)</td>
<td>spoken; story; joke</td>
</tr>
<tr>
<td>6628A1</td>
<td>7/24/42</td>
<td>White Man, Jew, and a Negro Go to Heaven</td>
<td>Morganfield, McKinley (Muddy Waters); Sims, Henry (Son); Thomas, Percy; Ford, Louis</td>
<td>blues</td>
</tr>
<tr>
<td>6628A2</td>
<td>7/23/42</td>
<td>The Preacher Who Could Always Be Trapped By Pussy</td>
<td>Jefferson, Ulisses (Buck Asa)</td>
<td>spoken</td>
</tr>
<tr>
<td>6628A3</td>
<td>7/23/42</td>
<td>The Jew and the Irishman at the Cemetery</td>
<td>Jefferson, Ulisses (Buck Asa)</td>
<td>spoken; story; joke</td>
</tr>
<tr>
<td>6628A4</td>
<td>7/23/42</td>
<td>The Lady and Her Three Daughters</td>
<td>Orr, M.C.</td>
<td>spoken; story; joke</td>
</tr>
</tbody>
</table>
STOVALL, COAHOMA COUNTY

Recording: Ramblin’ Kid Blues
Performer: Morganfield, McKinley (Muddy Waters); Sims, Henry (Son); Thomas, Percy; Ford, Louis
Genre: blues
Reference Number: 6628A6
Date: 7/24/42

Recording: Rosalie
Performer: Morganfield, McKinley (Muddy Waters); Sims, Henry (Son); Thomas, Percy; Ford, Louis
Genre: blues
Reference Number: 6628A7
Date: 7/24/42

Recording: Joe Turner Blues
Performer: Morganfield, McKinley (Muddy Waters); Sims, Henry (Son); Thomas, Percy; Ford, Louis
Genre: blues
Reference Number: 6628A8
Date: 7/24/42

POSSIBLY CLARKSDALE, COAHOMA COUNTY

Recording: I Be Bound to Write to You (#1)
Performer: Ware, Asa
Genre: spoken; story; joke
Reference Number: 6629A1
Date: 7/25/42

Recording: You Gonna Miss Me When I’m Gone
Performer: Morganfield, McKinley (Muddy Waters)

Genre: blues
Reference Number: 6629B2
Date: 7/24/42

Recording: Burr Clover Blues
Performer: Morganfield, McKinley (Muddy Waters); Sims, Henry (Son)
Genre: blues
Reference Number: 6628B3
Date: 7/24/42

Recording: Joe Turner Blues (false start)
Performer: Ford, Louis; Sims, Son
Genre: blues
Reference Number: 6629B5
Date: 7/24/42

Recording: Joe Turner Blues
Performer: Ford, Louis; Sims, Son
Genre: blues
Reference Number: 6629B6
Date: 7/24/42

Recording: I Be Bound to Write to You (#2)
Performer: Morganfield, McKinley (Muddy Waters); Sims, Henry (Son)
Genre: blues
Reference Number: 6629A3
Date: 7/24/42

Recording: Three Suitors Who Were Fast Men
Performer: Ware, Asa
Genre: spoken; story
Reference Number: 6630A1
Date: 7/25/42

Recording: The Foolish Boy and the Preachers
Performer: Ware, Asa
Genre: spoken; story; joke

Possibly Clarksdale, Coahoma County

Recording: I Be Bound to Write to You (#1)
Performer: Morganfield, McKinley (Muddy Waters); Sims, Henry (Son)
Genre: blues
Reference Number: 6629A5
Date: 7/24/42

Recording: Cornfield holler (#1)
Performer: Berry, Charles
Genre: holler
Reference Number: 6629A6
Date: 7/24/42

Recording: G on pitch pipe
Performer: Lomax, Alan
Genre: N/A
Reference Number: 6629A7
Date: 7/24/42

Recording: Machine ambience
Performer: N/A
Genre: N/A
Reference Number: 6629B3
Date: 7/24/42

Recording: Cornfield holler (#2)
Performer: Berry, Charles
Genre: holler
Reference Number: 6629B4
Date: 7/24/42

AT THE HOME OF “BUCK ASA” (ULISSES JEFFERSON), HOPSON PLANTATION

Recording: Three Suitors Who Were Fast Men
Performer: Ware, Asa
Genre: spoken; story
Reference Number: 6630A1
Date: 7/25/42
Reference Number: 6630A2
Date: 7/25/42
Recording: Greensnake
Performer: Ware, Asa
Genre: spoken; story
Reference Number: 6630A3
Date: 7/25/42
Recording: Interview about storytelling, his biography, Bud Doggett, and tough guys
Performer: Ware, Asa; Lomax, Alan
Genre: spoken
Reference Number: 6630A4
Date: 7/25/42
Recording: Tests / ambience
Performer: N/A
Genre: N/A
Reference Number: 6630B1
Date: 7/24/42

AT THE HOME OF “BUCK ASA” (ULISSES JEFFERSON), HOPSON PLANTATION
CLARKSDALE, COAHOMA COUNTY

Recording: Mr. Bear and Mr. Rabbit (#1)
Performer: Ware, Asa
Genre: spoken; story
Reference Number: 6631A2
Date: 7/25/42
Recording: Mr. Bear and Mr. Rabbit (#2)
Performer: Ware, Asa
Genre: spoken; story
Reference Number: 6631A3
Date: 7/25/42
Recording: Three Sons Look for Their Fortune
Performer: Ware, Asa
Genre: spoken; story
Reference Number: 6631A4
Date: 7/25/42
Recording: The Woman Who Never Had No Man
Performer: Ware, Asa
Genre: spoken; story
Reference Number: 6631A5
Date: 7/25/42
Recording: Get Up In the Morning Soon
Performer: Ware, Asa
Genre: lyric song; reel
Reference Number: 6631A6
Date: 7/25/42
Recording: Get Up In the Morning Soon
Performer: Ware, Asa
Genre: lyric song; reel
Reference Number: 6631A7
Date: 7/25/42
Recording: Casey Jones
Performer: Ware, Asa
Genre: lyric song; reel
Reference Number: 6631A8
Date: 7/25/42
Recording: Levee camp song (#1)
Performer: Ware, Asa
Genre: holler
Reference Number: 6631B1
Date: 7/25/42
Recording: Levee camp song (#2)
Performer: Ware, Asa
Genre: holler
Reference Number: 6631B2
Date: 7/25/42
Recording: Levee camp song (#3)
Performer: Ware, Asa
Genre: holler
Reference Number: 6631B3
Date: 7/25/42
Recording: The Devil Counts Souls In the Graveyard
Performer: Ware, Asa
Genre: spoken; story
Reference Number: 6631B4
Date: 7/25/42
Recording: Man Runs Away from the Gunshot
Performer: Ware, Asa
Genre: spoken; story; joke
Reference Number: 6631B5
Date: 7/25/42
Recording: The Lawyer, the Bookkeeper, and the Tramp Go to Mary
Performer: Ware, Asa
Genre: spoken; story; joke
Reference Number: 6631B6
Date: 7/25/42
Recording: The Chicken Stealin’ Man
Performer: Ware, Asa
Genre: spoken; story; joke
Reference Number: 6631B7
Date: 7/25/42
Recording: The Preacher and the Deacon’s Wife
Performer: Ware, Asa
Genre: spoken; story
Reference Number: 6631B8
Date: 7/25/42
Recording: Toast on Mr. Chatmon and Bud Doggett
Performer: Starks, Will
Genre: toast; spoken
Reference Number: 6632A1
Date: 7/25/42
Recording: The Lawyer, the Bookkeeper, and the Tramp Go to Mary
Performer: Ware, Asa
Genre: spoken; story; joke
Reference Number: 6632A2
Date: 7/25/42
Recording: The Chicken Stealin’ Man
Performer: Ware, Asa
Genre: spoken; story; joke
Reference Number: 6632A3
Date: 7/25/42
Recording: The Preacher and the Deacon’s Wife
Performer: Ware, Asa
Genre: spoken; story
Reference Number: 6632A4
Date: 7/25/42
Recording: The Queen of Africa (#1)
Performer: King, O.C.
Genre: spoken; story; joke
Reference Number: 6632A7
Date: 7/25/42

Recording: Shine and the Titanic (#1)
Performer: King, O.C.
Genre: spoken; story
Reference Number: 6632A8
Date: 7/25/42

Recording: The Queen of Africa (#2)
Performer: King, O.C.
Genre: spoken; story; joke
Reference Number: 6632B1
Date: 7/25/42

Recording: Shine and the Titanic (#2)
Performer: King, O.C.
Genre: spoken; story
Reference Number: 6632B2
Date: 7/25/42

Recording: Toast about preachers
Performer: King, O.C.
Genre: spoken; toast
Reference Number: 6632B4
Date: 7/25/42

Recording: The Railroad Men Go to Town
Performer: Starks, Will
Genre: spoken; story; joke
Reference Number: 6632B5
Date: 7/25/42

Recording: The Animals Have A Convention
Performer: Starks, Will
Genre: spoken; story; joke
Reference Number: 6632B6
Date: 7/25/42

Recording: The Lady Washing at the Spring
Performer: Starks, Will

CHURCH OF GOD IN CHRIST
CLARKSDALE, COAHOMA COUNTY

Recording: Where I Shall Wear the Golden Crown
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6633A4
Date: 7/26/42

Recording: Opening prayer
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6633A5
Date: 7/26/42

Recording: Do Remember Me
Performer: McGhee, Rev.; Church of God In Christ congregation

Recording: I’ll Live On / Testimony
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6633B3
Date: 7/26/42

Recording: Testimonies
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: spoken; religious speech
Reference Number: 6633B4
Date: 7/26/42

Recording: I’m Pressing On
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6633B5
Date: 7/26/42

Recording: Testimony
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: spoken; religious speech
Reference Number: 6633B6
Date: 7/26/42

Recording: Every Hour I’m With You / Testimonies
Performer: McGhee, Rev.; Church of God In Christ congregation
Recording: Jesus Is My Friend
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6633B7
Date: 7/26/42

Recording: With Angels Climbing the Golden Stairs
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6633B8
Date: 7/26/42

Recording: I Got A New World In My View
Performer: McGhee, Rev.; Church of God In Christ congregation; Unidentified woman
Genre: sacred song; hymn
Reference Number: 6634A1
Date: 7/26/42

Recording: Testimony
Performer: Unidentified woman
Genre: spoken; religious speech
Reference Number: 6634A2
Date: 7/26/42

Recording: I Got A Heaven In My View
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6634A3
Date: 7/26/42

Recording: At the Cross
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6634B4
Date: 7/26/42

Recording: Ye, Lord (part 1)
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6635B3
Date: 7/26/42

Recording: Praise Him
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6635B4
Date: 7/26/42

Recording: I’m Running For My Life
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6635B5
Date: 7/26/42

Recording: If You Put Your Trust In Jesus, Everything Will Be All Right
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6634A4
Date: 7/26/42

Recording: Testimony
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6634A5
Date: 7/26/42

Recording: Sermon
Performer: Unidentified pastor; Church of God In Christ congregation
Genre: spoken; religious speech
Reference Number: 6634A6
Date: 7/26/42

Recording: Sacramental text
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6635A1
Date: 7/26/42

Recording: The Blood Has Made Me Whole
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6635A2
Date: 7/26/42

Recording: Prayer
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: spoken; religious speech
Reference Number: 6635A3
Date: 7/26/42

Recording: Ye, Lord
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6635B2
Date: 7/26/42

Recording: Sacramental sermon
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: spoken; religious speech
Reference Number: 6635A4
Date: 7/26/42

Recording: Ye, Lord (part 2)
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6635B3
Date: 7/26/42

Recording: Ye, Lord
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6635B4
Date: 7/26/42

Recording: I’m Running For My Life
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6635B5
Date: 7/26/42
Reference Number: 6635B5
Date: 7/26/42
Recording: Sermon on foot-washing (part 1)
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: spoken; religious speech
Reference Number: 6635B6
Date: 7/26/42
Recording: Sermon on foot-washing (part 2)
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: spoken; religious speech
Reference Number: 6636A1
Date: 7/26/42
Recording: He Never Said A Mumbling Word
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6636A2
Date: 7/26/42
Recording: Sweeter As the Years Go By
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6636A3
Date: 7/26/42
Recording: Heaven’s Going to Be My Home
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6636B1
Date: 7/26/42
Recording: Just Like Heaven to Me
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6636B2
Date: 7/26/42
Recording: Running Up the Shiny Way
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6636B3
Date: 7/26/42
Recording: I’m A Soldier In the Army of the Lord
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6636B4
Date: 7/26/42
Recording: Worship service: lighting the offering
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: spoken; religious speech
Reference Number: 6636B5
Date: 7/26/42
Recording: I Claim Jesus First of All
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6636B6
Date: 7/26/42
Recording: Just A Little Talk With Jesus
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6637A1
Date: 7/26/42
Recording: Just A Closer Walk With Thee
Performer: Whitehead, Millie Lee; unidentified (Silent Grove Baptist Church junior choir)
Genre: sacred song; hymn
Reference Number: 6637A2
Date: 7/26/42
Recording: Until I Found the Lord
Performer: Whitehead, Millie Lee; unidentified (Silent Grove Baptist Church junior choir)
Genre: sacred song; hymn
Reference Number: 6637A3
Date: 7/26/42
Recording: Just A Little Talk With Jesus
Performer: Williams, Ella Mae
Genre: spoken
Reference Number: 6637A4
Date: 7/26/42
Recording: Sending Up My Timber
Performer: Whitehead, Millie Lee; unidentified (Silent Grove Baptist Church junior choir)
Genre: sacred song; hymn
Reference Number: 6637B1
Date: 7/25/42
Recording: Jesus Is My Everything (part 2)
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6637B2
Date: 7/26/42
Recording: Jesus Is My Everything (part 1)
Performer: McGhee, Rev.; Church of God In Christ congregation
Genre: sacred song; hymn
Reference Number: 6637B3
Date: 7/26/42
Recording: Just A Closer Walk With Thee
Performer: Whitehead, Millie Lee; unidentified (Silent Grove Baptist Church junior choir)
Genre: sacred song; hymn
Reference Number: 6637B4
Date: 7/25/42
Recording: Until I Found the Lord
Performer: Whitehead, Millie Lee; unidentified (Silent Grove Baptist Church junior choir)
Genre: sacred song; hymn
Reference Number: 6637B5
Date: 7/25/42
Recording: The Usher (poem)
Performer: Williams, Ella Mae
Genre: spoken
Reference Number: 6637B6
Date: 7/25/42
Recording: Sending Up My Timber
Performer: Whitehead, Millie Lee; unidentified (Silent Grove Baptist Church junior choir)
Genre: sacred song; hymn
Recording: You Just Sing for Jesus
Performer: Harris, Effie; Unidentified men (Four Star Quartet)
Genre: sacred song
Reference Number: 6638A1
Date: 7/25/42
Recording: My Lawd So High You Can't Go Over Him
Performer: Garner, Baker T.; Skipper, John; Unidentified men (Union Jubilee Quartet)
Genre: sacred song
Reference Number: 6638A2
Date: 7/25/42
Recording: Walk Around (fragment)
Performer: Garner, Baker T.; Skipper, John; Unidentified men (Union Jubilee Quartet)
Genre: sacred song
Reference Number: 6638A3
Date: 7/25/42
Recording: Please Don't Drive Me Away
Performer: Garner, Baker T.; Skipper, John; Sturdivant, Bozie; Unidentified men (Union Jubilee Quartet)
Genre: sacred song
Reference Number: 6638A4
Date: 7/25/42
Recording: Christ My Lord Is Coming Soon
Performer: Garner, Baker T.; Skipper, John; Unidentified men (Union Jubilee Quartet)
Genre: sacred song
Reference Number: 6638B2
Date: 7/25/42
Recording: Jesus Knows
Performer: Barmore, Connie; unidentified
Genre: sacred song; hymn
Reference Number: 6638B3
Date: 7/25/42
Recording: Precious Lord
Performer: Harris, Effie; Unidentified men (Four Star Quartet)
Genre: sacred song; hymn
Reference Number: 6639A1
Date: 7/25/42
Recording: I'm Toiling, Lord (#1)
Performer: Garner, Baker T.; Skipper, John; Unidentified men (Union Jubilee Quartet)
Genre: sacred song
Reference Number: 6639A2
Date: 7/25/42
Recording: Holy Baby
Performer: Garner, Baker T.; Skipper, John; Unidentified men (Union Jubilee Quartet)
Genre: sacred song; Christmas song
Reference Number: 6639A3
Date: 7/25/42
Recording: Ain't No Grave Can Hold My Body Down
Performer: Sturdivant, Bozie; Silent Grove Baptist Church Congregation
Genre: sacred song
Reference Number: 6639B1
Date: 7/25/42
Recording: When I've Done the Best I Can, I Want My Crown
Performer: Sturdivant, Bozie; Silent Grove Baptist Church Congregation
Genre: sacred song
Reference Number: 6639B2
Date: 7/25/42
Recording: There's A King of Kings Somewhere
Performer: Knowles, Mrs. Bennie; unidentified
Genre: sacred song; hymn
Reference Number: 6640A1
Date: 7/25/42
Recording: A Charge to Keep I Have
Performer: Garner, Baker T.; Skipper, John; Unidentified men (Union Jubilee Quartet)
Genre: sacred song; hymn
Reference Number: 6640A2
Date: 7/25/42
Recording: I'm Toiling, Lord (#2)
Performer: Garner, Baker T.; Skipper, John; Unidentified men (Union Jubilee Quartet)
Genre: sacred song
Reference Number: 6640A3
Date: 7/25/42
Recording: My Mind Done Changed (#1)
Performer: Robertson, Alec
Genre: sacred song; shout
Reference Number: 6640B1
Date: 7/28/42
Recording: Katy, I Got To Go (To Judgment)
Performer: Robertson, Alec
Genre: sacred song; shout
Reference Number: 6640B2
Date: 7/28/42
Recording: Rock, Daniel (#1)
Performer: Robertson, Alec
Genre: sacred song; shout
Reference Number: 6640B3
Date: 7/28/42
Recording: Rock, Daniel (#2)
Performer: Robertson, Alec
Genre: sacred song; shout
Reference Number: 6641A1
Date: 7/28/42
Recording: Run, Sinner, Run
Performer: Robertson, Alec
<table>
<thead>
<tr>
<th><strong>Recording</strong></th>
<th><strong>Performer</strong></th>
<th><strong>Genre</strong></th>
<th><strong>Reference Number</strong></th>
<th><strong>Date</strong></th>
<th><strong>Recording</strong></th>
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<th><strong>Genre</strong></th>
<th><strong>Reference Number</strong></th>
<th><strong>Date</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>There’ll Be Preaching Tonight (On the Old Campground)</td>
<td>Robertson, Alec</td>
<td>sacred song; shout</td>
<td>6641A2</td>
<td>7/28/42</td>
<td>Outshine the Sun</td>
<td>Robertson, Alec</td>
<td>sacred song; shout</td>
<td>6641A3</td>
<td>7/28/42</td>
<td>Inching Along</td>
<td>Robertson, Alec; Unidentified man</td>
<td>sacred song; shout</td>
<td>6641A4</td>
<td>7/28/42</td>
<td>Make Cindy Behave Herself</td>
<td>Robertson, Alec</td>
<td>sacred song</td>
<td>6641A5</td>
<td>7/28/42</td>
</tr>
</tbody>
</table>
Where You Bury My Body / Glory, Glory, Hallelujah  
**Performer:** Williams, Annie; Lomax, Alan  
**Genre:** spoken; sacred song; hymn  
**Reference Number:** 6642B5  
**Date:** 7/28/42

**Recording:** Am I Born to Die  
**Performer:** Williams, Annie  
**Genre:** sacred song; lining hymn  
**Reference Number:** 6642B6  
**Date:** 7/28/42

**Recording:** Interview about her family singing, praying, and shouting  
**Performer:** Williams, Annie; Lomax, Alan  
**Genre:** spoken  
**Reference Number:** 6642B7  
**Date:** 7/28/42

**Recording:** There Is A Fountain Filled With Blood  
**Performer:** Williams, Annie  
**Genre:** sacred song; lining hymn  
**Reference Number:** 6642B8  
**Date:** 7/28/42

**Recording:** Interview about Watts hymns (lining hymns), education, and old songs  
**Performer:** Williams, Annie; Lomax, Alan  
**Genre:** spoken  
**Reference Number:** 6643A1  
**Date:** 7/28/42

**Recording:** Free At Last  
**Performer:** Williams, Annie  
**Genre:** sacred song  
**Reference Number:** 6643A2  
**Date:** 7/28/42

**Recording:** You Don't Believe I'm A Child of God  
**Performer:** Williams, Annie  

**Genre:** sacred song  
**Reference Number:** 6643A3  
**Date:** 7/28/42

**Recording:** Don't Grieve After Me  
**Performer:** Williams, Annie  
**Genre:** sacred song  
**Reference Number:** 6643A4  
**Date:** 7/28/42

**Recording:** Chicka Ma, Chicka Ma, Caney Crow / Billy Boy  
**Performer:** Moss, Willie  
**Genre:** play song; game song  
**Reference Number:** 6643B1  
**Date:** 7/28/42

**Recording:** Ain't Gonna Rain No More  
**Performer:** Moss, Willie  
**Genre:** play song; game song  
**Reference Number:** 6643B2  
**Date:** 7/28/42

**Recording:** When the Saints Go Marching In  
**Performer:** Moss, Willie  
**Genre:** sacred song  
**Reference Number:** 6643B3  
**Date:** 7/28/42

**Recording:** Sunday Morning Band  
**Performer:** Moss, Willie  
**Genre:** sacred song  
**Reference Number:** 6643B4  
**Date:** 7/28/42

**Recording:** Never Said A Mumblin' Word  
**Performer:** Moss, Willie  
**Genre:** sacred song  
**Reference Number:** 6643B5  
**Date:** 7/28/42

**Recording:** Mary Mack  
**Performer:** Mason, Florence; Davis, Emma Jane; Austin, Alice; Woods, Dorothy Mae  
**Genre:** play song; game song  
**Reference Number:** 6644A1  
**Date:** 7/28/42

**Recording:** Shortenin' Bread  
**Performer:** Davis, Emma Jane; Mason, Florence; Austin, Alice; Woods, Dorothy Mae  
**Genre:** play song; game song  
**Reference Number:** 6644A2  
**Date:** 7/28/42

**Recording:** Mister Frog Went A-Courtin' (#1)  
**Performer:** Mason, Florence; Davis, Emma Jane; Austin, Alice; Woods, Dorothy Mae  
**Genre:** play song; game song  
**Reference Number:** 6644A3  
**Date:** 7/28/42

**Recording:** Sally Go Round the Sunshine  
**Performer:** Davis, Emma Jane; Mason, Florence; Austin, Alice; Woods, Dorothy Mae  
**Genre:** play song; game song  
**Reference Number:** 6644A4  
**Date:** 7/28/42

**Recording:** Little Sally Walker  
**Performer:** Davis, Emma Jane; Mason,
Florence; Austin, Alice; Woods, Dorothy Mae
Genre: play song; game song
Reference Number: 6644A4
Date: 7/28/42
Recording: Pullin' the Skiff
Performer: Davis, Emma Jane; Mason, Florence; Austin, Alice; Woods, Dorothy Mae
Genre: play song; game song
Reference Number: 6644A5
Date: 7/28/42
Recording: Rock Daniel
Performer: Mason, Mrs.
Genre: sacred song; shout
Reference Number: 6644A6
Date: 7/28/42
Recording: What A Time (Shout for Joy)
/ Interview about shouting, the sanctified church, and singing at work
Performer: Williams, Annie; Cameron, John
Genre: sacred song; shout
Reference Number: 6644A7
Date: 7/28/42
Recording: All Night Long
Performer: Williams, Annie
Genre: sacred song
Reference Number: 6644B1
Date: 7/28/42
Recording: Dark Was the Night, Cold Was the Ground
Performer: Cameron, John; Williams, Annie
Genre: sacred song; lining hymn
Reference Number: 6644B2
Date: 7/28/42
Recording: Satisfy (#1)
Performer: Stamp, Florence; Davis, Emma Jane; Mason, Florence; Austin, Alice; Woods, Dorothy Mae
Genre: play song; game song
Reference Number: 6645A1
Date: 7/28/42
Recording: One Potato, Two / Hickory Dickory Dock
Performer: Mason, Florence; Stamp, Ruby L.
Genre: play song; game song
Reference Number: 6645A3
Date: 7/28/42
Recording: Come On Boys, Let's Go to Hunting (It Don't Suit Me)
Performer: Standefer, Flora L.; Woods, Dorothy Mae; Mason, Florence; Davis, Emma Jane; Stamp, Ruby L.; Stamp, Florence
Genre: lyric song
Reference Number: 6645A4
Date: 7/28/42
Recording: Jump, Mister Rabbit
Performer: Stamp, Florence; Standefer, Flora L.; Woods, Dorothy Mae; Mason, Florence; Stamp, Ruby L.
Genre: play song; game song
Reference Number: 6645A5
Date: 7/28/42
Recording: Mister Frog Went A-Courtin' (#2)
Performer: Stamp, Florence; Standefer, Flora L.; Woods, Dorothy Mae; Mason, Florence; Stamp, Ruby L.
Genre: play song; game song
Reference Number: 6645A6
Date: 7/28/42
Recording: Doctor, Doctor Can You Tell
(Mister Frog Went A-Courtin' In a Haystack)
Performer: Stamp, Florence; Standefer, Flora L.; Woods, Dorothy Mae; Mason, Florence; Stamp, Ruby L.
Genre: play song; game song
Reference Number: 6645A7
Date: 7/28/42
Recording: Satisfy (#2)
**Performer:** Stamp, Florence; Standefer, Flora L.; Woods, Dorothy Mae; Mason, Florence; Stamp, Ruby L.
**Genre:** play song; game song
**Reference Number:** 6645A8
**Date:** 7/28/42

**CLARKSDALE, COAHOMA COUNTY**

**Recording:** Interview about roustabouting, roustabout songs, and steamboating reminiscences
**Performer:** Cameron, John; Lomax, Alan
**Genre:** spoken
**Reference Number:** 6645B1
**Date:** 7/28/42

**Recording:** Worried Life Blues
**Performer:** Whitehead, Millie Lee; Jones, Thomas “Jaybird”
**Genre:** blues
**Reference Number:** 6645B2
**Date:** 7/28/42

**SHERARD, COAHOMA COUNTY**

**Recording:** The Mulberry Bush
**Performer:** Unidentified children
**Genre:** play song; game song
**Reference Number:** 6646A1
**Date:** 8/04/42

**Recording:** Talk/ambience
**Performer:** Bell, Lewis “Belly”
**Genre:** spoken
**Reference Number:** 6646A2
**Date:** 8/04/42

**Recording:** Levee camp holler (#2)
**Performer:** Bell, Lewis “Belly”
**Genre:** holler
**Reference Number:** 6646A3
**Date:** 8/04/42

**Recording:** Levee camp (muleskinner) holler
**Performer:** Bell, Lewis “Belly”
**Genre:** holler
**Reference Number:** 6646A4
**Date:** 8/04/42

**Recording:** Toast (fragment)
**Performer:** Bell, Lewis “Belly”
**Genre:** toast
**Reference Number:** 6646A5
**Date:** 8/04/42

**Recording:** Toast (You Shall Be Free) (part 1)
**Performer:** Bell, Lewis “Belly”
**Genre:** toast
**Reference Number:** 6646B2
**Date:** 8/04/42

**Recording:** Toast (You Shall Be Free) (part 2)
**Performer:** Bell, Lewis “Belly”
**Genre:** toast
**Reference Number:** 6646B3
**Date:** 8/04/42

**Recording:** Toast on Sonny Simms
**Performer:** Bell, Lewis “Belly”
**Genre:** toast
**Reference Number:** 6646B4
**Date:** 8/04/42

**Recording:** Toast on Hitler
**Performer:** Bell, Lewis “Belly”
**Genre:** toast
**Reference Number:** 6646B5
**Date:** 8/04/42

**Recording:** Toasts (part 1)
**Performer:** Bell, Lewis “Belly”; Unidentified men
**Genre:** toast
**Reference Number:** 6646B6
**Date:** 8/04/42

**Recording:** Toasts (part 2)
**Performer:** Bell, Lewis “Belly”; Unidentified men

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*This was Lomax's identification. Researcher Chris Smith suggests this was the Delta Tourist Courts, 1600 N. State St. in Clarksdale.*
Genre: toast
Reference Number: 6647A5
Date: 8/04/42

DELTA TOURIST CAMP*
CLARKSDALE, COAHOMA COUNTY

Recording: Unloading steel from cars
Performer: Bacon, Houston
Genre: work song
Reference Number: 6647B1
Date: 8/08/42

Recording: Interview fragment/ambience
Performer: Bacon, Houston
Genre: spoken
Reference Number: 6647B2
Date: 8/08/42

Recording: Sinking rails and joining iron
Performer: Bacon, Houston; Boykin, Elias
Genre: work song
Reference Number: 6647B3
Date: 8/08/42

Recording: Spiking down
Performer: Bacon, Houston
Genre: spoken
Reference Number: 6647B4
Date: 8/08/42

Recording: Shuffling/catching ties (#1)
Performer: Bacon, Houston; Boykin, Elias
Genre: spoken; work song
Reference Number: 6647B5
Date: 8/08/42

Recording: Shuffling/catching ties (#2)
Performer: Bacon, Houston; Boykin, Elias
Genre: spoken; work song
Reference Number: 6647B6
Date: 8/08/42

Recording: Interview about the benefits of whiskey; maintaining at work; negotiating differences in foremen; Bacon's work history
Performer: Bacon, Houston; Jones, Lewis; Lomax, Alan
Genre: spoken
Reference Number: 6649A
Date: 8/08/42

Recording: Interview about Georgia Skin and gambling / Jack O’ Diamonds
Performer: Bacon, Houston; Jones, Lewis; Lomax, Alan
Genre: spoken; holler
Reference Number: 6649B
Date: 8/08/42

Recording: Lining/calling track
Performer: Bacon, Houston; Boykin, Elias
Genre: spoken; work song
Reference Number: 6650A
Date: 8/08/42

Recording: Interview about whites’ attitudes towards blacks
Performer: Starks, Will; Jones, Lewis; Lomax, Alan
Genre: spoken
Reference Number: 6650B3
Date: 8/09/42

Recording: The State of Arkansas
Performer: Starks, Will
Genre: ballad
Reference Number: 6651A1
Date: 8/09/42

Recording: Interview about his musician father
Performer: Starks, Will; Lomax, Alan
Genre: spoken
Reference Number: 6651A2
Date: 8/09/42

Recording: Talk/ambience
Performer: Starks, Will
Genre: spoken
Reference Number: 6651A3
Date: 8/09/42

Recording: The Late War
Performer: Starks, Will
Genre: topical song; lyric song
Reference Number: 6651A4
Date: 8/09/42

Recording: Ollie Jackson (#1)
Performer: Starks, Will
Genre: ballad
Reference Number: 6651A5
Date: 8/09/42
Reference Number: 6651B1  
Date: 8/09/42  
Recording: Travelin’ Man  
Performer: Starks, Will  
Genre: lyric song; minstrel song  
Reference Number: 6651B2  
Date: 8/09/42  
Recording: Fox Hunter's Song  
Performer: Starks, Will  
Genre: ballad  
Reference Number: 6651B3  
Date: 8/09/42  
Recording: Our Goodman  
Performer: Starks, Will  
Genre: ballad  
Reference Number: 6652A1  
Date: 8/09/42  
Recording: Take A Whiff On Me  
Performer: Starks, Will  
Genre: lyric song  
Reference Number: 6652A2  
Date: 8/09/42  
Recording: Duncan and Brady  
Performer: Starks, Will  
Genre: ballad  
Reference Number: 6652B1  
Date: 8/09/42  
Recording: Stacklerlee  
Performer: Starks, Will  
Genre: ballad  
Reference Number: 6652B2  
Date: 8/09/42  
Recording: Interview about riverboats and roustabouts  
Performer: Starks, Will; Lomax, Alan  
Genre: spoken  
Reference Number: 6652B3
Reference Number: 6652B4  
Date: 8/09/42  
Recording: Toast (Doodly Doo)  
Performer: Starks, Will  
Genre: spoken; toast  
Reference Number: 6653B5  
Date: 8/09/42  
Recording: I'll Keep My Skillet Greasy If I Can / Old Dog Blue / Sally Goodin  
Performer: Starks, Will  
Genre: lyric song; reel  
Reference Number: 6654A1  
Date: 8/09/42  
Recording: The Dummy Line  
Performer: Starks, Will  
Genre: lyric song; reel  
Reference Number: 6654A2  
Date: 8/09/42  
Recording: Didn't He Ramble  
Performer: Starks, Will  
Genre: lyric song; reel  
Reference Number: 6654A3  
Date: 8/09/42  
Recording: Interview about Sheriff Greek Rice outlawing music  
Performer: Starks, Will; Lomax, Alan  
Genre: spoken  
Reference Number: 6654A4  
Date: 8/09/42  
Recording: Story of the rabbit and the buzzard  
Performer: Starks, Will  
Genre: spoken; story  
Reference Number: 6654B1  
Date: 8/09/42  
Recording: Interview about ghosts  
Performer: Starks, Will; Jones, Lewis  
Genre: spoken; story  
Reference Number: 6654B2  
Date: 8/09/42  
Recording: Ollie Jackson (#2)  
Performer: Starks, Will  
Genre: ballad  
Reference Number: 6654B3  
Date: 8/09/42
Coahoma County Agricultural High School
Coahoma County

Recording: Hop, Brother Rabbit, In the Pea Vine (#1)
Performer: Smith, Ruby Forrest; Unidentified girls
Genre: play song; game song
Reference Number: 6655A1
Date: 8/10/42

Recording: Hop, Brother Rabbit, In the Pea Vine (#2)
Performer: Davis, E.M.; Unidentified girls
Genre: play song; game song
Reference Number: 6655A2
Date: 8/10/42

Recording: Hop, Brother Rabbit, In the Pea Vine (#3)
Performer: Unidentified girls
Genre: play song; game song
Reference Number: 6655A3
Date: 8/10/42

Recording: Hop, Brother Rabbit, In the Pea Vine (#4)
Performer: Barrett, Dorothy Dilworth; Unidentified girls
Genre: play song; game song
Reference Number: 6655A4
Date: 8/10/42

Recording: We Go Logy, Logy, Logy
Performer: Hughes, Ruby Brown; Unidentified girls
Genre: play song; game song
Reference Number: 6655A5
Date: 8/10/42

Recording: Here Come Two Gents from Holly Springs (#1)
Performer: Harris, Ruby; Hughes, Ruby Brown
Genre: play song; game song
Reference Number: 6655B1
Date: 8/10/42

Recording: Bob-A-Needle
Performer: Barrett, Dorothy Dilworth; Unidentified girls
Genre: play song; game song
Reference Number: 6655B2
Date: 8/10/42

Recording: Mister Frog Went A Courting
Performer: Teague, Sara Lena; Unidentified girls
Genre: play song; game song
Reference Number: 6655B3
Date: 8/10/42

Recording: We're Marching 'Round the Levee
Performer: Unidentified girls
Genre: play song; game song
Reference Number: 6655B4
Date: 8/10/42

Recording: Down By the Green Apple Tree
Performer: Unidentified girls
Genre: play song; game song
Reference Number: 6655B5
Date: 8/10/42

Recording: Who De Cat (Sail, Sail)
Performer: Unidentified girls
Genre: play song; game song
Reference Number: 6655B6
Date: 8/10/42

Recording: How Many Miles to Bethlehem?
Performer: Rembert, Florence; Brewer, Mabel Lou; Unidentified girls
Genre: play song; game song
Reference Number: 6655B7
Date: 8/10/42

Recording: Satisfy (#1)
Performer: Rembert, Florence; Unidentified girls
Genre: play song; game song
Reference Number: 6656A1
Date: 8/10/42

Recording: Satisfy (#2)
Performer: Brewer, Mabel Lou; Unidentified girls
Genre: play song; game song
Reference Number: 6656A2
Date: 8/10/42

Recording: Little Sally Walker
Performer: Ivory, Queen Esther; Unidentified girls
Genre: play song; game song
Reference Number: 6656A3
Date: 8/10/42

Recording: Uncle John's Rabbit
Performer: Rembert, Florence; Unidentified girls
Genre: play song; game song
Reference Number: 6656A4
Date: 8/10/42

Recording: Here Come Two Gents from Holly Springs (#2)
Performer: Rembert, Florence; Ivory, Queen Esther
Genre: play song; game song
Reference Number: 6656A5
Date: 8/10/42

Recording: Here We Go Loop-Ti-Loop
Performer: Rembert, Florence; Ivory, Queen Esther; Unidentified girls
Genre: play song; game song
Reference Number: 6656A6
Date: 8/10/42
Reference Number: 6656A6
Date: 8/10/42
Recording: All Hid (#1)
Performer: Brewer, Mabel Lou
Genre: play song; game song
Reference Number: 6656B1
Date: 8/10/42
Recording: All Hid (#2)
Performer: Rembert, Florence
Genre: play song; game song
Reference Number: 6656B2
Date: 8/10/42
Recording: All Hid (#3)
Performer: Ivory, Queen Esther
Genre: play song; game song
Reference Number: 6656B3
Date: 8/10/42
Recording: All Hid (#4)
Performer: Thomason, Ora B.
Genre: play song; game song
Reference Number: 6656B4
Date: 8/10/42
Recording: All Hid (#4)
Performer: Thomason, Virginia Lee
Genre: play song; game song
Reference Number: 6656B5
Date: 8/10/42
Recording: All Hid (#5)
Performer: Hicks, Louise
Genre: play song; game song
Reference Number: 6656B6
Date: 8/10/42
Recording: All Hid (#6)
Performer: Levi, Billie J.
Genre: play song; game song
Reference Number: 6656B7
Date: 8/10/42
Recording: All Hid (#7)
Performer: Flowers, Lee
Genre: play song; game song
Reference Number: 6656B8
Date: 8/10/42
Recording: All Hid (#8)
Performer: Unidentified woman; Group of teachers
Genre: play song; game song
Reference Number: 6656B9
Date: 8/10/42
Recording: All Hid (#9)
Performer: Davis, E.M.; Group of teachers
Genre: play song; game song
Reference Number: 6656B10
Date: 8/10/42
Recording: Little Girls, Little Girls (#1)
Performer: Unidentified woman; Group of teachers
Genre: play song; game song
Reference Number: 6656B11
Date: 8/10/42
Recording: Little Girls, Little Girls (#2)
Performer: Davis, E.M.; Group of teachers
Genre: play song; game song
Reference Number: 6656B12
Date: 8/10/42
Recording: Y Girls Are High-Minded
Performer: Group of teachers
Genre: play song; game song
Reference Number: 6656B13
Date: 8/10/42
Recording: Shortenin’ Bread (#1)
Performer: Brown, Bobbie Mae
Genre: play song; game song
Reference Number: 6656B14
Date: 8/10/42
Recording: All Hid (#10)
Performer: Hughes, Ruby Brown; Unidentified women
Genre: play song; game song
Reference Number: 6657A1
Date: 8/11/42
Recording: Who-Li-Can (Sail, Sail)
Performer: Hughes, Ruby Brown; Unidentified women
Genre: play song; game song
Reference Number: 6657A2
Date: 8/11/42
Recording: Aunt Dinah’s Dead (#1)
Performer: Hughes, Ruby Brown; Harris, Ruby
Genre: play song; game song
Reference Number: 6657A3
Date: 8/11/42
Recording: Di Dee-O
Performer: Harris, Ruby; Unidentified women
Genre: play song; game song
Reference Number: 6657A4
Date: 8/11/42
Recording: Shortenin’ Bread (#2)
Performer: Smith, Ruby Forrest; Unidentified women
Genre: play song; game song
Reference Number: 6657A5
Date: 8/11/42
Recording: Green Gravel
Performer: Smith, Ruby Forrest
Genre: play song; game song
Reference Number: 6657A6
Date: 8/11/42
Recording: All the Way Round (Seven Times)
**Performer:** Harris, Ruby; Unidentified women  
**Genre:** play song; game song  
**Reference Number:** 6657A7  
**Date:** 8/11/42  
**Recording:** How Many Miles to Bethlehem?  
**Performer:** Unidentified women  
**Genre:** play song; game song  
**Reference Number:** 6657A8  
**Date:** 8/11/42  
**Recording:** Lost My Handkerchief Yesterday  
**Performer:** McReynolds, Willie Mae; Unidentified women  
**Genre:** play song; game song  
**Reference Number:** 6657A9  
**Date:** 8/11/42  
**Recording:** Sally Go Round the Sunshine  
**Performer:** Shelby, Rosie; Unidentified women  
**Genre:** play song; game song  
**Reference Number:** 6657A10  
**Date:** 8/11/42  
**Recording:** Willie Over the Water  
**Performer:** McReynolds, Willie Mae; Unidentified women  
**Genre:** play song; game song  
**Reference Number:** 6657B1  
**Date:** 8/11/42  
**Recording:** Needle Eye  
**Performer:** Harris, Ruby; Unidentified women  
**Genre:** play song; game song  
**Reference Number:** 6657B2  
**Date:** 8/11/42  
**Recording:** Shoo Fly  
**Performer:** Harris, Ruby; Unidentified women  
**Genre:** play song; game song  
**Reference Number:** 6657B3  
**Date:** 8/11/42  
**Recording:** Cool Water  
**Performer:** Harris, Ruby  
**Genre:** play song; game song  
**Reference Number:** 6657B4  
**Date:** 8/11/42  
**Recording:** Chicken, My Chicken, My Craney Crow (#1)  
**Performer:** Harris, Ruby; Unidentified woman  
**Genre:** play song; game song  
**Reference Number:** 6657B5  
**Date:** 8/11/42  
**Recording:** Did You Ever See the Monkey Do the Motion  
**Performer:** Rembert, Florence; Unidentified girls  
**Genre:** play song; game song  
**Reference Number:** 6657B6  
**Date:** 8/11/42  
**Recording:** Chicken, My Chicken, My Craney Crow (#2)  
**Performer:** Rembert, Florence; Unidentified girls  
**Genre:** play song; game song  
**Reference Number:** 6657B7  
**Date:** 8/11/42  
**Recording:** Aunt Dinah's Dead (#2)  
**Performer:** Rembert, Florence; Unidentified girls  
**Genre:** play song; game song  
**Reference Number:** 6657B8  
**Date:** 8/11/42  
**Recording:** Guessing games  
**Performer:** Unidentified girls  
**Genre:** spoken; game  
**Reference Number:** 6657B9  
**Date:** 8/11/42  

**PRE-CONVENTION MEETING, MISSISSIPPI MISSIONARY BAPTIST CONVENTION AT THE FIRST AFRICAN BAPTIST CHURCH CLARKSDALE, COAHOMA COUNTY**  
**Recording:** If I Be Lifted Up  
**Performer:** Unidentified  
**Genre:** sacred song; hymn  
**Reference Number:** 6658A  
**Date:** 7/24/42  
**Recording:** Where Could I Go But to the Lord  
**Performer:** Unidentified woman; Unidentified  
**Genre:** sacred song; hymn  
**Reference Number:** 6659A  
**Date:** 7/24/42  
**Recording:** Every Time I Feel the Spirit  
**Performer:** Unidentified  
**Genre:** sacred song; hymn  
**Reference Number:** 6659B1  
**Date:** 7/24/42  
**Recording:** There's No Hiding Place Down Here  
**Performer:** Unidentified  
**Genre:** sacred song; hymn  
**Reference Number:** 6659B2  
**Date:** 7/24/42  
**Recording:** Piano solo  
**Performer:** Unidentified  
**Genre:** instrumental  
**Reference Number:** 6660A1  
**Date:** 7/24/42
Recording: Wait A Little While  
Performer: Unidentified woman; Unidentified  
Genre: sacred song; hymn  
Reference Number: 6660A2  
Date: 7/24/42

Recording: Unidentified hymn  
Performer: Unidentified  
Genre: sacred song; hymn  
Reference Number: 6660B1  
Date: 7/24/42

Recording: Does Anybody Know My Lord  
Performer: Davis, Mr.; Unidentified  
Genre: sacred song; hymn  
Reference Number: 6660B3  
Date: 7/24/42

Recording: I Know I’ve Been Converted  
Performer: Davis, Mr.; Unidentified  
Genre: sacred song; hymn  
Reference Number: 6661A1  
Date: 7/24/42

Recording: The Man of Galilee  
Performer: Davis, Mr.; Unidentified  
Genre: sacred song; hymn  
Reference Number: 6661A2  
Date: 7/24/42

Recording: The Man of Galilee (continued)  
Performer: Davis, Mr.; Unidentified  
Genre: sacred song; hymn  
Reference Number: 6661B1  
Date: 7/24/42

Recording: Jesus Will Be With Me In My Dying Hour  
Performer: Unidentified  
Genre: sacred song; hymn  
Reference Number: 6661B2  
Date: 7/24/42

CLARKSDALE, COAHOMA COUNTY

Recording: Fo’ Day Blues/Interview  
Performer: Jones, Tommy (Jaybird); Lomax, Alan  
Genre: blues; instrumental; spoken  
Reference Number: 6662A1  
Date: 7/28/42

Recording: Unidentified ragtime tune (#1)  
Performer: Jones, Tommy (Jaybird)  
Genre: ragtime; instrumental  
Reference Number: 6662A2  
Date: 7/28/42

Recording: Walking Billy/Interview  
Performer: Jones, Tommy (Jaybird); Lomax, Alan  
Genre: dance tune; instrumental; spoken  
Reference Number: 6662B1  
Date: 7/28/42

Recording: Unidentified ragtime tune (#2)  
Performer: Jones, Tommy (Jaybird); Lomax, Alan  
Genre: ragtime; instrumental; spoken  
Reference Number: 6662B2  
Date: 7/28/42

Recording: Interview about Clarksdale’s red-light district, his jazz band and their tunes  
Performer: Williams, Ella; Unidentified women  
Genre: sacred song; lining hymn  
Reference Number: 6663B3  
Date: 7/30/42

COAHOMA COUNTY AGRICULTURAL HIGH SCHOOL

Recording: I Heard the Voice of Jesus Say (#1)  
Performer: Williams, Ella; Unidentified women  
Genre: sacred song; lining hymn  
Reference Number: 6663B3  
Date: 7/30/42

Recording: I Heard the Voice of Jesus Say (#2)
<table>
<thead>
<tr>
<th>Performer</th>
<th>Date</th>
<th>Recording</th>
<th>Genre</th>
<th>Reference Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unidentified women</td>
<td>7/30/42</td>
<td>After While</td>
<td>sacred song; lining hymn</td>
<td>6664A1</td>
</tr>
<tr>
<td>Williams, Ella</td>
<td>7/30/42</td>
<td>All Power Is In His Hands</td>
<td>sacred song</td>
<td>6664A2</td>
</tr>
<tr>
<td>Unidentified woman</td>
<td>7/30/42</td>
<td>All My Trouble Will Be Over</td>
<td></td>
<td>6664A3</td>
</tr>
<tr>
<td>Ruby Ford</td>
<td>7/30/42</td>
<td>Good Old Man</td>
<td>game song; play song</td>
<td>6665A1</td>
</tr>
<tr>
<td>Unidentified women</td>
<td>7/30/42</td>
<td>Satisfy (#1)</td>
<td></td>
<td>6665A2</td>
</tr>
<tr>
<td>Juanita</td>
<td>7/30/42</td>
<td>Satisfy (#2)</td>
<td></td>
<td>6665A3</td>
</tr>
<tr>
<td>Peterson, Juanita</td>
<td>7/30/42</td>
<td>Satisfy (#3)</td>
<td></td>
<td>6665A4</td>
</tr>
<tr>
<td>Muddy Waters</td>
<td>7/30/42</td>
<td>Ain't Gonna Rain No More (#1)</td>
<td></td>
<td>6665B1</td>
</tr>
<tr>
<td>Harris, Ruby</td>
<td>7/30/42</td>
<td>Ain't Gonna Rain No More (#1)</td>
<td></td>
<td>6665B2</td>
</tr>
<tr>
<td>Unidentified women</td>
<td>7/30/42</td>
<td>Ain't Gonna Rain No More (#2)</td>
<td></td>
<td>6665B3</td>
</tr>
<tr>
<td>Morganfield, McKinley</td>
<td>7/30/42</td>
<td>You Got to Take Sick and Die</td>
<td></td>
<td>6665B4</td>
</tr>
<tr>
<td>Unidentified women</td>
<td>7/30/42</td>
<td>Why Don't You Live So God Can Use You</td>
<td></td>
<td>6665B5</td>
</tr>
<tr>
<td>Morganfield, McKinley</td>
<td>7/30/42</td>
<td>Country Blues</td>
<td></td>
<td>6665B6</td>
</tr>
<tr>
<td>Date</td>
<td>Recording</td>
<td>Performer</td>
<td>Genre</td>
<td>Reference Number</td>
</tr>
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</tr>
<tr>
<td>7/30/42</td>
<td>You Gonna Miss Me When I'm Dead and Gone</td>
<td>Morganfield, McKinley (Muddy Waters)</td>
<td>blues</td>
<td>6667A1</td>
</tr>
<tr>
<td>7/30/42</td>
<td>Levee Camp Blues (#1)</td>
<td>Berry, Charles</td>
<td>blues; holler</td>
<td>6667A2</td>
</tr>
<tr>
<td>7/30/42</td>
<td>Interview about Levee Camp Blues (#1)</td>
<td>Berry, Charles; Lomax, Alan</td>
<td>blues; holler</td>
<td>6667A3</td>
</tr>
<tr>
<td>7/30/42</td>
<td>32-20</td>
<td>Morganfield, McKinley (Muddy Waters);</td>
<td>blues</td>
<td>6667B2</td>
</tr>
<tr>
<td>7/30/42</td>
<td>Rock Me, Shake Me</td>
<td>Casey, Manuel</td>
<td>game song; play song</td>
<td>6668A1</td>
</tr>
<tr>
<td>8/11/42</td>
<td>Witness For My Lord</td>
<td>Threadgill, Roxie; Johnson, Mary;</td>
<td>sacred song</td>
<td>6668A2</td>
</tr>
<tr>
<td>8/11/42</td>
<td>I'm Gonna Lean On the Lord</td>
<td>Threadgill, Roxie; Johnson, Mary;</td>
<td>sacred song</td>
<td>6668A3</td>
</tr>
<tr>
<td>8/11/42</td>
<td>They’ve Taken My Lord Away</td>
<td>Threadgill, Roxie; Johnson, Mary;</td>
<td>sacred song</td>
<td>6668B1</td>
</tr>
<tr>
<td>8/11/42</td>
<td>Rock Daniel</td>
<td>Threadgill, Roxie; Johnson, Mary;</td>
<td>sacred song</td>
<td>6668B2</td>
</tr>
<tr>
<td>8/11/42</td>
<td>Shout for Joy</td>
<td>Threadgill, Roxie; Johnson, Mary;</td>
<td>sacred song</td>
<td>6668B3</td>
</tr>
<tr>
<td>8/11/42</td>
<td>You Got to Stand Your Test In Judgment</td>
<td>Threadgill, Roxie; Johnson, Mary;</td>
<td>sacred song</td>
<td>6668A2</td>
</tr>
</tbody>
</table>

**MOHEAD PLANTATION**

**MOON LAKE, LULA, COAHOMA COUNTY**

<table>
<thead>
<tr>
<th>Date</th>
<th>Recording</th>
<th>Performer</th>
<th>Genre</th>
<th>Reference Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/11/42</td>
<td>Let Me Ride</td>
<td>Threadgill, Roxie; Johnson, Mary;</td>
<td>sacred song</td>
<td>6668B5</td>
</tr>
<tr>
<td>8/11/42</td>
<td>Father, I Stretch My Hand to Thee</td>
<td>Johnson, Mary; Threadgill, Roxie;</td>
<td>sacred song; lining hymn</td>
<td>6668B6</td>
</tr>
<tr>
<td>8/12/42</td>
<td>Sorry, Sorry For to Leave You</td>
<td>Threadgill, Roxie; Johnson, Mary;</td>
<td>sacred song</td>
<td>6669A1</td>
</tr>
<tr>
<td>8/12/42</td>
<td>Red Wasp Is Stinging Me</td>
<td>Harris, Etherine; Johnson, Mary;</td>
<td>play song; game song</td>
<td>6669A2</td>
</tr>
<tr>
<td>8/12/42</td>
<td>Miss Sue from Alabama / Who De Cat</td>
<td>Harris, Etherine; Johnson, Mary;</td>
<td>play song; game song</td>
<td>6669A3</td>
</tr>
</tbody>
</table>
Recording: Little Girl, Little Girl (Yes Ma’am)  
Performer: Johnson, Mary Lee; Harris, Etherine; Unidentified girls  
Genre: play song; game song  
Reference Number: 6669A4  
Date: 8/12/42

Recording: Draw Me A Bucket of Water  
Performer: Harris, Etherine; Johnson, Mary; Unidentified girls  
Genre: play song; game song  
Reference Number: 6669A5  
Date: 8/12/42

Recording: Go On Down, Rabbit (#1)  
Performer: Harris, Etherine; Johnson, Mary; Unidentified girls  
Genre: play song; game song  
Reference Number: 6669B1  
Date: 8/12/42

Recording: Go On Down, Rabbit (#2)  
Performer: Williams, Anne; Unidentified girls  
Genre: play song; game song  
Reference Number: 6669B2  
Date: 8/12/42

Recording: Satisfy  
Performer: Williams, Anne; Unidentified girls  
Genre: play song; game song  
Reference Number: 6669B3  
Date: 8/12/42

Recording: Sea Lion  
Performer: Williams, Anne; Unidentified girls  
Genre: play song; game song  
Reference Number: 6669B4  
Date: 8/12/42

*THE FUNKY FIVES*  
SLEDGE, QUITMAN COUNTY

Recording: The Eighth of January  
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will; Lomax, Alan  
Genre: reel; dance tune  
Reference Number: 6670A1  
Date: 8/15/42

Recording: Interview about his father, influences, and the Carrier Line  
Performer: Hemphill, Sid; Lomax, Alan  
Genre: spoken  
Reference Number: 6670A2  
Date: 8/15/42

Recording: The Roguish Man (part 1)  
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will  
Genre: ballad  
Reference Number: 6670B2  
Date: 8/15/42

Recording: The Strayhorn Mob  
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will  
Genre: ballad  
Reference Number: 6671A1  
Date: 8/15/42

Recording: The Roguish Man (part 2) [sic]  
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will; Lomax, Alan  
Genre: ballad  
Reference Number: 6671A2  
Date: 8/15/42

Recording: The Carrier Line  
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will  
Genre: instrumental  
Reference Number: 6671B2  
Date: 8/15/42

Recording: Arkansas Traveler  
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will  
Genre: reel; lyric song; dance tune  
Reference Number: 6671B1  
Date: 8/15/42

Recording: Tunings  
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will  
Genre: reel; dance tune  
Reference Number: 6671B3  
Date: 8/15/42

Recording: Come On Boys, Let’s Go to the Ball (#1)  
Performer: Askew, Alec “Turpentine”; Head, Will

*Lomax alternately identified this picnic ground as “The Fives,” “The Funky Fives,” and “Po’ Whore’s Kingdom.”*
Genre: instrumental
Reference Number: 6672A1
Date: 8/15/42

Recording: Quills tuning / Come On Boys, Let's Go to the Ball (#2)
Performer: Askew, Alec “Turpentine”; Hemphill, Sid
Genre: instrumental
Reference Number: 6672A2
Date: 8/15/42

Recording: Emmaline, Take Your Time
Performer: Hemphill, Sid; Lomax, Alan
Genre: instrumental
Reference Number: 6672A3
Date: 8/15/42

Recording: The Devil's Dream
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will
Genre: instrumental
Reference Number: 6672A4
Date: 8/15/42

Recording: Leather Britches
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will
Genre: reel; fiddle tune
Reference Number: 6672B1
Date: 8/15/42

Recording: Rye Straw
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will
Genre: reel; fiddle tune
Reference Number: 6672B2
Date: 8/15/42

Recording: So Soon I’ll Be At Home
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will
Genre: sacred song
Reference Number: 6672B3
Date: 8/15/42

Recording: Old Blues
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will
Genre: reel; lyric song
Reference Number: 6672B4
Date: 8/15/42

Recording: Jesse James
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will
Genre: reel; lyric song
Reference Number: 6673A1
Date: 8/15/42

Recording: After the Ball Is Over
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will
Genre: dance tune; popular song
Reference Number: 6673A2
Date: 8/15/42

Recording: The Sidewalks of New York
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will
Genre: dance tune; popular song
Reference Number: 6673A3
Date: 8/15/42

Recording: The Death March
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will
Genre: dance tune
Reference Number: 6673A4
Date: 8/15/42

Recording: John Henry
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will
Genre: reel; lyric song; dance tune
Reference Number: 6673B1
Date: 8/15/42

Recording: Keep My Skillet Good and Greasy
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will
Genre: reel; lyric song; dance tune
Reference Number: 6673B2
Date: 8/15/42

Recording: Hog Hunt
Performer: Hemphill, Sid; Smith, Lucius; Askew, Alec “Turpentine”; Head, Will
Genre: instrumental
Reference Number: 6673B3
Date: 8/15/42

Recording: Soon In the Morning
Performer: Hemphill, Sid; Smith, Lucius; Head, Will
Genre: reel; lyric song
Reference Number: 6673B4
Date: 8/15/42
5. SELECTED BIBLIOGRAPHY

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Nashville: Vanderbilt University Press, 2005

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Alan Lomax
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Adventures of a Ballad Hunter
John A. Lomax
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1933-1940 Recordings: All recordings made by John A. Lomax on behalf of the Library of Congress’ Archive of Folk Song. 1933 recordings assisted by Alan Lomax; 1936–1940 recordings by Ruby Terrill Lomax.

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Photos on pages 20 and 23 taken by Ruby T. Lomax.
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